



# ABSTRACTS

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**31st ISME WORLD CONFERENCE ON MUSIC EDUCATION**

Listening to the musical diversity of the world

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# **SPOKEN PAPERS**

# MUSIC IN SCHOOLS AND TEACHER EDUCATION COMMISSION [Mistec]

## Music Making at the Center of the Academic Curriculum

Frank Heuser

### Pedagogical Background

Although considerable rhetoric exists regarding the centrality of music to a comprehensive education, few secondary schools require serious music making of all learners. RAA is an independent public school at which all students participate in embodied artistic learning activities. Music instruction differs from traditional secondary schools in that 1) all students sing, 2) required instrumental instruction focuses only on strings, 3) performances are student lead, 4) competition is avoided, and 5) students at different levels of accomplishment perform together. Additionally, academic instruction takes place in a common open space.

### Aim

Academically, RAA provides a school-wide classical curriculum delivered in mixed-age groups. Artistically, professionally-guided performing arts training contributes to a cohesive school culture. This paper examines how the juxtaposition of intensive music making with challenging academic studies provides learning experiences that stimulates intellectual curiosity and artistic discernment.

### Method

This descriptive study uses interviews of administrators, faculty, students and parents to investigate the following questions:

1. How do artistic expectations of this program relate to and impact academic learning?
2. How does the open classroom facilitate academic success?
3. How does the philosophy of the school nurture curricular and artistic change?
4. How does the integration of artistic practice into the academic life of the students differ from and inform emerging concepts of arts integration?

### Results

Learning to perform together requires careful individual and collective attention to rhythm and time. By learning together in time, individuals become responsible for nurturing the abilities and capacities of their peers and students become increasingly aware that their emerging capabilities as autonomous artists and scholars must responsibly benefit the entire learning community. This supports McNeill's (1995) suggestion that coordinated rhythmic movement has functioned as a powerful socializing force in human history.

### Conclusions

Although the artistic and academic aspects of the educational environment at RAA complement each other, the curriculum is not conceived as an arts integration approach to learning. Instruction in each art remains autonomous but the open educational environment allows lessons acquired in all disciplines to complement and enhance every aspect of learning. The acquisition of very specific musical outcomes central to most music education settings are not a driving force. Instead, the embodied music making required of all students engenders a capacity for cooperation and stimulates intellectual curiosity. This investigation suggests that incorporating music making as a central part of a school's curriculum contributes to the creation of an inspiring learning community.

## Hearing and Making Music with Understanding

Pamella Rodrigues

This research in the area of music education was written under the theme "The development of music perception". This is a diagnosis of the development of musical perception of undergraduate students in music and a indication of software for overcoming difficulties. The guiding question of this investigation is "How is the development of music perception presented in teachers under graduation?" The objective was to diagnose the development of music perception in students of music. This research is justified through the contribution to the development of music comprehension in the future of music teachers' graduation. Furthermore, in terms of teaching resources, the computer has been configured as a tool for the future professional, in the technologies which he/she will deal in the world of work. As the principal theoretical base, It was used the "Principle of Audition" proposed by Edwin Gordon (2000) in his "Music Learning Theory". The research was developed through the case study of the subject "Perception and Analysis I" ("Percepção e Análise I") in the first semester of 2012 at the Faculty of Music in the University of Pará (UEPA), involving the students and the teacher. This study was based on three sources of evidence: documentation, participant observation, and interviews with students of the discipline. The data was collected from the observation registered in records of classes and interviews. The results showed interest, learning, necessities and difficulties which ended up the indication of a software for the development of the music perception. The research dealt with the development of musical perception from the theoretical foundation of the

development of perception in music learning and in this context, the use of the computer; of Degree in Music: contextualization of the discipline "Perception and Analysis I"; the teaching and learning in the discipline "Perception and Analysis I". It presented the reality of the students with this discipline answering the questions: Who are the students? What were their courses in music life? How was the continuation of studies? What are the difficulties and facilities in the disciplines of the course? What are the difficulties and facilities in "Perception and Analysis I"? Finally, the software was identified for the development of musical perception of music teachers in higher education. The research also intended to point out emerging issues which identify directions for further investigation in a future study.

### **Musical Composition, Interpretation and Listening: A Semioethic Approach to Teaching Music in Primary School**

*Liana Serodio*

Based on Bakhtin's philosophy of language and music as one of the languages of single individuals in socio-cultural relationship, supported by triple function of narrative writing - as (self) training, as an everyday teaching recording and as a genre - the search enters the field of semiotics or listening semioethics ponzio-petrillian, interconnected with global semiotics and cognitive-aesthetic-ethical principles, in order to reveal the respondent comprehension interpretant, the unique single individuals relationship, composers of his own formation.

The music musical-educator role is privileged due the attrition/sliding between languages and different species signs (verbal, symbolic; musical, iconic) both drenched in ideology and culture. It is in this way that the specie specifica human modelling primary system and its fundamentally cognitive iconicity musical sign become the basis for the respondent interpretation of the student learning, contained in the musical compositions resonance by morrisian semiosis analytical tools: syntactic, the relationship between signs; semantics, the relationship between the music and its objects; pragmatic, the relationship between musical signs and its purpose.

Musical compositions are the didactic activity on the elementary school (8/9 years) music education. The proposal was that each child make a theme for the character chosen in a literary work. Secondly, in pairs, the characters "were placed to dialogue" musically. The kids had all the instruments at the disposal to choose.

One of the research lessons is otherness listening, listening on listening to the other makes on itself, expanding engagement with the lived reality and allowing the aesthetic enhancement of didactic activity product ethical experience, as implied relationship between art and life are mutually responsible for each other (for both students and teacher). Another finding generated on the same principles, are the "impossibility" of indifference toward the concrete other, as "unindifference" toward the other, borne on relational realities, like listening, conflict and dialogue, concluding that if we constitute ourselves with the languages and signs, then, the other, as well as myself, constitute each other with their own languages and signs, too. So, the listening may be a responsive one, dialogically. Yet another way, it becomes possible to trust the student like a learning individual, beyond what a teacher can teach, whom, from this experience will never be the same, nor their classes. Your listening may not respond to the music that makes the student, but respond to the student that makes its music.

### **Building on an Arts-anchored Connected Curriculum: The Expanded Learning Space**

*Alfredo Bautista*

Artistic practice in the 21st century has blurred boundaries between artistic forms as well as between academic domains. It is common for contemporary artists to utilize materials, tools, working techniques, and ideas from multiple disciplines, as well as to engage the audience in conversation, critique, and knowledge creation. A similar approach to artistic education has been recently adopted in some schools around the world, where teachers from different art forms draw from a wide range of fields and practices to expand students' learning space, working collaboratively to educate the young-artist-to-be.

The present study was conducted in an independent pre-tertiary specialized arts school in Singapore. The school offers an innovative 6-year education program in and through the arts to 13 to 18 year old students. A diverse pool of students is selected for the potential of an art form through the direct school admission scheme, rather than using the high stakes examination score as a single admission criterion. The school adopted Perkin's idea of a "connected curriculum" as the framework for its curricular initiatives. Faculty consists of academic and practicing artist teachers. They work together in designing interdisciplinary activities that make explicit the links between content areas traditionally taught in isolation, using the arts as transversal axis.

The goal of this presentation is to illustrate how the vision of a connected curriculum can be enacted in an arts school setting. We analyze how a music teacher collaborated with teachers of other art forms in crafting and implementing a connected curriculum, and how they designed an interdisciplinary activity that linked concepts from a variety of art forms such as music, theater, dance, and the visual arts. In our presentation, we will share analyses based on curriculum networks, teacher interviews, and student-teacher classroom interaction. Our evidence indicates that the school's educational approach fosters high levels of student motivation for learning as well as

increased quality of thinking and creativity. Moreover, the vision of a connected curriculum seems to have fostered teachers' motivation and also given them the freedom and time to experiment and refine their curriculum units, as well as to re-examine their classroom practices. Finally, designing a connected curriculum seems to have helped teachers build a strong sense of fraternity and professional community. Based on our findings, we conclude that contexts for curriculum innovation have potential to promote multiple forms of art teachers' professional learning and growth.

### **High School Choral Practice: Challenges to Music Education**

*Agnes Schmeling, Lucia Teixeira*

In this communication we show an experience of choral practice with teenagers, students from technique high school, as complementary activity to regular high school, in Federal Institute of Education Science and Technology of Rio Grande do Sul (IFRS), campus Osório, in Brazil, as a way to adequate the new law 11.769/08, which introduces the music as a required subject in schools. Based on the Sociology of Music Education, pedagogic actions are reported, which recognize the students' musical socialisation circumstances, considering sociocultural shapes and aesthetics around them, and the ways they relate themselves with music (Souza, 2000). In these activities, songs familiar to the students' everyday life are taken and proposed as vocal music re-creations in groups, in the sense of valuing their own music-cultural practices and understanding of sense relations they establish with these practices (Kraemer, 2000, p. 66). The IFRS choir, campus Osório, is an extent activity offered to students from integrated high school of Informatics and Administration. Nowadays the choir is integrated by thirty adolescents from 13 to 17, and by a band also formed by students from the courses already mentioned. They play acoustic and electric guitar, bass, percussion and keyboard. The work is developed twice a week, during lunch time. The students are not selected; they participate only if they are interested in vocal music activities. The rehearsals started in May 2013 with a chat to introduce themselves (their names, the place where they live, which course they are attending, etc.), about music they like, their music experiences, their knowledge about choral singing, their expectations related to the activities and songs they would like to work on. The majority likes listening to pop and rock, but MPB (Brazilian Popular Music) was also mentioned. Everybody came because like music, some play guitar or percussion; most of them like to sing along with their favourite singers and songs, and others came to "learn how to sing". Referring to choral singing they do not have any experience. The comprehension of students involvement with music in their everyday, could serve as categorical pedagogic orientation to music/conductors teachers trying to approach music classes and choir rehearsal to the students interest and demands by raising awareness about a variety of contents and putting in perspective "aesthetics ideals and values" (Souza, 2000).

### **Coroscenico: Active Learning Music**

*Maria Grazia Bellia*

The choral education in schools must promote the participation of all in rewarding musical experiences : an opportunity for personal growth and relationships. The choral practice for all must adhere to these purposes. In the absence of teaching choral work that promotes an active and cooperative choral learning , you run the risk that the school choirs dot on a small number of pupils more "gifted" to represent the image of the school. As part of the choral teaching is not sufficiently clear whether and what role can the cooperative learning of choral singing and what the benefits may arise from the work among peers (Vygotsky, 1934)

#### **Aims**

In an effort to innovate traditional teaching methods in favour of one that promotes the active and cooperative participation of the singers in the process of song learning. Coroscenico proposes a rethinking of the traditional choral practice. The score becomes an open problem to be solved (problem solving). The director becomes a facilitator of the learning process. The choir becomes a research community. The lesson is a learning environment. Coroscenico promotes the use of natural movement that through gesture and voice activated spontaneous actions of dramatisation in a scenic area

#### **Method**

**Subjects:** Children aged between 7 and 9 years attending school hours in an elementary school in Rome.

**Procedure:** the children were invited to create a choral performance after a choral piece of medium difficulty. The children worked in small, heterogeneous groups (peer education) and together with the choir director /researcher. The children were asked to use their voice and movement and to work within the scenic space.

**Materials:** voice, masquerade costumes, masks, mp3, camcorders, digital audio recorder .

#### **SYNTHESIS**

Each meeting was verbalised and videotaped. Questionnaires were given to families, children and teachers. The collected data were analysed according to a grid prepared by the researcher. The choir director / researcher

observed: organisational arrangements, the relations vocal gesture / movement, the terms and amount of children's interactions with each other; cooperative learning effectiveness of singing; expressiveness of choral singing.

#### CONCLUSIONS

The results corroborate the effectiveness of the use of space and movement in the learning process of choral singing. The scenic space helps to activate dramatised versions of the song encouraging the participation of all.

### **Darwin, Grainger, Blacking: Implications for The Curriculum**

*Nicholas Bannan*

#### Theoretical background

Contact between European explorers and non-Western music (e.g. Drake 1580; Cook 1772 -75; Darwin 1831-6) informed the emergent view that music is a human universal. Both this position and the musical practices of non-Western cultures were savagely attacked on grounds that we would now consider racist. A robust theoretical approach to music as a component of evolved human behaviour nevertheless developed in the wake of Darwin's theories, which included the view, embraced by the philologist von Humboldt and the acoustician Hemholtz, that music predated language in human development.

#### Focus of the paper

The paper explores the historical development of this theme from Darwin to the present day. The developing evolutionary model for thinking about the role of music in culture underpinned the development of systematic ethnomusicology (Sachs; von Hornbostel), and was highly influential on the 'commonsense view of all music' expounded by the Australian composer Percy Grainger.

#### Method employed in the paper

The specific nature of Grainger's approach to the universality of music, revealed through the commentaries of John Blacking, will be examined.

In a series of radio lectures broadcast in his native country in 1934, Grainger set out a theoretical framework for thinking about music as a universal, seeking out and illuminating parallels and archetypes that permitted links to be heard and explored between the musical works of cultures widely separated in geographical location and historical chronology.

The British social anthropologist and composer John Blacking returned to Grainger's 1934 radio scripts in his book of the same title in 1987. Blacking's extensive commentary on Grainger's ideas, embracing also his own convictions about the universality of human musicality arising from his work with the Venda people of South Africa, has implications for the advocacy and practices of music education that have yet to be fully realised.

#### Conclusions and Implications

Interpreting this position in the 21st Century classroom requires us to establish in music the same focus on creativity, on the capacity of each student to express themselves as individuals in sound, as is traditionally the mean by which art and drama are taught. Only through developments in pedagogy informed by opportunities to interact within the medium of music to the unfamiliar, and to respond to its potential to enrich what is already known, can students and teachers of the future put into practice the conference theme: Listening to the musical diversity of the world.

### **Listening to the Voices of Change and Tradition: Forging New Pathways in General Music**

*Brent Gault, Carlos Abril*

Many distinct approaches to teaching general music have shaped teachers' understandings of music teaching and learning, and informed their practice. These approaches resonate with music teachers, many of whom enrol in graduate study or specialized courses, attend annual conferences, and participate in professional development workshops to further their understanding. Curricular materials such as books, recordings, and music have been developed to support the distinctive aims of each approach. For many, these approaches become a part of their professional group and individual identity. A benefit of teaching from a specific approach could be that it provides purpose, direction, and a distinct framework from which to design instruction.

A problem arises, however, when teachers choose to utilize a given approach blindly, without thoughtfully considering its role in the curriculum and its potential to meaningfully engage children in music learning. This is something Regelski (2004) has labelled "methodolotry," that is the unquestioning devotion to a given way of practising music education. Long before him, John Dewey warned educationists that "any theory and set of practices is dogmatic which is not based upon critical examination of its own underlying principle" (1938, p. 22). These are reminders that while we should know about and learn from the pedagogical ideas of the past, we must do so with thought, intent, and a reflective frame of mind. Important approaches to teaching general music, both new and old, must be understood, critically examined, and re-imagined for their potential in school and community music education programs. This is especially true in the current educational landscape, where educators in all



disciplines have been asked to examine curricula in order to determine the most effective and meaningful ways to educate children.

The focus of this paper will be the tensions that exist between traditional approaches to general music and current educational and societal realities. The authors will describe some of these tensions and examine possible resolutions that allow for the inclusion of traditional approaches in new and unique ways.

### **The Contribution of PONTES Approach for the Development of a Positive, Social and Customized Music Educational Practice**

*Alda de Jesus Oliveira, Vilma Fogaça, Zuraida Abud Bastião*

A qualitative post facto analysis of fifteen research studies results related to the articulatory pedagogic competencies (by music teachers pointed by the PONTES Approach - PA) are important to be developed for the effectiveness of the learning and teaching processes in music, since teachers may enhance positive, customized, creative and socio-cultural musical experiences with students at elementary level schools. Although some more discussion and systematic testing is needed in relation to the PA, the qualitative studies developed indicate a teacher education tendency to confirm the value of this approach and its related studies' data to a continuous teacher education. Authors recommend the application and development of the pointed competencies and related skills of positivity, observation, naturalness (teacher's professional roles in a specific sociocultural context and psychological preparation to deal and connect to students and the school contexts), techniques (special didactics to build bridges between the matter to be taught and the previous experiences of the students), expressivity (to be able to express himself in music, in speech, in actions, in other arts) and sensibility (to be open to the music that come from outside, from the students, from the different music cultures). Authors defend a reflexive and articulated pedagogic music teaching may contribute to and promote a continuous development of music teachers aiming a socio-cultural, musical, effective, problem-solving and customized music educational praxis.

### **Pedagogical Assumptions of Paulo Freire: An Investigation into the Repercussions of the Proposals in Music Education**

*Mariliane Dessotti*

This research dealt with the repercussions of the thoughts of Paulo Freire (2011, 1996, 1992, 1987, 1983, 1980) for pedagogies in music education. The research questions: Are there musical pedagogical proposals that guide the pedagogy of Paulo Freire? Are there relationships between the proposed Freire and music education? Are there possible dialogues between the proposed Freire and methodologies in music education? Methodologically, for its realisation, the research assumed a qualitative approach (Denzin & Lincoln, 2006) and the method of literature (Gil, 2010). For data analysis we used content analysis (Bardin, 1977). Researching proposal Freire and popular education horizontalizing it with music education sought to establish connections between their method of literacy and teaching music. Thus, it is understood to be possible to investigate the pedagogical assumptions of Paulo Freire and the proposals in music education. The music, meanwhile, integrates culture and human being can create and recreate the world through different cultural manifestations. So music is a cultural language in which social groups, more diversified, express themselves and communicate through them. It is understood, therefore, that music education can move forward with this research, considering the legacy of Paulo Freire for education in Brazil and the world, and especially for this investigation, with a view to music education.

### **The Practice of Choir Singing in two Educational Institutions in the Promotion of Cultural Diversity: Brazil - Russia**

*Ekaterina Konopleva, Brasilena Gottschall Pinto Trindade*

This work presents a case study on the promotion of cultural diversity in the practice of choral singing in two institutions for training of music educators: Evangelical College of Salvador (Brazil) and the College of Arts of Syzran (Russia). Its objectives were: to select two choral works of two contemporary composers of Brazil and Russia, to study the selected compositions in two Choral Groups, and to reflect on the ways of promoting cultural diversity. The Universal Declaration of Cultural Diversity reaffirms: "that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (UNESCO, 2002, p. 2). Continuing, UNESCO aims to promote actions leading "to greater solidarity on the basis of recognition of cultural diversity, of awareness of the unity of humankind, and of the development of inter-cultural exchanges" (UNESCO, 2002, p. 2). The Tenth Mission Statement of the International Society for Music Education states "the richness and diversity of world music constitute a cause for celebration and an opportunity for inter-cultural learning and for increasing the understanding, cooperation and peace internationally" (McCarthy, 1994, p.178). The music

education in Brazil also encourages the promotion of cultural diversity through the teaching of Art and Transversal Themes in basic education (Brazil, 1997, 1999, 2002).

In this case study, we selected the following choral works: “The Sea” by Brazilian composer Dorival Caymmi and arrangement by Lindembergue Cardoso, and “Carousel” by Russian composer Victor Konoplev and text by Federico Garcia Lorca. After agreements, the two Choral Groups received the copies of the musical compositions, accompanied by the basic information. During two months of work, these groups have conducted theoretical and practical musical studies, considering different artistic, cultural, educational, historical and social contexts of the two countries in focus.

As a result, we have accomplished musical performances, contextual studies, and exchanges of knowledge among the teachers, conductors and students from both of the countries. We made a conclusion that the realisation of this case study was very significant, by enabling the practice of choral singing contemplating varied knowledge of music, of the composers and of the two countries. We suggest that in the formation of future music educators the need of structuring the purposes of teaching music, its materials and approaches is imperative. We understand the importance of music also in terms of cultural diversity as one of the ways to promote a citizenship.

### **Music Through Choir Practice: the Art of Singing and its Contribution to the Youth and Adults Education**

*Acenísia de Azevedo*

Music teaching contributes to the learning process and human development of Basic Education students. This way, it is testified that, in educational institutions, this artistic activity plays a supporting role in the student’s integral formation. Music modalities can contribute to students’ human development in several aspects and choir practice is one of these modalities. Youth and Adults Education is a segment of Basic Education which cooperates to the learning process of the subjects whose rights have been historically denied. Due to cultural plurality and diversity, this segment becomes one of the culminating points of this research. Its main goal is to present the contributions of music teaching through Choir Practice to the learning process of Youth and Adult Education students. In order to achieve such goal, information was collected through experience reports and interviews of choir members/students and music teacher who works as choir conductor/educator in a public school belonging to Official Educational Network of Salvador City, Brazil. According to the reports, choir practice contributed to the learning process in social, musical, cognitive, behavioural and therapeutic ways. It is important to highlight that musical and social aspects were the most reported by the subjects of this research. This study also proved that choir practice has also contributed to the contents of other subjects such as Mathematics, History, Geography and Portuguese Language in a transversal way. Furthermore, it helped developing students’ creative desires, aesthetic perception, autonomy, criticism, motivation and self-esteem through the musical experiences the conductor/educator motivated, allowed and stimulated. This research also revealed that music is able to sensitise, reveal, express intentions of the subjects of this research as well as their ideas and thoughts according to their daily reality. Therefore, this research leads us to the conclusion that choir practice is important as a musical agent which allows positive alterations in several aspects, considering Youth and Adults Education students’ context and reality. It is necessary to propagate broadly the importance of choir practice to Basic Education through proposals, projects and pedagogical plans which will favour music teaching for all with choir practice as one of its modalities.

### **The Teacher and Singing Teaching in Elementary Schools**

*Marisleusa de Souza Egg*

Researchers in music education have pointed singing as an activity present both in school practices and music classes. However, singing has been underused in teaching and learning situations, for example, to explore aspects of music or other various forms of vocal production. This can be explained by the kind of training offered to teachers. On the one hand, generalist teachers have little access to musical training and, on the other hand, in music teacher education programs in Brazil the focus on singing is almost always aimed towards choir practice. The object of this research was music lessons in accordance with the public school curriculum. We intended to investigate how the processes of teaching and learning of singing was developed. The observations, videotaped, were held at 2012 with two classes of 6th grade, with students of average age between 11 and 13 years. Furthermore, we performed a semi-structured interview with their music teacher. All the recorded material was later transcribed. The analysis was made according to subjects of common content, such as: repertoire, musical content, flute playing, singing, musical and technical aspects, teacher and students. The lessons were based on a textbook that offers learning music by singing and flute playing. So, singing was a pedagogical tool used at all lessons observed. On the one hand, teachers used the singing voice to demonstrate examples of musical concepts. On the other, students learned by singing the songs they were playing on flute. More specific questions were also analysed, as the vocal performance of children, the relationship between their use of the voice when singing spontaneously and when following the teacher as a model, vocal comfort regarding tonalities, tessitura, vocal range and repertoire. The teacher’s vocal presentation showed

the necessity of having special training to work with voices of children, which should start with development of his/her voice as a paragon. This leads us back to the discussion about teacher education programs that do not prioritize the study of the voice of the child, neither the development of student teacher's own voice. Specific skills are necessary so that the performance of singing activities in classrooms may end up as a positive experience with significant results on improving voice quality. This study confirms the need to expand research in everyday classroom activities and that it's requisite to invest in initial and continued training of teachers who are working with music in elementary schools.

### **Revisiting Pedagogical Practices in Kodály-Based Teacher Education Programs**

*Donna Gallo*

Zoltán Kodály's goal for inspiring students to pursue music as a life-long endeavor continues to be a prominent aim for music educators. The pedagogical pathways to reach this aim, in theory, align with contemporary visions for student learning. Using vernacular music as a foundation for building understandings and extending that knowledge to learning unfamiliar repertoire, likely satisfies students' musical curiosities. However, as Kodály-inspired educators focus on the intricacies of developing curricula and lessons - namely, sequencing musical concepts from simple to complex using various folk and traditional songs as foundational material—researchers have found that these practices tend to broaden the gap between formal music education and children's musical engagements outside of school. How then, can Kodály's pedagogical approach play a role in sustaining, enhancing, and progressing school music programs?

In this paper, I examine the Kodály approach through a critical lens, offering a contemporary vision for the application of Kodály-inspired techniques in school music through teacher education programs. The following major principles serve as a springboard for rethinking Kodály-inspired pedagogy: 1) the use of students' "musical mother-tongue" as repertoire to engage their hearts and minds; 2) cultivating aural and notational music literacy through highly sequential processes; and 3) developing children's singing voices as the predominant means to attain musical skills and understandings. These three principles are reconceptualized within the context of a two-week Kodály-based summer course. Participants are encouraged to situate their classrooms as musical communities, offering children opportunities to share music from their socio-cultural worlds while also experiencing unfamiliar music and musical practices.

Teachers are challenged to extend the traditional conceptions of vernacular music in Kodály-based literature to understanding the cultural richness of their students' musical interests and involvement outside of the classroom. Authentic music making practices such as using technological tools to recreate the timbres and production effects found in popular music are introduced in the course as alternative ways to facilitate music learning. Music literacy is redefined as a holistic concept that encompasses a range of musical behaviors and processes extending beyond the traditional emphases of building melodic, rhythmic, and harmonic skills. Although this paper highlights the work of teachers in a two-week summer course, implications for preservice music teacher education and professional development experiences for inservice teachers are discussed.

### **The Survey of The Influence of Kodaly Teaching Approach For Music Teaching In Beijing Primary And Secondary Schools**

*Honglai Liang, Yan Yan*

The Kodaly Teaching Approach has a broad impact in Chinese mainland since it was introduced into China in 1980s. Whether this teaching method can play a positive role in Chinese basic music education practice or not? Whether it can match the actual demand of Chinese music education? For this purpose , the author visited Kodaly Music Education Committee of Beijing Musicians Association and conducted an investigation into twenty schools, including aspects as current situation of music classroom teaching, teacher source, use of teaching materials, teacher training, the change of teachers' teaching ability, the change of teachers' teaching practice and their understanding of music teaching . What's more, The author had an in-depth analysis of promotion of Kodaly Teaching Approach in the music teaching of the primary and secondary schools in Beijing and the role that Kodaly Music Education Committee of Beijing Musicians Association plays in the promotion process. The research suggests that Kodaly Teaching Approach combined with traditional music education of China plays a very active role in Chinese basic music education.

### **Sound Creation Through Speech Exploration: A Brazilian Experience in an Undergraduate Music Course**

*Maura Penna*

This paper presents the process of collective sound creation developed in classes of Oficina de Música (Music Workshop) in a Licenciatura em Música (Bachelor of Music Education equivalent) at a Brazilian university. The

creative practice developed is connected to the streams that renewed classical music in the 20th and 21st centuries, expanding the musical material and proposing new ways of organising sounds, even including the creative participation of the performer. In this context, the pedagogical practice developed in the classes is based on exploratory and creative work, so that music is built by the student's action over the sound material. As part of the proposal for sound creation, we work with rhythmic speech exercises, consciously exploring previous experience of metrical rhythm and also the fact that verbal language is used in daily life significantly. Speech allows rhythmic work and superposition of voices using recited or intoned texts, without worrying about harmonic combinations, so that musical and expressive results can be easily achieved, even in polyphonic constructions of some complexity. These creations can involve variations of intensity and timbre, also exploring compositional elements and principles, such as theme, variation, repetition, contrast, etc. Therefore, through exercises of rhythmic speech, significant musical creations with an esthetic and expressive character can be produced even in the first improvisations. In this process, the recording and immediate hearing of sound experiences carried out in class allows evaluating the results, thus contributing to their improvement. Further, the scope of sound and musical materials that are explored is expanded to encompass non-metric moments, textures and the research of sound possibilities of the body, the voice and different objects. As the creative process reaches compositional characteristics through greater intentionality and planning, a graphic registration of the musical idea becomes necessary through the drafting of a score with alternative notation. The first collective compositions are conducted by the teacher and the solutions that are proposed are performed and recorded, so they can be progressively adjusted by the group until reaching a collectively accepted version. As an example of this process, we describe how a creative activity was developed, in small groups, based on the poem Trem de Ferro (Iron Train), by Manuel Bandeira (a Brazilian modernist poet), and then, based on these creations, the class prepared a collective composition using elements explored by different groups. We conclude by stating the potential of speech as a tool for music education.

### **Stomping in a Singapore Secondary School Music Classroom – A Case Study**

*Hoon-Hong Ng, Lum Chee Hoo*

The Images of Practice in Arts Education in Singapore – a case-study research project under UNESCO-NIE Centre for Arts Research in Education – web-documents good pedagogical processes employed by arts educators working in Singapore schools to inform and promote exemplary arts teaching practices in Singapore through the collated resources and pedagogical insights. One of the case studies focuses on how composition, improvisation and performance were taught and facilitated in a secondary school through a 10-week Stomp module, inspired by the musical of the same name. The proliferation of Stomp-like teaching ideas, especially in the use of everyday items to create rhythmic performance in Singapore's General Music Programme (GMP), results in a rather loose and ubiquitous use of the word "Stomp" to describe music lessons involving anything from clapping a few fixed rhythms to an open-ended project in which students create their performances with minimal teacher instruction and facilitation. This results in mixed levels of success in attaining musical learning outcomes, as well as varied levels of intensity and depth of student learning, where the final Stomp compositions and performances, if any, are often of very uneven quality, which reflects the quality of students' learning. This is often due to the diverse musical knowledge and skill levels, preferences and social backgrounds of the GMP students, and the teacher's difficulty in responding to these diversities within curriculum time. In this case study, the Stomp module involves an extensive and integrated approach to music learning involving a combination of Non-formal teaching and Informal Learning (Green, 2008), where listening, composing, improvising and performance come together in the Immersed Approach to curriculum planning (Campbell, 2009, p.322), to achieve a high success rate of quality Stomp performances across the whole class. This is accomplished through motivating and engaging the students, drawing upon and working with their diversities, as well as using effective scaffolding within a teaching framework that helps to guide, facilitate and encourage, rather than restrict musical creativity and expression.

### **Contrasting High-Achieving Concert Band and Rock Band Students During and After Secondary School: A Longitudinal Study**

*Scott Burstein*

While there are many studies showing the benefits of popular music instruction in the classroom, most of these are focused on initial merits of isolated programs during the school year (Seifried, 2002; Snead, 2010; Green, 2006). Due to the more recent rise of popular music classes, it is crucial to determine how the instruction has affected students after graduation, and how they fare in contrast to their peers in more traditional music classes (Rodriguez, 2012). This purpose of this study is to identify how students in both Concert Band and Rock Band classes feel upon reflection of their time spent in music classes several years after secondary school. The aims are not only to see how both sets of students have viewed the impact of their instruction but also to note commonalities and differences between the students in the separate classes.

The two groups of students were chosen from two classes during the spring of 2007 at an urban public high school in a large school district. Students were taken from the Concert Band and Rock Band classes, and then identified as high-achieving students by attendance, grades, and performance opportunities. The research was gathered through interviews, documents such as transcripts and roll-books, and performance materials such as concert footage. Each student answered questions about their experiences in class, and how they believe it impacted their current lives, six years later. Data was examined in terms of how school performance and post-school careers may have been impacted by their experiences, with interesting differences noted between the two groups.

Implications from this study bring into question the philosophical underpinnings of music education itself, as well as the differences in social equity between groups of classical and popular musicians and future career opportunities. Data points to a growing importance for teaching popular music education to educators at the pre-service level in order to reach students of all backgrounds through their own musical tastes, thereby validating their choices and helping to guide them to success.

### **Conductor-Talk in the Secondary School Band Context: It's More Than "One, Two Ready, Play"**

*Patricia Hopper*

A secondary school music teacher is responsible for a number of tasks associated with the band rehearsal. Music educators are required to deal with errors and focus on the development of students' musical skills and knowledge.

#### **Focus of the Study**

The focus of this study is an examination of the secondary school band rehearsal and how teachers use spoken language during rehearsal. The research questions are as follows:

- 1) How do music educators, in the role of conductor, use spoken language (conductor talk) when they are directing a secondary school band rehearsal?
- 2) How do music educators use spoken language to teach specific musical concepts and develop performance skills?

#### **Research Methodology and Data Collection**

This is a qualitative case study with four teacher participants. Each teacher participant was interviewed and observed as they directed two rehearsals. The recorded interviews and rehearsal observations were transcribed and the teachers' use of spoken language was analysed. The emerging themes were investigated and possible patterns were examined in greater detail.

#### **Results**

All four participants, Peter, Buford, Jackie, and Mary, discussed tone, pitch, rhythm, tempo, articulations, dynamics, balance and style using various verbal communication strategies. Peter used detailed instructions, modeling, and feedback to help students develop excellent performance skills. Buford made requests and provided explanations to help students be a part of the music-making activities. Jackie provided feedback to help students interpret the music. Mary, on the other hand, used short, concise instructions and repetition to develop her students' musical understandings.

#### **Implications for Music Education**

Participants seemed to consider their teaching philosophy when using spoken language in rehearsal. If there was a focus on performance, specific instructions, analogy, feedback, and drill were often used. When teachers chose to focus on the students' development of musical and non-musical skills, teachers often used specific instructions, succinct explanations, and humour to help students independently develop musical skills and knowledge. Conductor-talk truly is more than "one, two, ready, play".

### **Instrument Posture, Bow Technique, and Tone Production to Beginning String Students Through Use of Non-Locomotor Movement**

*Sergio Acerb Junior*

#### **Pedagogical Background of the Paper**

The purpose of this paper is to review and synthesize literature on the use of non-locomotor movement in teaching instrument posture, bow technique, and tone production to beginning string students. Locomotor movements involve shifts in spatial position of the entire body (e.g., running, jumping, sliding). In contrast, non-locomotor movements are those for which the lower body remains stationary while the upper body moves (e.g., swinging arms, bending, twisting). Preliminary investigation of this topic in generating an annotated bibliography indicated that non-locomotor movement exercises can promote better instrument posture, bow technique, and tone production in beginning string classes.

#### **Focus of the Work Reported**

This work addresses four research questions: (a) How does the string pedagogy literature address the use of non-locomotor movement? (b) What are the benefits to student achievement when using non-locomotor movement exercises for teaching strings? (c) How can non-locomotor movement exercises be used to develop engaging

teaching approaches for beginning string students? (d) How can the gap between research and practice regarding the use of non-locomotor movement in string pedagogy be negotiated?

#### Approach of the Work

By means of an extensive review of the string pedagogy literature, applications and benefits of non-locomotor movements when teaching instrument posture, bow technique, and tone production to beginning string students are identified and synthesized. Terminology specific to this body of research, including “non-locomotor movement,” “poise,” “grounding,” and “opposition,” is further clarified and discussed.

#### Results and Summary of the Main Ideas

Eminent string pedagogues Rolland and Havas and several of their “pedagogical descendants” (e.g., Fischbach, Gillespie, Hamann, Lyne, Magers, McCullough, Perkins, Rowell, Sharp, & Young) thoroughly discuss and demonstrate applications and advantages of non-locomotor movement exercises in their string pedagogy materials. Analysis of these discussions and demonstrations suggests that non-locomotor movements in string pedagogy foster increased student motivation and achievement.

#### Conclusions and Implications for Music Education

This research paper contributes to the field of music education with a comprehensive review and synthesis of books, book chapters, dissertations, journal articles, video recordings, and websites related to “best practice” teaching strategies for string classes. Through analysis of these works, the benefits of non-locomotor movement exercises are revealed. Recommendations for more effective integration of pedagogical research and practice in string teacher education are also provided.

### **Transforming Instrumental Music Education in the Twenty-First Century: A Review of Perennial Issues since the Mid-Twentieth Century**

*John Seybert*

Instrumental music educators in the mid-twentieth century dealt with many of the perennial issues facing music education in the twenty-first century. Similar to the effects of the Sputnik launch on public education with increased emphasis on mathematics, science, and foreign language in the 1960s; instrumental music educators in the twenty-first century must quantify the existence of their programs amid a national accountability movement of state-mandated examinations under the auspices of the No Child Left Behind Act of 2001 and the Race to the Top Act of 2011. After years of unprecedented popularity as the functional foundation to the school music program, when criticized about the academic credibility of the band, a sizeable faction of young and experienced directors through actions, which demonstrated assumptions of infallibility, actually approached the future with the only successful pedagogy they had ever experienced, the traditional methods of the past.

The implementation of widespread reforms was challenging because of the firm resolve within the profession to maintain a utilitarian performance-based curriculum. The operational definition of success and primary means to recognition within band profession in the 1950s and in the early years of the twenty-first century is measured according to the number of outstanding performance ratings, ensemble championships, and functional roles within the community. Since traditional performance oriented methodology has dominated the secondary, post-secondary, and the training of future music educators, a cyclical process has resulted in many directors refusal to concede valuable rehearsal time and performance opportunities in favor of a comprehensive music curriculum that is student-centered, not program centered. Results of this philosophy are evident in the declining retention rate in school bands and number of students who discontinue their musical studies upon graduation because of the lack of competition or burnout from the excessive time commitment of their previous experience. The repercussions of the competitive performance based programs are further evidenced in the scarcity of community bands in the United States since the inception of the national band contest movement.

This purpose of this research was to examine the perennial issues facing instrumental music educators since the mid-twentieth century including education reform movements, standards-based education, new technologies, various pedagogical methods and contemporary styles. Data include documents from music education publications, and professional instrumental organizations including letters, and member bulletins. The results of this study contribute to an enhanced understanding of instrumental music education history with implications for music educators in the twenty-first century.

### **Music School of the Future: An Integral Vision**

*Ed Sarath*

What might the music school of the future look like? How might it resemble and/or differ from the current model? What criteria might be important to this kind of visioning process, and what insights into conventional practice might it yield?

This talk responds to these questions through the lens of an emergent world-view called “Integral Theory.” Integral Theory (IT) maps the interior and exterior dimensions of human creative and spiritual potential, delineates a diverse range of epistemologies that promote inner-outer integration, and identifies the evolutionary trajectories by which this integration occurs over time. In the words of philosopher Ken Wilber, largely regarded as among the primary contemporary exponents of integral thought, Integral Theory draws from the “wisdom of all the world’s cultures - from the knowledge of the ancient shamans to cutting-edge developments in neuroscience - to offer entirely new approaches to the challenges of our times.” Although application of IT to music is a relatively recent development, the framework spawns profound ramifications for musical study. Among the most prominent include:

The prevailing specialization in interpretive performance of European repertory and its offshoots will open up to a broader profile that encompasses improvisation, composition and performance and a wider stylistic range; this is key to bridging the ever-increasing gulf between musical academe and the diverse horizons of today’s musical world. What George Lewis has termed an “Afrological” stream will share prominence with “Eurological” and other global musical lineages. Meditation and related contemplative/consciousness practices and studies, central to integral approaches in all fields, will be essential to music curricula. New and expanded approaches to most every area of musical study – from private lessons, ensembles, core musicianship studies and teacher training, to faculty profiles, research, hiring and promotional criteria, arts advocacy, and organizational structure, etc. - will characterize the integral school of music. Although there is no denying the radical nature of this kind of reform, the integral framework offers important insights into the change process and ways the emergent model does not jettison but in fact subsumes key aspects of the conventional approach. Indeed, the vitality, if not sustainability, of the European tradition may be dependent upon its integration within the broader fabric delineated by the integral paradigm in schools of music.

### **Teaching Recorder: Creating excitement in the Instrumental Music Classes**

*Alan Caldas Simões*

The field of instrumental music education has a tradition of teaching practices that are based on the master-disciple relationship, where the teacher is an example to be followed faithfully by the student. Thus are stimulated practices like repetition, memorization and maintenance a classical and romantic repertoire, emphasizing on music reading notation. These approaches may inhibit or discourage beginner’s music students. The teaching repertoire chosen by the teacher, sometimes, does not take into account the student's everyday lives. These students seek to make music as soon as possible without the need for lengthy theoretical explanations and techniques on the nature of music and how to play an instrument. In this research, we seek to answer the following question: How to develop teaching strategies that allow students to make music since the first lesson in a pleasant, and appropriate to their musical environment, age and technical level? We developed a recorder method for students 6-10 years of age, based on the principles of learning folk musicians, seeking technical and theoretical work in context and meaningful to the student. This method was applied during the year 2013 in four classes of elementary school of Espírito Santo, Brazil. In our article, we describe the process of creating songs for beginners and the results of its application in the classroom. We present the scores for these songs and analyze their implications for teaching and learning music. The results indicate that: (a) the style, arrangement and technical level of execution of songs worked on in the classroom can be determinant stimulus for beginner students continue with their musical studies; (b) approaches that value the music active listening allow the student to develop increased autonomy in the classroom; and (c) An exciting musical practice should take into account age, musical knowledge and student's reality. Therefore we believe it is possible musical practice that exercises gradually instrumental technique without the rigor of traditional musical education.

### **Keyboard Lessons in Groups for Students of a Municipal School in Rio de Janeiro**

*Eliete Gonçalves*

The study proposes the exposure of the experience of teaching in the keyboard lesson for a group inside the Chile Municipal School (Experimental Samba Gym), situated in the Olaria neighborhood, in Rio de Janeiro’s suburb, which has music as its pivot. The work involves all 280 students of the school that has a new methodological teaching proposal, which began in February 2013. The students have six hours of music lessons a week, one of them specifically dedicated to keyboard practice. 15 to 20 students, distributed on 10 keyboards, are welcomed in classes of 50 minutes each week. It was needed to develop a methodological proposal that corresponded to the reality of it not being possible to attend students individually or in small groups, because the initial proposal was to work in a school where it was possible to unify all its students in a keyboard practice. The research was developed through the experience of the author’s teaching practice with the found reality, through seeking solutions for issues that appeared in class, such as: teaching instrumental techniques, songs, correct posture, fingering, different score reading development that attend different musical interpretations, permitting complete student participation,

individualised and personal treatment, practising songs by imitation, individual and general improvisation and providing pleasurable moments for students who play the instrument. This research's objective is to show what was achieved in opposition to school and students' reality, contribute to research previously made in the area and reflect upon the methods of approach in class in comparison to the author's previous experiences, observing attentively what literature has to say about them. The work is backed up by authors like Dalcroze, Gainza, Paz, Swanwick, Corrêa to guide theoretical fundamentals in the research. It brings up how the teaching experience, allied to the seeking of general learning and development, and the pleasure provided to students by these practical classes is able to develop efficient possibilities for individual and general instrumental experiences in opposition to the difficulties of public school realities; in the lack of instruments and structure to attend a large number of students. It notices how possible it is to use the keyboard for group practices, offering collective classes as a stimulating and evaluative instrument, and familiar learning in an efficient and satisfactory reality, able to solve problems characteristic of group lessons.

### **Opportunity by Design: Arts Specialist Communities of Practice**

*Catherine Larsen*

This longitudinal study examines the impact of a Professional Development School (PDS) network on arts specialist communities of practice in public and private PK-16 schools. The urban school-university partnership facilitated long-term arts professionals' collaboration. Partnership participants engaged in site-specific content-based arts instruction, classroom arts integration, professional development, and project design/implementation, all facilitating a strong community of practice. Findings included increased inquiry-based arts instruction by arts specialists; increased collaborative planning, implementation and assessment of sequential arts curricula across arts disciplines; and increased collaboration among classroom teachers and arts specialists.

Recent research documents the amount of time students spend studying the arts; who is providing instruction and under what conditions; how much money is spent; and available funding sources. Researchers have identified strategies for creation of collaborative organizations that integrate arts into public education. These data underscore the potential of efforts to generate arts integration in collaborative settings.

Researchers have emphasized the importance of collaborative efforts among educators in implementation of arts curricula. However, arts specialists and classroom teachers often lack collaborative training or experience. Proactive inclusion of specialists and classroom teachers in a community of arts integration professionals supports changes in classroom practice, effective use of resources, and expanded potential for meaningful arts instruction.

This qualitative study utilized multiple data sources, including interviews, participant self-reports and reflections, work samples, classroom observations, professional development and curricular materials, site visit field notes, PDS staff and school leadership reports, participant surveys. Primary participants were 42 specialists in music, visual art, dance, drama, and graphic arts; data were also obtained from teaching and administrative personnel. Recursive data analysis and triangulation over seven years identified emergent themes through open and closed coding.

Partnership participation over multiple years resulted in many positive effects for arts specialists. Individuals developed rewarding connections to the larger partnership community of arts teachers, and to the many layers of teacher communities in their schools. Personal efficacy and teaching practices were transformed, as arts specialists developed innovative teaching units; planned special events integrating classroom curricula; collaborated with external arts providers through classroom artist residencies; and facilitated on-site performances and field trips involving cultural organizations. Arts specialists conducted professional development, assuming leadership roles and facilitating curriculum development. Improved communication was a key factor. Parent participation in school events increased dramatically. Administrator support for flexible scheduling and external arts providers increased. Network-wide events involved university-based resources, connecting at-risk student populations with college settings and experiences.

### **Assessment as Incitement for Emergent Learning in Music Education**

*Benjamin Bolden, Christopher DeLuca*

In this paper we explore the structure and utility of assessment practices to not only recognize emergent learning but also encourage it. Emergent learning involves unpredicted, creative student outcomes that result from interpretable and complex learning expectations. We assert that if the purpose of classroom assessment is to collect evidence on student learning as a means to support and represent student growth, then it is crucial that assessments collect evidence on all significant learning, both planned and unplanned. This means that assessment structures must make room for the unknown and encourage the kinds of engagement with curriculum - prescribed and lived - that lead to emergent learning. Expanding educators' conceptions and practices of assessment to include emergent learning will more fully represent the exceptional experiences of growth that learners encounter through music.



## Focus

Our interest in this paper is to explore ways in which assessment practices not only recognize emergent learning but also encourage it. Specifically, we aim to interrogate the role and structure of assessment as a provocation for emergent learning by examining both reactive and proactive assessment responses.

## Approach

We base our argument on literature related to creativity and emergent learning in music education. We interpret this literature through a curricular framework rooted in complexity theory in order to identify characteristics of emergent learning. Next, we examine current assessment structures and find room within the existing standards-based framework of education for curricular ties to emergent forms of learning. We then articulate multiple assessment responses—reactive and proactive—that address and provoke emergent learning in music education contexts.

## Results

Three reactive and three proactive responses to emergent learning are described. Reactive assessment responses include: (a) informal celebration, (b) student-identified learning, and (c) teacher-identified learning. Proactive assessment responses include: (a) emergent criteria rubrics, (b) self-reflection assessments, and (c) co-constructed assessment criteria. These responses provide powerful potential for assessment to both recognize and provoke emergent learning in music education.

## Implications for Music Education

The paper concludes with direct considerations for how reactive and proactive responses can be integrated into music learning contexts to promote assessment practices that effectively support and reflect emergent student learning.

## **Following the Map or the Surroundings? Music Teachers on an Assessment Journey**

*Johan Nyberg*

In a research project in music pedagogy, the subject of assessment of musical knowledge is in focus. The research interest stems from two areas and the possible connections between these: Music students' experience and conceptualization of knowledge and learning; The necessity of change described in research concerning the educational system in general, and professionalism and assessment in particular. The latter is due to a shift within educational policy from professional responsibility to accountability – thus creating an apparatus of control of "school outcomes". The aim of the study is to examine the confluence between teacher and student experience regarding assessment of musical knowledge. In what ways can knowledge, learning and assessment be conceptualized within Upper secondary music education? In what ways do teachers and students meet regarding assessment of musical knowledge? In what ways and to what extent is assessment organized with the students' conceptualizations of musical knowledge and learning as a starting point? This includes the examination of issues concerning assessment and (e)quality thereof, teacher professionalism and sharing of experience, using pragmatist philosophy as the theoretical framework. The methods used for the gathering of qualitative data include questionnaires and focus group interviews as well as participatory action based research. The former was used in relation to students' experience and conceptualizations and the data was analysed using narrative method and methodology. The latter was a way to conduct research with a group of teachers over a longer period of time. The results show that students' conceptualizations regarding musical knowledge and learning are multi-faceted. Musical knowledge is seen as a combination of theory, practice and expression/emotion. These centre around two aspects: knowing and feeling music. Learning music is regarded as dependent upon action (related to body and mind as well as dwelling) and made possible through the will to practice and thereby develop innate abilities. In collegial discussion on assessment, teachers touch upon subjects as professionalism, accountability, equality regarding instrument categories – e.g. what does a specific term translate to when it comes to different instruments – as well as diverging opinions on which way to choose in their professional development: internally collaborative or externally collaborative. Presenting the students and teachers own voices could be of interest not only for the field of praxis, but also for teacher education as well as educational policy makers.

## **Assessment in Music Education: Practices and Challenges in Public Schools**

*Mara Pinheiro Menezes*

The present study investigated the assessment practices of music teachers in Salvador, Brazil, who work in public-founded schools. The main goal of this research was to understand, analyze and discuss the teachers background on assessment in general music education and their practices. Data was collected using surveys and semi-structured interviews. The survey covered the following topics: training and professional performance, the role that music plays in school, the relationship between music and the other classes in the curriculum, planning the music class, assessment background and assessment practice - tools, criteria, literature, and personal thinking on the subject.

The interview questions were more subjective such as: How do you feel when speaking about assessment? When or in which situation do you assess the students? The criteria used are given by the institution or are they yours? How you build the criteria? What type of assessment do you prefer and why? (Tourinho, 2001). During the interviews other questions were raised to clarify some points. The data was discussed and analyzed using both Pontes (Oliveira, 2006) and Swanwick's (2003) approaches. In 2008 music became mandatory in Brazilian's primary and secondary schools but until nowadays days the majority of the public schools do not offer music classes. In schools that have music classes, we've learned that music teachers face challenges such as violence, vulnerable learners and inappropriate music classrooms, among others. This paper will discuss the role that music plays in this context and how this scenario affects the teacher's assessment practices. Finally, we recommend the Pontes approach (Oliveira, 2009) and for assessment, specifically, we suggest that teachers apply the Assessment Pontes principles (the author, 2010) in their daily practice, to achieve real and efficient assessment.

### **Re-contextualising Indigenous Dances for the Purposes of Integration into Primary and Secondary School Teaching in Zambia**

*Kapambwe Lumbwe*

Indigenous dances have a function that could foster mental, emotional, physical and social development in a child. Within the indigenous and contemporary societies in Zambia, dance is part of musical arts: music, dance and dramatisation, which play an integral role in customary education, ritual, ceremonies and festivities. Within the lifecycle of a person, musical arts consolidate the transition from one developmental stage to the other thereby equipping an individual with such life skills as: socialisation, leadership, creativity, trust, responsibility, respect, a sense of sharing and togetherness.

In Zambian indigenous communities children were encouraged to play games, sing and dance while their parents went on with their daily chores. In the evenings children also spent time under moonlight, performing songs and dances which included mixed gender. In the advent of urbanisation, which entailed change in socio-economic setting, streetlight dancing and school play-time replaced what was prevalent in the rural communities.

Nonetheless, music teachers in Zambian schools have not tapped into this resource for their lessons. That is why this study aims to investigate possibilities of:

- a) Identifying indigenous and contemporary dances and that could be effective for teaching in schools.
- b) Effective utilisation of these dances in the teaching of music, arts and culture, history and other subjects in the school system.

Realising the complexities, challenges and constraints in incorporating dances in the daily teaching in the Zambian school knowledge systems, this study tries to explore theoretical frameworks such as: multi-literacies, multiculturalism, multi-modalities and social change. This is in the light of trying to create child-centred teaching and learning methods. At the same time underlying cultural practices should serve as possible resources for pedagogical approaches in school.

Qualitative research methods involving extensive fieldwork in rural and urban centres of Zambia were employed. Participant observation was used to collect data while analysis included review of audio-visual recordings. Furthermore, interviews and secondary sources (literature on children education) were consulted from a variety of archival sources.

The findings reveal that indigenous dances continue to circulate from rural to urban areas, school play grounds and classrooms. In the process changes occur in their form and performance styles, and also contemporary versions emerge. Studies like this one will promote further research and effective utilisation of dances in school.

### **Revitalizing The Gamelan In The Malaysian School Music Curriculum**

*Shahanum Md Shah*

With the introduction of music as an elective subject in the Malaysian secondary school curriculum in 1996, emphasis was placed on promoting national culture through the learning of Malaysian traditional music. The Malay gamelan was selected as one type of traditional music to be learned as it represents one of the major types of Malaysian traditional music. While formal and non-formal education has stimulated interest and revitalized the gamelan tradition among the younger generation (Tan, 2008), more needs to be done to sustain interest in the gamelan. Composers, gamelan musicians and teachers are creating new compositions that reflect different styles of music and different playing techniques including that used in Indonesian gamelan music. In addition, attempts by musicians at expressing individual identities also serve well as a method of promoting and understanding of the different races in the country. As such, these new innovations need to be taken into the classroom as a method of revitalizing and preserving tradition and also to promote national unity through the education system.

This paper discusses strategies that can be used to revitalize the gamelan tradition in the classroom, not only through the teaching of traditional repertoire but also the teaching of current performance practices of the gamelan

that includes new techniques for playing and composing for the gamelan. This can then be used as guidelines for teachers who may want to make gamelan music more relevant and accessible in schools. The field research upon which this study is based was conducted in Kuala Lumpur and Selangor, Malaysia, and in Yogyakarta and Bali, Indonesia. The method of research work included interviews with practitioners and composers, observation of performances, personal experience as a gamelan player and teacher, recordings and photography.

### **Development of Teaching Method for Enhancing Sensitivity to Timbre: Especially Aiming at Appreciation of Japanese Traditional Music**

*Megumi Saka*

Japanese traditional music is generally perceived as unfamiliar and hard for students to understand. I assume that one of the effective clues to discover the charms of Japanese traditional music is to pay attention to timbre, because Japanese traditional music uses extremely wide variety of timbre, including ones that are deemed as noise from the viewpoint of western music, and emphasizes the subtle change and difference of them. Instruction methods to enhance the student's sensitivity to timbre for enabling them to appreciate Japanese traditional music have not been studied.

Objective of the study is to develop teaching methods aiming at following 2 goals.

(1) To enhance students' general sensitivity to a wide variety of timbre.

(2) To make students discover the charms of Japanese traditional music especially through paying attention to timbre.

An action research is conducted targeting 108 3rd grade students for 10 months. Activities were set up every other week, 20 minutes each time, 16 times in total. Outline of the activities are as follows.

- Listen to timbre of various materials and convert the impressions into onomatopoeic words, body motions, or phrases.

- Enjoy making hand-made sounding instruments to develop affection for sound.

- Visually recognize a wide variety of timbre using acoustic analysis software.

- Finally attend a concert of traditional music of shakuhachi (bamboo flute).

The students were able to concentrate on listening to traditional music of shakuhachi. Written impressions indicate that they enjoyed a wide variety of timbre. In comparison with students of other schools, more sensitive descriptions of timbre were observed. The visualization of sound by acoustic analysis software helped the students understand what kinds of elements are related to timbre. 15% of students reported that "Some kinds of timbre in shakuhachi music were wonderful; however, they would be bad timbre if it is in recorder music."

Following implications for music education are obtained.

(1) Repeated listening to various kinds of timbre and verbalization of the impressions seem effective to enhance students' interest in and sensitivity to timbre.

(2) Visualization of sound can be useful to enhance the understanding of timbre.

(3) Sensitivity to timbre works effectively as a clue to enjoy shakuhachi performance. This fact can be applicable to other Japanese traditional music.

### **The New World - Music Education Hubs in the UK**

*Peter Moser*

Finally after many years of conversation the UK government has created a document to guide the development of music education – The National Plan for Music Education. It is driving a new range of partnerships and practice and combining the energy of those working with a pedagogy of social inclusion with those working for the development of musical skills. Everyone is focussed on progression and helping create the new order that is potentially revolutionary for young people and music education in the formal and informal sectors.

Where is the hottest practice?

What are the deep issues that are being addressed?

How is the funding being distributed?

What are the most extraordinary partnerships?

Who is leading the strategy?

Pete Moser of More Music will examine these questions in order to share the learning and see how it can translate to the music education world of the conference. As the Artistic Director and Chief Executive of the one of the leading community music organisations in the UK he has 20 years experience treading this fascinating road, delivering workshops, composing, producing and educating both the young and the old. The More Music programme is, in effect, an action research project in the North West working across the range of musicmaking with young people, working from an inspiring base in a depressed seaside town where over 200 young people come each week to make music. The projects develop and respond to identified need and the methodology uses an outcomes/indicators

approach which is in current favour in the UK. With case studies of best practice and analysis of a variety of different partnerships this presentation will argue that this new world of musicmaking that is focussed on the National Plan will, over time drive forward a more inclusive and inspiring musical environment.

### **The Louder the Better: Making Noise in School**

*Susan Davis*

John Cage envisioned a world where the use of noise in music would proliferate and, through the assistance of technology (i.e., “electrical instruments”), make possible a broad musical and sound experience. His vision is perhaps most vividly embodied in the noise genre today. Noise takes many forms (e.g., harsh noise, industrial, ambient, and electroacoustic) and has figured prominently in varied settings from art installations, to multi-media performance works, in clubs, international concert halls and basement apartments. This paper will first provide an overview of the historical, political, musical and socio-cultural contexts of the noise genre, from Russolo’s *intonarumori* to janoise, industrial music, experimental and post-digital noise. This contextual underpinning will include an introduction to the varied manifestations of noise, the instruments and technology involved, and the skills and techniques that are required to create noise experiences. Ultimately, I will explore the possibilities and problems that emerge when we create noise in the school music classroom. The following questions will be posed: Does noise have a value and a place in music education? If the “instruments” involved are electronic and noise utilises technologies that require a minimum of traditional musical training does that negate the musical authenticity or musical meaning within the learning experience? Should students be considered musicians if they are merely manipulating digital technologies and electronics rather than performing on violins and trumpets? How do we dialogue with our students about noise in a meaningful way if the musical values differ from the western classical tradition? And finally, if noise is a genre that attempts to resist, oppose and deconstruct traditional musical values, are we taking away the power of noise as protest when we formalise and institutionalise it as a part of curriculum? This paper will attempt to answer these questions and provide insight into the implications and potential for noise in music education. I suggest that noise affords an opportunity to democratise the musical experience and broaden student perspectives on sound, music, composition and culture.

### **Music in Basic Education: Mapping and Analysis of Knowledge and Practices in Schools of Municipal Education Network of Londrina – Brazil**

*Tatiane Jardim*

This research aims to investigate the practices, knowledge and teaching music in urban schools of Municipal Education Network Londrina – Brazil. Specifically, we intend to locate and identify the practices of music education related to the school environment, reflect on the skills, competencies and knowledge necessary to teach music; understand the current public policies regarding music in school and the challenges from the Law 11,769 / 2008 to see the difficulties and potentialities found to teach music in school. To attend the proposed objectives, this study has a qualitative approach as a method of data collection a sample of teachers conducted through questionnaires, semi-structured interviews and non participant observation with the intent to verify the training and familiarity of teachers with music in personal trajectory and academic, as well as free courses or continued education. The theoretical framework is based on teacher knowledge, skills and abilities and scholar culture. The sanction of the law 11.769/2008 establishing music content across the basic education intensified the reflection of teachers and administrators about music in school as well as the methodologies, theoretical references and professionals that will work with this content. Through this research, it is expected that teachers understand that the work of music education is based on specific principles and methods, overcoming the idea of music only as a socialisation tool or support in the learning of new contents. As a result, this research hopes to contribute to the reflection on the effective presence of music in the school, highlighting their difficulties and advances, and highlights the need for formation for professionals who will work in basic education, fostering the creation of new directions front Brazilian Law and stimulating the development of music education in schools.

### **The Harmony Learning Using Rock Songs**

*Arnaw Lopes*

The theory approach of music has been a distant subject of the musical practices, particularly by the teenager public who it’s connected closely and strongly with music, but often prefers activities more practical than reflections and studies related to the theoretical approach (Herculano-Houzel apud Cuervo, 2008). Therefore, the discussions about the construction of practices of learning are important to promote the acquisition of the theoretical subjects that are significant for the development of the musical language expression. In this theoretical context there is the harmony and it hasn’t been approached in the pedagogical practices studies in musical education (Reis, 2011). Being

the harmony a pillar of the western music (Camara, 2008), in which there is popular music. This, in turn, have as its foundation the informal learning aspects (Green, 2002), based in significant relationships with the songs since objective aspects (sounds, scales, chords etc.) and subjective aspects like a ideologies, feelings and memories (Green, 1997). These processes make popular music (in special, rock music) a accessible tool for the development of pedagogic practices to the acquisition of harmony knowledge, becoming the music in didactic material for educational action jointly between in student and teacher. The pedagogical practices are based in repertory construction. This repertory based on the student's musical preferences, so using prior knowledge and world-view of the student the knowledge construction become more significant (Freire, 1996), considering the two levels of meaning, the intersonic (objective aspects) and delineated (subjective aspects) (Green, 2008). Thus, through the harmony concepts contextualization in student's world, make perceptions, acquisitions and use the formal elements of music in musical practice, expanding the possibilities of expression in musical discourse of student.

### **Acquisition of Key and Harmonic Knowledge by 6 to 9 years old Brazilian Children**

*Elizabeth Carrascosa Martinez*

Knowledge of key membership and harmonic perception are two of the most sophisticated musical skills and seems to be the last to develop due to their difficulty. Most research to date suggests that the knowledge of key membership develops around 4 or 5 years old while the harmonic perception arises about 6 years old. The purpose of the study was to investigate Brazilian children's perception of key membership and harmony. This study partially replicated studies of Corrigan and Trainor (2009) and Costa- Giomi (1994).

The method used for the realization of this work is quantitative with a quasi-experimental design. This is a cross-sectional study with no control group with two experimental groups of different ages. The sample consisted of 74 children between 6 and 9 years old from lower-middle class families of a city in the interior of São Paulo who participate in musical lessons at the Guri Project. The data collection instruments were questionnaires for parents, educators and participants, observing classrooms and a harmonic perception test consisting of two tasks. In the first task, participants had to detect different types of changes in the last chord of a familiar song. In the second task, participants were asked to identify chord changes on an unfamiliar song. In both tasks the songs were presented in two type of stimulus, as accompanied melody and harmony only.

Nine year old participants obtained better results than six year old participants. In addition, girls performed better on the task than boys. Relationships are also observed between maturity, motivation, educational activities of teachers and family support in the proper performance of harmonic perception tasks .The results suggest that children as are sensitive to key membership and harmony in familiar songs before they can generalize this knowledge to unfamiliar songs.

Several researchers confirm that music education can facilitate or accelerate the development of harmonic perception. In our research we have found that educational action seems to have some effect on harmony perception only when combined with family support, although this relationship has not been shown to significantly and should be studied deeper in future research.

### **Dyslexia and Music Reading: A Case Study**

*Ora Geiger*

Dyslexia is a learning disorder that makes it difficult to acquire reading skills due to difficulties expressed in the identification of letters, spelling, and different language deciphering skills. In order to read, one should be able to connect a symbol with a sound and to join the sounds into words. A person who has dyslexia finds it difficult to translate a graphic symbol into the sound that it represents. Music is a language, and music reading requires identification of musical notes. This paper discusses whether a person diagnosed with dyslexia will necessarily have difficulty reading musical notes.

This inquiry is a case study, which follows the music reading learning process of an eight year old girl, who was diagnosed as dyslectic. Additionally, this work points up teaching procedures and dilemmas, seeking unique music reading teaching methods based on dyslectic students' needs.

The method of this study was to follow and record the music reading learning process of Noam, who studied soprano recorder in private lessons, and to compare her learning process to the music reading learning process of an equivalent student peer group. Since Noam had been diagnosed as dyslectic, it was recommended by her language therapists that she should not be 'burdened' with learning to read music, but should learn to play music relying solely on listening. Teaching strategies included techniques such as: recording music using a recording device, and later, drawing samples of a recorder, and in accordance with the song's tones, filling in the appropriate holes of the recorders' sketches with pencil. It transpired that Noam had no difficulties in "reading" these sketches. Gradually transition to standard music reading took place. The process was documented and analysed.

Results revealed that Noam showed no difficulty reading music and the pace of her music reading learning process resembled that of her peer group. These results led the researcher to try to identify which skills are necessary for alphabet reading in comparison to music reading, and to develop a theoretical explanation for the above-mentioned processes.

It is concluded that there should be no contra-indication for the acquisition of standard music reading abilities for children with dyslexia if an appropriate learning process is offered. This case study provides guidelines on this issue for music education practices.

### **From Pentatonic To Ostinati: A Profitable Trail of Multi-part Chinese Folksong Arranging**

*Dafu Lai*

Like the common oriental music, most traditional Chinese folk songs are featuring with pentatonic scale, but the majority only emphasises the quality, the lingering, the rise and fall of single melody. The current school music textbooks are commonly lack of multi-part material, especially for the Chinese style content. As a matter of fact, the harmony structures and multi-part concept are very necessary to be reinforced when teaching Chinese folk songs. In order to help building student's "stereo ear" instead of the "single track," the author had done a very interesting experiment by teaching Chinese folk songs with his own arrangement in an international school from K1 to K4 in the last few years and got much profitable experience. Though the teacher did not give much difficult arrangement, just used very simple ostinati in different ways, the students showed much positive feedback after two years' experiment. A simple trail paves the students' choral and multi-part concept very well. This paper shares the teacher's experience to the readers, gives examples and emphasises the necessity of offering new ideas to the student when teaching traditional music.

### **A Study of Nursery Rhymes and Folk Songs on Chinese Learning for Children of Elementary School in Korea**

*You-Ling Wang, Hsiao-Shien Chen*

This research aims to investigate the improvement of non-native Chinese speakers in Chinese learning through music education. Research participants are 68 Korean students from Gwangju Overseas Chinese Elementary School. Chinese nursery rhymes and folk songs are used as teaching materials, while pretest and posttest are tools to assess participants' achievement in Chinese learning.

The research is implemented during regular music courses for each grade. Each grade received a 40-minute music course twice a week. Music courses are divided into three levels in order to accommodate students of first grade as well as second, third as well as fourth, and fifth as well as sixth. Kodaly method as well as moveable-do system are applied to teaching these musical materials. For example, "The Joyous Age" (歡樂年華) is chosen for Level One due to simple rhythmic patterns structured with quarter note, half note, dotted half note, and quarter rests. "Catching loach" (捉泥鰍), a song designed for Level Two, contains sixteenth notes and diminished dotted rhythms. Both "Catching loach" and "The Joyous Age" are composed in major scale, and they are suitable materials for learners from first to fourth grade. "Lupin Blossom" (魯冰花), including complex rhythms, repeat marker, and accidentals, is a challenge for students of fifth and sixth grade. Through these arrangements, students not only absorb the essential music elements from singing, but also acquire proper Chinese usages during their music learning.

The Researcher uses a pretest to assess students' Chinese abilities in listening, speaking, reading, and writing, while post test is employed to examine their improvements. Furthermore, the researcher implements different contents of tests to review if students of each level have cultivated distinct capabilities of using Chinese. To identify their speaking skills, the researcher utilises a video camera to document students' responses during the tests. In addition, reading and writing skills are evaluated through paper-pencil tests. For listening skills, students have to listen to the pre-recorded questions and mark correct answers in the answer sheet.

After a two-month research, the statistical results of pretest and post test indicate that students' Chinese abilities of writing, reading, and listening are significantly improved, while the achievement of speaking is higher but not prominent. For the future study, the researcher recommends extending the time for research to see how the effects of singing and chanting are reflected in Chinese learning.

### **Archaic Folklore in Lithuanian Primary School Music Programs**

*Eirimas Velicka*

Lithuanian musical folklore is characterised by an abundance of archaic melodies. Melodies, distinguished by their narrow range, limited scale steps, are characteristic of various Lithuanian musical folklore genres: children's, shepherd, and work songs, laments, song interludes in fairy tales. The aim of the paper – to reveal the features of children's songs musical language, define the archaic scales characteristic to children's songs, show the options for application of archaic music in primary school music pedagogy. The research uses 366 melodies from a collection of

Lithuanian children's folksongs. The author's research revealed that about half of the melodies are archaic: narrow range (not exceeding the fourth or fifth), based on a limited number of scale steps (2–4 different tones). In their structure they are fundamentally different from the major and minor melodies typical of classical and popular music. The "cuckoo intonation" is characteristic of many children's songs, which is sometimes filled or expanded on by seconds from the bottom and/or top (sol-mi, sol-fa-mi, re-mi-sol, la-sol-mi). Narrow, several tone melodies are simple, catchy; they meet 7–9 y.o. children's musical perception and expression capabilities. It is interesting to note that such archaic scales are the basis for the spontaneous vocal improvisations of children today.

In 1995–1998 a primary school music program was prepared, textbooks and activity books were written (in 2007–2012 renewed), which systematically rely on archaic Lithuanian music features. An original music teaching system was created on the basis of archaic folk melodies, which in a consistent and cohesive music education process combine different musical activities: singing by ear, rhythm, solfège by hand signs, note reading, playing the flute, composing music. Based on this system almost all children, regardless of their musical aptitude, learn to read notes and play the flute, write musical dictations, compose elementary melodies to a given rhythm. A properly selected repertoire helps form a child's musical vocabulary, consistently enriches it. In this way archaic folklore forms the basis for understanding more complex scales. This is an important step towards moving on to classical and modern music. In singing archaic songs, children are introduced to their roots. However, the primary school repertoire is not limited to only Lithuanian traditional music; the program includes also the music of our neighbours and distant cultures.

### **School Anthems in Kenya: A Site for Negotiating Musical Adaptations, Musical Identities, Performance Styles and Education Ethos**

*Jacqueline Bullindah, Wilson Shitandi*

School anthems, also known as school songs in Kenya are undoubtedly a school music genre that is widely performed in secondary schools across the country. The anthems do not only serve as an important emblem for unity and identity but they have become a contemporary site for negotiating musical adaptations and identities besides 're-defining musical styles and offering alternative avenues for transmitting important educational value systems. This study is premised on Liora Bresler's discussions in which meso, micro and macro contexts are understood as factors that shape this school music genre. In her discussions, Bresler argues that meaning in any kind of music is inseparable with the conditions under which it is generated and experienced. To this end, the understanding of school anthems as a genre requires understanding of the contexts that shape and define them, thus the meso - institutional contexts, micro - the teachers, students and other stake holders' commitment and expertise and macro - the larger cultural and societal values. In order to adequately address pertinent issues accruing from our discussions, this study introduces the fourth context, the emo - emotional and psychological contexts. Based on one year's qualitative studies conducted in 47 schools (one from each of the country's 47 counties), the ensuing discussions sought to address the following questions: what is a school anthem in the Kenyan context? Who composes and how are the anthems created? What is the significance of anthems in the functioning of the school? What informs the textual themes embodied in the anthems and how do they impact and interact with meso, macro, micro and emo contexts? In addition the discussions seek to establish the reasons why the school anthem as a genre is rarely discussed yet it is a palpable musical space in which musical adaptations, musical identities, performance styles and educational value systems are negotiated and 're-defined. It is hoped that the find of this study will bring to the fore an important component of the school program and system whose place is indeterminate and largely unexplored.

### **Musicogenic Epilepsy, Music Therapy and Musical Education**

*Simone Tibúrcio, Sylvia Gomes*

According to the current International League Against Epilepsy classification, the term reflex epilepsy refers to seizures precipitated by specific stimuli, such as call Musicogenic Epilepsy. This stimulus can be a certain type of music, the timbre of an instrument, voice or a regard to these intervals in a melody. This study is based on a literature review on the topic of musicogenic epilepsy and correlates the information obtained on the role of music therapist and music educator. The goal is to provide better clinical management and teaching, ensuring safer use of sound features together this population

Music is being used within the rehabilitation processes and has reached more and more space in multidisciplinary neurological intervention teams. Studies have shown that its systematized use can provide neuropsychiatric and motor gains for several diseases carriers of the central nervous system. Even when they are not conducted to a music therapeutic treatment, these patients are often encouraged by the team that attends to seek an activity that involves music, like studying an instrument or participating a choir, making what emphasizes the importance of this study for professionals in music education.

## **Expanding the Musical Knowledge and Skills of Non-music students through Narrative**

*Daniela Heunis*

Music and literature connect within stories. Examples of this connection are evident in operas, operettas and musicals. It can be found in the imaginary text used in tone poems, programmatic works and symphonic poems and also in the imagined descriptive titles found in a vast number of musical compositions. Using stories, and especially the narrative of stories, can help students to enhance their understanding of music. This research paper investigated teaching approaches that linked music with literature to ascertain the effect that the elements of music have had when applying it to various aspects of speech and narrative. Fifty-seven non-Music major students were then provided with the text of a South African story and asked to apply their choice of any two of the seven musical elements and to musically elaborate the text of the story. The project specifically analyzed the effectiveness of the selected musical elements and combinations of elements chosen by the students to analyze the story and then established similarities and differences in the individual interpretations. Applying musical elements to a story greatly enhanced the musical understanding and creativity of the students. Their illustration of the narrative using the musical elements further provided the students with reference points when they had to listen to the complete composition. At the end of the semester the opinions of the students were tested in an objective course evaluation questionnaire on the quality of teaching and learning experienced during the first the course and specifically on the use of this approach as one of the assignments.

## **From Do-Re-Mi to ABC: The Pedagogical Impact of Song in the Second Language Classroom**

*Eurika Jansen van Vuuren*

Song can be an important tool in the acquisition of an additional language. Besides being of assistance in the acquiring of vocabulary and other language structures, it has the added bonus of preparing children emotionally and socially for the learning process. Using song in the classroom does not necessarily have to be a specialized task that can only be performed by a music specialist but should be part of everyday tuition by the generalist primary educator. The main purpose of this mixed method study using a pragmatic paradigm as a frame of reference was to investigate the pedagogical value of song as an integrated part of the learning process in a language classroom led by a generalist educator. When analysing the outcomes of the annual national assessment (ANA) of 2012 in the First Additional Language, it is noticed that the majority of South African children in grade 6 and 9 obtained marks below 29%. The great majority of South African learners are taught in their First Additional Language which is English. In a country where the majority of learners are African, the role of song to augment second language acquisition is totally underestimated. Music underpins the African culture to a great extent and cannot be separated from the African being. It is a perfect tool to enhance language skills whilst improving social and emotional well-being. A class of grade 4 learners from a farm school serving an informal settlement was given baseline assessment tests to assess their proficiency in English. These learners then received weekly sessions that consisted predominantly of song for one hour for 10 consecutive weeks where after they were re-assessed using the same test. The results confirmed earlier experiences the author had using song during English Second Language teaching in Secondary schools – English language knowledge showed a marked improvement. It is imperative that South African universities take cognizance of the value of the arts in general and music in particular in curricula in educator training faculties and ensure that the arts are given the emphasis it deserves in generalist education courses.

## **What do Students Say about the Music Lesson in Cypriot schools? Focus Group Analysis of 8 Case Studies**

*Chryso Hadjickou*

The aim of my PhD thesis is to investigate pedagogical factors that support the motivation of students in Cypriot secondary school music lessons and specifically in Year 7. In this presentation I will report the results of students' focus groups. Eight student focus groups, from eight different music classrooms were conducted. Each focus group consisted of 4-6 students and took about 1 hour. A thematic analysis was carried out. The findings show students' attitudes towards the music lesson. They expressed their negative feelings about theoretical music lessons and their excitement for practical lessons. Examples of practical lessons which dominated their discussion were singing, playing with instruments, working in groups and presenting their work. Students enjoyed their music lessons when learning through experience in a fun and differentiated environment. A topic that seemed important for students' enjoyment was working in groups. They stressed out the benefits of group works which were: being able to play music with their friends as well as making new friends, cooperate with each other in order to create something as a team and enjoy their performance together, have the opportunity to be creative. As they noted, in groups everybody can express their feelings in safe environment. In contrast, students felt exposed and shy when they had to perform or sing on their own. This was criticised by students as causing anxiety to them and making them dislike



the lesson. This research will help music teachers to understand student perceptions of classroom music lessons. Overall the key finding was that students are motivated when given some freedom to choose the music and learn in a differentiated environment which is characterised by variety, creativity and practice. Studying students' behaviours towards the music lesson is crucial for us teachers who want to improve teaching and learning.

**Elementary School Students' Opinion about Music Classes: A Case Study in a Public School in Guarulhos / SP / BR**  
*Wasti Ciszevski Henriques*

This study sought to know the role of music classes in school, through the public school in Guarulhos / SP / Brazil students' opinion. In order to "learn to learn from the student what to teach" (Koellreutter, 2001) and promote critical reflection and self-criticism, it was proposed in 2013 a collective "Notebook Records", where students could report their learning and opinion about the classes, emphasising even their criticism and suggestions.

This work was based on Paulo Freire, Schön and Perrenoud studies, that discuss the role of reflection and dialogue in learning process. It was studied also the work of music educators, who discuss the role of music in the school, such as Bastian, Koellreuter and Sekeff.

This is a qualitative study, a case study with ten years old students in a public Elementary School, and data collection was realised by the discourse analysis technique. We believe that it was created a democratic music education through the reflective writing, because students that normally haven't expressed themselves orally to the group, had made important contributions through their narratives.

By the analysis of the records, it was observed that students emphasised relevant and significant aspects of their musical learning and presented criticism about the classes place and materials. Students also had expressed about the difficulties of social relationship.

Some students also reported the change of their conception of music and found in music classes opportunity to show their skills; they also had emphasised the "music's joy" and had written that music classes were moments of shares and partnership. Therefore, we believe that by the interaction of children's voices singularities, it was constructed new relationships with the musical knowledge, with their colleagues and themselves, consolidating a culture of community. The dialogue, pervaded by sensibility and unity that music provides, allowed visibility to the beauty of student's individual differences.

Finally, we believe that this work could contribute for discussion of music education in elementary schools. When we consider the students' perspective, the main protagonist of discussion about music in school, it's possible to reflect about new ways of thinking music education and acting at school.

**About Musical Learning: A Study of Children's Narratives**

*Juliana Rigon Pedrini*

This research focuses on learning in musical experience narrated by children. It aims to understand the meanings assigned by children about their musical learnings. The participants of this study are three children aged between 10 and 11 years old who have music classes at school as one of the compulsory subjects that make up the curriculum. This research believes that narratives are a source of knowledge, that by telling a story a person organizes their experiences, giving new senses and meanings to what they experience and that the organization of thought in speech is an educational process. Based on studies from Childhood Sociology, this research considers children as social agents capable of producing knowledge that can help understand the world in which they live in. The theoretical-methodological ways were drawn up from the perspective of Narrative Inquiry. Three Narrative Interviews were conducted with each participant, from which the final reports that depict how they attribute meaning to their musical learnings were produced. The results answer the questions: With who, where and how children relate to music? What is know music? Why have music class in school? Apart from school or systematized music teaching spaces and the role of the teacher, children recognize their own strategies for learning, such as listening to music, paying attention in class, studying at home, finding out what is not taught, and not rely uncritically on everything teachers say. The narratives show that children are accompanied by family and media in their musical experiences. Music can be observed in the children's narratives in the three commonplaces: Place, Temporality and Sociality. By knowing the children's experiences, we can assess how music is part of their daily lives. Musical knowledge is especially recognized by children in activities where they play a musical instrument, read music and master repertoire. The children from this research, who have music classes at school, made it clear how pleasurable school experiences are and serve as an inspiration for studies, challenges, questionings and future plans. In Music Education, this research contributes towards showing a possible way for the study of musical experience from the point of view of the children's narratives.

**Informal Learning, Grade One Music and the 'New' Sociology of Childhood**

*Leslie Linton*

The purpose of this study was to investigate informal learning practices in music education and as a pedagogical approach within the primary classroom setting. This presentation reports on a qualitative study investigating the implementation of informal learning music pedagogy with two classes (n=18 and n=18) of grade one students (ages 6-7) in a Roman Catholic elementary school in Southwestern Ontario, Canada. The study involved the delivery of three units of work designed by the researcher and co-taught with pupils' regular class music-specialist teacher, based on the principles of informal learning music pedagogy (Green, 2008) and the application of such pedagogy to primary school students (Harwood & Marsh, 2012). This 6 month study began in January 2013 and was completed in June 2013. The two classes of students received the same informal music lessons for 40 minutes three times per week over a six-month time frame. The demographic of the students provided a well-balanced sample in that there was an equal representation of males and females as well as a mixture of European ethnicities. A case study methodology was adopted. Audio/visual data was collected and analyzed during lessons along with researcher-participant observation, teacher observation, field notes, parent questionnaire and semi-structured interviews with teachers and students.

The impact of this research study may be significant in the creation of new knowledge, as it is the first of its kind to investigate informal learning approaches in the primary music education classroom. Although the scholarly field of informal music pedagogy is beginning to mature (Karlsen & Vakeva, 2012; Wright 2010), there still exists a lack of research studies focusing on students in the primary-level age group. This study aims at exploring and expanding knowledge in the new field of informal music pedagogy through an investigation of its application with grade one students (ages 6-7). Building on the childhood culture which takes place in playground and out-of-school practices may result in an innovative pedagogical approach that has the potential to reshape music teaching and learning in the primary music classroom.

### **“Embodying Slavery: An Experiential Approach Towards Black Music Performance in the Classroom”**

*Ama Oforiwaa Aduonum*

Music educators and performance scholars have long established the importance of incorporating a hands-on approach into the teaching process. Experiential method can help students to gain in-depth understanding of concepts. Additionally, it helps to instill passion for learning, confidence, improve self-esteem, and promotes life-long learning. Therefore, in all my music classes, students sing, dance, play games, role-play, and complete assignments that are challenging and transforming. So, how do you introduce Black music to students to 1) experience the music as a mouthpiece for its creators and performers, 2) grasp the connections between society and music, and 3) instill pride and confidence? I designed a project for my Black Music class in Fall 2009. The assignment requires students to research and study the life of an enslaved African in the United States of America, Brazil, or Haiti, then bring that character to life through a 2-minute monologue with song. I will share the results - excerpts from student performances and feedback - and insights gained from those Character Portrayals. Participants will sing, clap, and dance.

### **Attention to Cultural Inheritance and Identity of Music Education**

*Shunai Jin*

The New-century basic education reform started in whole China in 2001. With great achievements, the ten-year research and development promotes the educators' change in education thoughts and beliefs. It also conforming to China's realities, reflecting features of the new era and modern educational ideas. "Revised Draft" emphasises students' feeling, experience, inspiration and communication on the music artistic aesthetic as well as cognition on context and content among different cultural music. Meanwhile, from the perspective of inheriting national musical culture, it indicates that "carry forward the national music, understand adversities of music culture", reflecting the security and humanistic concern for whole culture compound of multinational music culture coexist in the multi-ethnic country, China. I. Human and Music Culture. "Revised draft" in the curriculum standard of version 2011, indicate educational meaning of musical culture, Explained culture reflected the concept of value and the basic substance of society, which is the place human born and thrive. Hence culture moulds human, meaning mutual affecting. II. Culture Identity and Musical Education. Only trust our national music culture, we will have the identity to our national music culture. The Chinese nation is diversity and unity, which is a multi-nation country, composed of 56 ethnics groups. Different national culture, by virtue of their cultural memory of the nation, just have the comparison and recognition with other culture..The revised draft is based on music ontology characteristic and function, clearing and defining the mission of musical education develop culture. III. Function of the music education goals. Goal refers to the conditions and standards one's thinking would reach, and also embodies the basic spirit of curriculum ideas. Teaching goals adhere to the ideas of "Arts - Humanities", the former reflects the knowledge and skills goal of music teaching; the latter reflects the target of emotion attitudes and values level in music

teaching. "Revised draft" marks the introduction of school music education has entered a new historical stage, embarked on international standards and the integration of new start. Emphasis on multiculturalism and integration of local culture, based on the concern of cultural heritage in music education and identity, be the eternal values of the school music education.

### **Indigenous Children's Songs: Education of Abilities, Sensibilities and Sensitivities**

*Emily Achieng Akuno*

The songs that form the musical experience of children are a body of knowledge that serves communities in their endeavour to socialise their young. Indigenous Kenyan children's songs have been identified as useful appropriate cultural tools for the teaching of musical skills, societal norms and mores and for intellectual development. Through this artistic, aesthetic medium, Kenyan communities have, since time immemorial, brought up new generations of people who are versed in its traditions, able and willing to take up their part in society and capable of generating solutions to the challenges that face society on a day to day basis. Akuno (1997) discussed Kenyan children's songs collected from children and young adults. The study analysed the song repertoire of Kenyan children of 6 – 8 years. This age group forms the lower primary school cluster, the first three years of primary education in Kenya. At this level, singing occurs as:

- Learner initiated – at play, during leisure hours;
- Teacher initiated – in class, formally organised, during assembly, for presentation at school and community functions, for competitions including the Kenya Music Festival.

The study established that indigenous Kenyan children's songs:

- Addressed topical issues;
- Used simple language, with little symbolism;
- Relied on explicit and implicit messages, with direct and coded communication;
- Adhered to communal song forms, thereby being similar to adult songs;
- Were an education package – with learning material and methods contained in the content and processes of each song.

Similarly, Andang'o (2009), dealing with music in early childhood learning, found an abundance of songs that served a variety of learning needs. This reflects Weinberg's (1982) observation that despite many years of westernisation and formal education, indigenous songs are still known, and a lot are performed by children. For a cultural element to survive the onslaught of a systematically initiated and operated socialisation process, such as happened with formal (Western) education, the element must be significant to the people who utilise it. The element must also be versatile, adaptable and resilient. This paper takes an analytical view of children's song repertoire from the Luo community of Kenya. Through the interrogation of the music processes within one of these songs, the paper articulates the songs' role in developing music making skills, perceptual skills and values. This reiterates their role in developing children's abilities, sensibilities and sensitivities.

### **Preservice Teachers' Observation of General Music Teaching in a Different Cultural Setting**

*Cecilia Wang, David Sogin*

The purpose of this research is to examine the effect of instruction about teacher effectiveness on the evaluation of a general music lesson from a different culture. It is to examine whether generalist teachers are able to discern good music teaching techniques in a different cultural context.

Undergraduate elementary education majors (N=120) served as participants in this study. The participants were in-service teachers enrolled in different sections of a music methods class at a major Southern University in the United States. Data were collected during their regular class time. All students were asked to view a ten-minute video of an excerpt from a general-music lesson in a country from the East and to complete two rating forms. The experimental group was given instruction to identify factors of teacher effectiveness by the course instructor prior to viewing the stimulus tape whereas the control group did not receive such instruction. The video stimulus was extracted from one of several original 40-minute lessons that the authors have analyzed in detail. The video was considered a typical lesson demonstrating listening activities related to a piece of western instrumental music in a dance form. Participants were asked to "ignore" the language from the video but observe both teacher and student behaviors and interactions. After viewing the video, participants were asked to provide ratings on two separate forms--Form AB and Form GM. Form AB was related to the theme of Classroom Climate, and Form GM has been designed specifically for rating teaching effectiveness in a general music classroom. In addition, participants were asked to provide demographic information as well as comments regarding similarities and differences of the lesson observed in comparison to their own experiences. The quantitative data from both forms as well as the comments by the participants provide the data for analysis. The results will be presented comparing the ratings of the experimental group to those of the control group. Discussion will focus on the assessment of teacher effectiveness by these

students, the effect of instruction of identifying teaching techniques, lesson objectives, teacher and student behaviors, learning climate, and cultural factors to be considered. Strategies to improve teacher training in general music for the generalists and cultural diversity will be presented.

### **An Experience of Exchange in the United States by Two Brazilian Young Music Educators**

*Andre Felipe, Murilo Arruda*

This paper is about the experience of an exchange by two Music Education students from Brazil in the United States of America. They received scholarships by the Science Without Borders Program, which is a program that provides two semesters to study in a foreign university and three months to intern in an institution of your specific area. The objective of this paper is to state the importance of discovering how music is taught in countries that already have this discipline at the school for a long time and to improve practices from that knowledge. The Music Education area in Brazil is relatively young and it is in an interesting process of discovering new ways, situations and methodologies. In that context, we can say that parameters of how Music Education works are welcome in our community. We will discuss what characteristics we can bring from that country to our own and what we could adapt in thinking about our own culture, economic and social situation. The paper's sources are journals written by the authors, including pictures and the memories of a whole year of learning as material for this research. As main ideas we compared music education at the normal schools and at the university. How music is taught in those places, what is the importance of having music and what can we do to develop our area. We believe that with this research we can point some foreign ideas to improve music teaching in public schools. What is public school's Music Education in Brazil? Are there musical groups that are more aligned within our culture and time? We could see what a structured music education at the American schools is and make a parallel with our reality in Brazil. We can conclude that the experience of studying abroad was essential to the education and training of both educators and we hope to contribute with Music Education by drawing some parameters to base our conduct in creating music programs and inspiring people.

### **The Extent of U.S. Music Student Teachers' Self-Reported Cross-Cultural Competence: A Replication Study**

*Constance McKoy*

The purpose of this study was to replicate and extend a previous study on the self-reported cross-cultural competence of U. S. music education majors enrolled in student teaching. The investigation was guided by the following research questions: (1) To what extent do student teachers in music education hold knowledge, skills, and awareness about cultural differences that foster readiness to teach in multicultural educational settings? (2) To what extent do the personal attitudes and level of cultural awareness of student teachers in music education constrain readiness to teach in multicultural educational settings? (3) To what extent have student teachers in music education had experiences during teacher preparation relative to multicultural education and multicultural music education that promote readiness to teach in multicultural educational settings? Participants in the previous study (N = 86) were from 19 colleges and universities in the Southeastern United States. In the current study, participants (N = 337) from 37 colleges and universities across the United States completed a survey designed to assess their cross-cultural competence as related to: factors (a) fostering and (b) constraining readiness for teaching in culturally diverse educational environments, and (c) educational experiences during teacher preparation relative to multicultural education and multicultural music education. Study results, which closely paralleled those of the original study, indicated that the majority of respondents were aware of how cultural differences may impact their teaching and students' learning, had encountered music of a variety of cultures in their own music education, had received specific instruction on creating and executing multicultural music experience for students, and had opportunities to be involved with projects related to multicultural music education. Study results neither confirmed nor negated that respondents held attitudes and beliefs hindering their readiness to teach in culturally diverse educational environments. The similarity in results of this replication study and the original study support the notion that changes in instructional focuses that have occurred in U.S. music teacher education programs over the past decade are having a positive effect on pre-service teachers' development of knowledge and skills regarding cross-cultural competence.

### **Positive Attitude Leads to Positive Education: A Study of Secondary Music Teachers' Teaching Attitude in Chinese Folk Music Education**

*Han Ruochen, Bo Wah Leung*

Positive attitude is generally recognised as a powerful factor influencing all aspects of our life. It plays an important role in achieving success and avoiding burnout. In education, teachers' positive attitude towards their teaching contents and students' learning motivation is a key factor that can lead teachers to teach successfully. In mainland

China, all school-based curricula are affected by the official curriculum guidance entitled “Full-time Compulsory Music Curriculum Standard” published in 2011. Yet, since music is not an accountable subject for senior secondary school entrance examination, junior secondary music teachers have more freedom to develop their own school-based music curriculum according to the teaching objectives of official music curriculum guidance. Namely, teachers’ teaching attitude can, to a great extent, influence their teaching decisions. The education system of mainland China, including music education in primary and secondary schools as well as pre-service music teacher education, is influenced by Western education system and the concepts of Western music theory-centred due to Chinese historical reasons. Although it is universally acknowledged that Chinese folk music embraces high cultural value and artistic value, the preservation and transmission of Chinese folk music are overlooked by researchers and schools at different levels.

This study investigates the possible relationship between teachers’ attitude towards teaching Chinese folk music and their music teaching practice via a survey of secondary school teachers in Weifang, Shandong Province. A total of 72 secondary school teachers’ responded to a questionnaire survey on their attitude towards teaching Chinese folk music and how they perceived their students’ attitude on learning Chinese folk music. Additionally, six semi-structured interviews with voluntary teachers were undertaken to explore their constraints of teaching Chinese folk music. Findings indicate that there is a contradiction between teachers’ attitude and actual teaching: most of the respondents possess a positive attitude towards teaching Chinese folk music while they spend limit time in teaching the genre. Owing to their lack of sufficient understanding of Chinese folk music, music teachers excessively rely on using existing music textbooks. Besides, findings also suggest that secondary music teachers somewhat do not value the study of music. Obviously, promoting Chinese music education requires music teachers to further develop their expertise and ideology.

### **The Need of Ngoma in Schools: Attitudes of Tanzanian Music Educators**

*Kedmon Mapana*

This paper (which is descriptive by nature) examines the attitudes of current Tanzanian music educators toward the musical traditions of Tanzania being the focus of Tanzanian school music curricular practice. A questionnaire was administered to 115 music educators from all zones of Tanzania. The response rate was 91% (N=105).

Results indicate that the current music educators surveyed in this study strongly support having the musical tradition of ngoma (the traditional Tanzanian multi-arts performance complex of music, dance and drama) as the focus of Tanzanian school music curricular practice. They also support other music cultures of the world, including Western music notation and instruments. However, the support for ngoma is even stronger than the support for Western music notation and instruments.

These findings suggest that Tanzanian music educators from all demographic groups would be supportive of curricular changes giving ngoma a greater priority in the curriculum; that Western musical instruments and notation should be included but not dominate the Tanzanian music curriculum

### **To Care, To Know, To Respect and To Honor: Culturally Responsive Pedagogy in Elementary General Music in Communities of Color**

*Kathy Robinson*

Most music teachers enter into their public school classrooms and rehearsal halls prepared to teach children who look like, talk like, think like, and have the same values as them. In reality, the children in US schools increasingly live in linguistically, culturally, ethnically, religiously and economically different worlds than most of their teachers who are overwhelmingly of a Western European background, middle class, female and monolingual (English). This wide gap between the experiences of teachers and their students can be narrowed with an approach to teaching that uses the cultural knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective for them; it teaches to and through the strengths of these students. How do exemplary elementary general music teachers of a primarily White Western European heritage and education successfully negotiate the disjuncture between their linguistic, cultural and musical worlds and those of their students of color? How do these exemplary teachers make learning more relevant for students whose cultural, ethnic, linguistic, religious and social class backgrounds differ from their own?

This study addressed these questions through a descriptive means involving face-to-face interviews with more than ten US elementary general music educators highly regarded and widely recognized for their work with children in schools situated in Latino, Asian and Native American communities of color across the country. Interviews were audio taped, transcribed and scanned to find common themes to get at the essence of the relationship between classroom practice and culturally responsive pedagogy. This paper will synthesize the teachers’ work with students in these diverse communities and will focus on one teacher, Emilia, and her journey to recognize, respect and protect the cultural riches, knowledge and skills that her students in the western US bring to her music classroom.

Issues of teacher as “warm demander,” empowering language minority students and bringing the community into the classroom will be addressed and discussed in the context of music teacher education.

### **An Investigation into Selected Specialist Music Teachers’ Attitudes Towards The Implementation Of The Creative Arts Subject In Mthatha Schools**

*Nolwazi Ndamase*

Ever since the dawn of democracy in South Africa the system of education has undergone many reforms. The most recent one in 2009 was the review of the Revised National Curriculum Statement (2002) and the National Curriculum Statement Grades 10-12 to produce one document. From 2012 we have had the National Curriculum Statement from grades R-12 which stipulates policy on curriculum and assessment in the schooling sector. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R-12. The focus of this paper is the Curriculum and Assessment Policy Statement Grades 7-9: Creative Arts.

This paper examined the attitudes and perceptions of specialist music teachers towards the implementation of the Creative Arts subject in schools. The focus was on the Senior Phase of the General Education and Training Band. The sample for the paper was selected from the Mthatha district of the Eastern Cape. An interview schedule was used to collect data from the music specialist teachers. Data analysis revealed contrasting views from teachers with regard to the implementation of the learning area.

The implementation of the Creative Arts subject is seen as an essential improvement compared to the congested Arts and Culture learning area. The content offered in grade 9 prepares learners adequately for specialisation in one of the art forms in the FET band. On the other hand it transpired that professional development is vital if learners are to be provided with quality education and effective teaching and learning. Intensive training of teachers will address the main purpose of the Creative Arts subject which is to develop learners as creative, imaginative individuals who appreciate the arts. The teachers also felt that this would assist in achieving the specific aims of the subject with one of them being to equip learners with adequate basic skills to pursue further studies in the art forms of their choice.

### **Costa Rican Music Educators’ Perspectives on Current Policies and Practices**

*Daniel Johnson*

#### **Theoretical Background**

Because music is central to understanding Costa Rican culture (Salazar, 1978), studying that national system of music teacher education and practices in music pedagogy is inherently valuable. This rationale extends to professional music educators in the region and scholars internationally. Unlike most Central American countries, Costa Rica includes music in its national curriculum. The actual state of music education in Costa Rica, however, is not well known (Cajas, 2007). My study addresses this gap in the research.

#### **Research Focus**

The focus of this paper is current policies and practices of music education in Costa Rica. For that purpose, I used Cajas’s 2007 dissertation as a foundation to present a more current assessment of the status of music education in Costa Rica. As Mendez noted in 2005, this needed to reveal the actual situation of this discipline in our countries and to enact any fundamental changes.

#### **Methodology**

I delivered a written survey consisting of twenty-nine multi-part questions to thirty-one practicing music educators throughout Costa Rica. The survey instrument described their teaching positions, professional preparation, and level of support. I selected participants as rich sources of information (Orcher, 2005) and used intensity sampling to select respondents purposefully (Patton, 2002). To strengthen research credibility, I employed systematic data analysis, triangulation, as well as peer and member checks (Merriam, 2002).

#### **Results**

For qualitative data, I used open coding to identify and understand emergent themes (Grove, 1988; Jansen, 2010). For quantitative data, I calculated and compared descriptive statistics on teachers’ professional preparation, resources, and teaching focus. The resulting profile of Costa Rican music educators shows well-qualified, resourceful professionals with a variety of teaching assignments but a lack of resources. Additional descriptors address their teaching methodologies, working conditions, and music teacher preparation. Although these results cannot be used to make broad generalizations, they do give an overarching view of music teachers’ perspectives on music education in Costa Rica.

#### **Conclusions and Implications for Music Education**

Looking forward, Costa Rica presents a unique opportunity to use results from this line of research, including applications in the curriculum revisions for Costa Rican secondary schools (Rosabal-Coto, 2010) and the Sistema

Nacional de Educación (Peña-Mora, 2012). Goals of this research are to foster an informed understanding of the actual position Costa Rican music teachers have. Implications of that knowledge for the profession will likely encourage an interest in innovative pedagogies and enhanced support for Costa Rican music educators.

### **Brazilian Educational Policies Related to the Teaching of Arts and Music at Schools**

*Christopher Elete*

The implementation of arts education at schools has always been one of the biggest fights of professionals. The Brazilian law throughout history is this topic as much irrelevant, comparing their real importance in shaping human cultural identity. With the promulgation of the Law of Guidelines and Bases of Brazilian Education (LDB), is to have a specific legislation regulating education. The first of these, the Federal Law No. 4,024 of 20 December 1961, the art is cited as a complementary activity, i.e. as optional content, which led to the teaching of art in practice will extinction. To be published the Federal Law No. 5,692, of August 11, 1971, makes it compulsory at schools the teaching of "art education", what appeared to be a breakthrough, in practice caused the depreciation of arts education, which by the malformation of teachers due to versatility of the discipline, this time acquired character recreational and low relevance. With the enactment of Law No. 9.394, of December 20, 1996, which in Article 26, the art is contemplated as "curriculum component" required, the setting for the teaching of art begins to restructure. As a result of this process, we also have the law 11.769/08, amending Article 26, adding 6, the law in 9394, of December 20, 1996, Law of Guidelines and Bases of Education to provide for compulsory education music as "mandatory content" in basic education. From this overview, we intend to draw a parallel between the literature review and the history of Brazilian law relating to arts education with a focus on music education. Thus, we propose reflections on the importance of arts education based on the main resolutions about education in Brazil throughout history. We note a breakthrough for teaching art in Brazil, mainly from the twentieth century and we believe that having a social-historical perspective is essential for music educators and for recognition of the area, not just in legal guidelines, but as in Basic Education a whole.

Keywords: Educational Policies, Music Education in the Basic School.

### **The Inclusion of Music as a School Subject in Brazil**

*Silvia Sobreira*

In this study I investigate the process by which music came to be included as a subject in Brazilian elementary education. Although music was mandatory between 1930 and 1960, due to a project designed by Villa-Lobos, the government's educational policy was diluted during the period 1970 – 1996. In 1996, a Federal Law established that the arts would be part of the curriculum with music as an option. In 2006 a non-governmental group – GAP (Grupo de Articulação Parlamentar) – formed by musicians and music teachers of the Brazilian Association of Music Education (ABEM), began a movement to make the study of music compulsory, rather than an elective. This resulted in Law 11.769/2008, which proclaims that music be mandatory in the schools. I examine this process using a qualitative approach, taking as a guide, the policy cycle proposed by Richard Bowe and Stephen Ball as well as the curriculum studies of Ivor Goodson. Their work provides the theoretical background to understand the establishment and promotion of music as a school subject.

During the first phase of my research I read articles on music education, published in 26 volumes of ABEM journals (from its foundation in 1992 through 2011), and other texts related to the 2008 law. I interviewed 37 members of ABEM to confirm what I had found in my preliminary research. It became clear that ABEM played an important role in the creation of the policy that resulted in the law. There is no doubt that ABEM influence in setting trends of how music should be taught. One example of this is the use of creativity in the classroom as the ideal pedagogical approach. This has strong implications for the training of music teachers.

I conclude that this refining of ideas about music education remains an ongoing process. Among controversial issues are such questions as whether music should be taught by practising musicians or music teachers, what the role of music should be in the schools, which teaching methodology should be used, and how the law should implemented.

### **How much is enough?**

*Kay Hartwig*

Australia has commenced the implementation of a national curriculum in all schools in the country. Phase one which includes the learning areas of English, mathematics, science and history is complete and in the process of implementation in schools. Phase two includes geography, languages and The Arts. These documents have been written and will soon begin implementation. Phase Three of health and physical education, information and communication technology, design and technology, economics, business, civics and citizenship is currently at the consultation stage. The Arts comprise: Dance, Drama, Media Arts, Music and Visual Arts.

The introduction of the Australian Curriculum: The Arts is a positive step in ensuring all Australian children have access to Arts education for the first 10 years of their schooling. However, the important question is how will The Arts be delivered especially in the primary school setting where generalist teachers are required to deliver most of the learning areas to the children in their classroom.

Will existing teachers in schools have access to professional development to ensure they are fully prepared and resources to teach the five subjects of The Arts curriculum? Will universities allocate time and resources to ensure that future primary teachers are adequately trained to deliver quality arts programs in primary schools in the future? This presentation investigates the place of the Arts in the training of preservice teachers across universities in Australian and New Zealand. How many courses are allocated to Arts Education? How much time allocation is given to these courses? What is the delivery mode and assessment? Is this enough?

### **The Chequered History of Music Education in Nigeria**

*Samuel Kayode*

Musical arts education has remained a veritable and enculturative medium in African society. Its inclusion in Nigeria's school curriculum by the policy makers is a testimony of the recognition of its potential for optimal realisation and utilisation of human resources not only in terms of norms, customs and folklore of the people in general, but also as an important tool for national development. This paper attempts a chequered history of music education in Nigeria from the pre-colonial era to date. It also appraises government's recent negative policy in further annihilating music as a subject from the nation's curriculum and suggests strategies by which pro-active musical arts educators could effectively implement the present cultural and creative arts programme and bring about the desired results.

### **Building Histories of Life to comprehend School Music Education in the Federal District of Brazil**

*Delmary Vasconcelos de Abreu*

This work presents a brief overview of a research that has been held in a group of research and studies of School Music Education and Autobiography – EMAB, which aims the development of autobiographical researches related to school musical education in the Federal District of Brazil – FD. The empirical field of this research is about the History of Life of the maestro and educator Levino Alcantara, forerunner of the musical and educational movement in the primary education in FD. In this work, we summarize the theoretic and methodological elements that are the basis of autobiographic research, giving special attention for the dimensions of Histories of Life of musical educators. This allows us to understand narratives as a process in which the narrator is the subject and object of research, since he becomes more self-awareness in a continuum movement of construction/de-construction of historical, social and educational context. Thus, I believe that to describe constructed paths narrated by the subject of the research in school music education could bring particularities that can explain the dimensions that musical education was built in FD.

### **Teacher Mobility and Identity: The Lived Experiences of Four Veteran General Music Teachers**

*Lori Gray*

Why do certain teachers remain in teaching while others experience burn out and change professions? Why do some teachers remain in an unsupportive school setting while others make a school change? How does changing teaching jobs impact the identity formation of teachers throughout their time in the profession? In contemporary education, it is common for teachers to change jobs one or even multiple times over the course of their careers (Ingersoll, 2001). Teacher mobility research has focused on student achievement and teachers' reasons for changing jobs or leaving the profession. For studies on identity formation, researchers have focused on pre-service and new teachers (e.g., Bouij, 2004; Collier, 2001; Dolloff, 1999a, 1999b; L'Roy, 1983). Few studies have considered music teachers' identities throughout their careers (Bernard, 2004, 2005; Frierson-Campbell, 2004). There is a need for additional research focused on the impact mobility has on the teachers themselves with regard to teacher identity. Utilizing a multiple case design, I sought to fill this gap in the literature and understand the impact of mobility on the teacher identities of four veteran general music teachers, and how they constructed and negotiated their identities within multiple social contexts over the course of their careers. The criteria for purposeful selection of the participants were elementary general music teachers who were viewed as effective music educators by fine arts coordinators, had taught for at least ten years, and had changed teaching contracts and taught in at least two different schools. Data were collected over a period of eight months through semi-structured interviews, email correspondence, observations, review of videotapes, and collection of artifacts. Mobility is often spoken of in a negative light,



however, the participants in this study insisted that mobility at the start of their careers had a positive impact because they each were challenged to solidify their own teacher identities in varied school contexts. They each spoke of turning points or changes in teacher identity related to personal and professional experiences in their lives including marriage, professional development, mobility, and graduate school. Mentoring and professional development geared toward teacher identity formation and role maturation may assist teachers in matching their desired school context with their teacher identities. Additional in-depth studies are needed to better understand teacher identity formation at every point during teachers' careers, and how changing jobs impacts teachers' identities.

### **The Role of Nostalgia in the Development of Teacher Identity**

*Ronald Kos*

Studies of teacher identity and musical identity, including the development of and the tensions between those identities are of increasing interest in music education. Students in teacher preparation programs are commonly asked to reflect on their teacher identity, addressing such issues as influences on their decision to become teachers and the role of teaching in their lives. These students also address similar questions related to music itself. Few studies have concentrated on the role of the reflective process in helping students to understand their developing identities. Anecdotal evidence suggests students respond well when musical cues are used both to trigger memories of important influences as well as to reflect on personal experiences; however, there is little in the literature to indicate the efficacy of these types of activities. A study is needed that will help determine the effectiveness of using musical cues as a tool for influencing pre-services teachers' self-reflections related to musical and teacher identity.

Students enrolled in a junior-level music education course completed an assignment in which they first created a musical self-portrait comprising four pieces of music and then wrote a 750-word reflection addressing how the music represented their identities, with specific attention to the development of their musical and teacher identities. After the students granted permission for their assignments to be used in this research study, the essays were stripped of identifying information and analyzed using a constant comparative approach.

Analysis was based on a conceptual framework focused on nostalgia, which has been defined as a longing for the past, usually for times or places "with happy personal associations." Nostalgia was an appropriate framework for this study because it is often triggered by recollections of product styles (such as music) that were popular during one's youth. Furthermore, musical and educational experiences tend to be social, and nostalgic reactions often involve interactions with others.

The students' essays suggested that many of the musical works selected for the self-portraits triggered nostalgic responses. As in previous research, many of those responses were "bittersweet": They often included an element of mourning for the past. In most cases, the narratives eventually progressed to a positive state. Therefore, it can be concluded that the writing of reflective essays that trigger nostalgic responses can increase positive affect in preservice music teachers.

### **Aiming at Improving Music Teachers' Classroom Action by Reflecting on Professional Identity and Instructional Models**

*M. Cecilia Jorquera, Javier Duque Gutiérrez*

Research on change and improvement in education related to teachers' activity highlights that the efforts in improving initial or permanent education are not directly linked to the transformation and improvement of teachers' classroom action. Here, a crucial factor is the teacher's professional identity: its type, phase and construction process, leads to show more or less willingness towards internalizing their education and professional experiences, in order to transform and develop their professional educational practice.

The central aim of this research is to enlarge the comprehension of the relation between types and construction processes of the musician-teacher's professional identity, and her conceptions on how a professional music educator's action in the classroom should be.

Literature shows types, phases and key-moments in constructing the musician-teacher's professional identity, as well as the crucial value of contexts where the identity is configured and developed. Similarly, teachers' conceptions on their classroom action have been crystallized in instructional models.

Research methodology is based on the epistemological viewpoint of complexity. A heterogeneous population of teachers from different contexts was searched, covering the disciplinary field of music in Primary and Secondary Education, music for professional performing, and music for education in the community. The sample includes selected teachers who show a clear difference in their professional identity, centred on two types: performing-musician-teacher and educator-musician-teacher. Later on, their conceptions on classroom action were identified,

and by means of comparison, we tried to comprehend the underlying instructional models and their relation to the professional identity supporting them.

Tools for data collection were diverse: semi-structured interviews, qualitative questionnaires, quantitative questionnaires, and work diaries. They were functional regarding the contexts, the viability, and the researchers' eventuality in accessing the teachers. Data analysis covers quantitative and qualitative approaches, deductively from the theoretical framework, and inductively from the information units provided by every single context.

From interpretation and conclusions emerges that there is a tight link between the way how the teacher's professional identity is configured, and some central and instrumental conceptions related to her professional practice. Specifically, it appears to be clear that the professional identities oriented towards the musician-educator are those which achieve the construction of more complex, rich and versatile instructional models and professional conceptions. So, these teachers are more capable of facing changes and improvements, as well as developing their profession, and researching on their own educational professional practice.

### **Exploring New Music Teacher Profiles in Finnish Music Education**

*Minna Muukkonen, Anna-Mari Lindeberg*

In the Finnish school education there has been a clear distinction between classroom and subject teachers. Classroom teachers, who teach all the school subjects, have been responsible for the education in the lower grades (1–6) and the subject teachers, specialized in one or two subjects, in the upper grades (7–9) of the basic education. However, the aim of the education policy has recently been to strengthen the comprehensive nature of the basic education. This tendency has led to mixing the traditional dichotomy in the teacher profession. It has become possible for the classroom teachers to qualify as subject teachers and vice versa. The transition has challenged the teacher education and led to changes in teachers' professional profiles.

In the field of music teaching this gap between classroom and subject teachers has traditionally been significant. Previous studies suggest, on the one hand, that music subject teachers, who have very broad musical skills and knowledge of music, lean on their own musical expertise while building their teaching practice and emphasize musicking in their curriculum. On the other hand, as previous studies also implicate, the classroom teachers, who may have studied music in the teacher education only one 3–6 ECT course, also think that the main target of the music lessons is to make music. This does not, however, succeed if the teachers consider themselves as incompetent music educators. Except musicking, insufficient musical skills make planning, differentiating, grading and motivating difficult.

Since the last decade it has been possible in the classroom teacher education to complete intermediate studies in music education (60 ECT) and thus qualify both as classroom and music subject teacher. These new kind of music teacher professionals are now entering upper grades of the basic education, which has traditionally been exclusively for music experts.

In this research we will examine the professional identities of recently graduated teachers with intermediate studies in music. As teacher educators we are interested in how do these teachers see the bridge between teacher education and working life as well as in their views of their professional competences as music educators.

The data consists of a survey and interviews of 38 beginning music teachers. The research employs a qualitative framework and the interview data is examined using narrative-discursive analysis. In this presentation we will present preliminary results of the survey and interviews and discuss about this new professionalism and its implications for Finnish teacher education.

### **Writing and Telling Musical Memories: An Exercise of Autobiographical Writing with a Group of Basic Education Teachers**

*Maria Cecilia Torres*

Within the limits of this communication, I present the report of an experience developed throughout 3 semesters, with different groups of teachers from Basic Education schools in the state of São Paulo who worked in High School and Adult Education, in an extended formation music teaching program in the city of São Paulo. I point out that different groups participated on the courses, each one with the duration of 1 semester, with 3 eight-hour encounters and another thirty hours of online participation in the platform Moodle, which aimed at working with musical questions and broadening the repertoire with their students at school. These groups have attended the courses between the first semester of 2012 and the first semester of 2013 and each class had approximately 50 to 65 teachers. The background formation of the group was eclectic, there were teachers who had graduated in History, Biology, Visual Arts, Portuguese, Mathematics, Geography, Philosophy, among others, but it was not a group of Music teachers. The activity named "Musical Scenes and Memories" was meant to have them write and narrate one scene of their musical memories during High School, sharing it with their classmates. This autobiographical exercise, that made them remember their musical memories, taste and repertoire, is anchored in the autobiographical studies

and articulated with this research field, in which I have been acting since the conclusion of my Doctoral research, in 2003. Through these written and narrated memories, I intend to allow the teachers to reflect upon their musical histories, what they liked and selected to listen to and sing in certain periods of their lives and, thus, approach their teenage students' diverse musical styles and repertoire. I realised, through these writings, that there is a diversity of musical genres that are influenced by the choices of friends, family, religious groups and different media. At the end of each semester, I organise this material and analyse the themes that emerge from the (auto)biographical writings of these teachers, in the sense of reflecting if their pedagogical practices and beliefs are intertwined with these musical histories, in the perspective of a referential in the field of the (auto)biographical research. In this conclusion, I highlight that this exercise is just the beginning of a process of remembering, writing and telling their musical histories and, by doing so, to approach the musical histories of our students and of the field of Music Education.

Keywords: (auto)biographical research - extended formation in Music - musical memories

### **Did You Hear the One About ...? Stories of Behaviour Management Issues Faced by Post Graduate Pre-service Teachers**

*Janet Wyvill*

This research project investigated the experiences that pre-service teachers had while on their Supervised Professional Experience (SPE) commonly known as Teaching Practical within schools. The pre-service teachers blogged about behaviour management strategies they observed, experienced and attempted during their teaching practical

The research question asked "What are the common behaviour management issues that pre-services teachers observe, experience and manage while on Teaching Practical?"

The objective of the project was to collect and analyse the common experiences that the pre-service teachers face and utilise this data to inform the learning and teaching at the tertiary level. The design of the project allowed for pre-service teachers to blog at their convenience and have the freedom of unidentifiable descriptions of scenarios that were both positive and negative. The design gave a rich and varied range of data as the pre-service teachers are able to comment on other blogs and compare and contrast to their own experiences thus giving a strong level of data collection to achieve the objective of understanding the common experiences the pre-service teachers faced.

The participants of this project were 160 Graduate Diploma of Education students from an Australian university who attended teaching practical in first semester of 2013. Student participation was voluntary and all experiences they shared through blogging was de-identified.

This paper will present the common themes of experiences the pre-service teacher's experienced and share some of the more extreme cases they had to face. The paper will assist all teachers in their supervision of pre-services student teachers as well as any tertiary lecturers who have an interest in the preparation of pre-service teacher training.

### **Classroom Management in School Music Education: Teacher Knowledge in Three Teachers from Porto Alegre (Brazil)**

*Rafael Rodrigues da Silva*

This presentation reports research that aims to investigate classroom management practices in three music teachers working in public schools in Porto Alegre, located in Brazilian south. The question I want to answer, through classroom observations and interviews, is: how teachers influence student's behaviour in order to promote an environment conducive to learning? The classroom management among music teachers working in regular schools has not a significant number of publications in the field of Brazilian music education, therefore, the theoretical framework is mainly based on the topic of teachers knowledge, particularly Clermont Gauthier, Maurice Tardif and Walter Doyle. Here, I present three axes of data analysis in the present research: time management, space management and management of behaviours. Through research it was possible to analyse the different practices related to the organisation of space to get different jobs and shifts within school, different forms of intervention and prevention of disruptive behaviours and use of time devoted to music activities. The research systematises and analyses a series of teacher's knowledge related to the management of classroom teachers surveyed intended to contribute to the training of teachers, promoting important knowledge to the music teacher that have been under-researched, and enhances subsequent research.

### **The Importance of Teacher Decision-Making in the Music Education**

*Daniel Johnson, Wendy Matthews, Brett Nolker*

## Theoretical Background

Within the Social Cognitive perspective, the pedagogical background of this paper focuses on the importance of teacher decision-making in music education classrooms. These decisions teachers make rely on professional knowledge and the information gleaned from classroom observations. Specifically, decisions are influenced by the emerging classroom environment, as well as a teacher's experiences, values, and knowledge of content, pedagogy, and individual students.

## Focus

The focus of this paper is music teachers' decision-making processes and the motivations guiding these decisions. Previous researchers have primarily limited their investigations of motivation in music education as it relates to student outcomes. In this paper, the co-authors explore music teacher decision-making in terms of teachers' own motivation. This paper also investigates differences in music teachers' decision-making by setting: general, instrumental, and choral. The two corresponding focus questions are: (1) what types of decision-making processes do music teachers use as they plan, execute, and reflect on their classroom instruction? and (2) what motivates them to make these decisions?

## Method

The co-authors will present findings from studies using written survey and semi-structured interview data. Based on the tenants of constructivist grounded theory, their analysis began as open coding. It enabled the co-authors to examine for specific decisions in response to the scenarios and then to develop themes around the responses in order to gather more detail about participants' decision-making processes.

## Results

In the three classroom settings (general, instrumental, and choral), themes emerged to describe teachers' decision-making processes during planning, instruction, and reflection. General music teachers focused on developing students' music content knowledge and citizenship skills; choosing music pedagogical tools, and classroom management. In instrumental music, these same themes emerged with more of a focus on student discipline, balancing the individual and group ideals, and teamwork. In choral music, decisions making focused on classroom management, group outcomes, teachers' responsibility to group learning. Differences appeared in teachers' management styles by social context, through differing expectations of student independence and self-regulation.

## Conclusions

Because music educators are responsible for guiding student learning as they make instructional decisions, understanding and using motivation in musical contexts is essential to effective teaching, program development, and music teacher education. Outcomes of this paper can assist teacher-educators in understanding how teachers make decisions. Implications for future strategic planning and action include improving in-service teachers' self-awareness, advancing professional development for experienced teachers, and enhancing the effectiveness of music teacher education programs.

## **Dilemma and Thinking of Music Teachers' Teaching Research for Rural Primary School**

*Lishan Zhang*

"Teacher as researcher" as a synonym for teacher professional development, has become a thriving area of research and a new focus. In our country, music curriculum reform of basic education has put forward new requirement for the professional roles of primary music teachers. New curriculum requires that primary music teachers need to be developed from the traditional "experience" Jiaoshu Jiang to "research" teacher. The teaching research ability of rural primary music teacher would directly influence the teaching quality of the rural primary music courses. This study did a comprehensive investigation about the teaching research status of 296 full-time and part-time music teachers in 275 rural primary schools in 39 counties of Chongqing with questionnaires and interviewing. Results show that there exist many problems. For example, the current rural primary music teachers lack the teaching research motivation and research knowledge; their research ability is low and they received little training about teaching research; they lack the teaching research resource and so on. Based on the analysis of the reasons for those problems, this paper put forward some strategies for the teaching research ability of rural primary music teachers. It is hoped that this paper can offer some references for the professional development of rural primary music teachers and the improvement of the overall quality of those teachers.

## **The Role of Thinking and Learning Styles in the Reflective Positionality of Adolescents and Teachers. Towards a Multidimensional RP model**

*Gerhard Lock*

The main idea of this paper is to develop further the model of Reflective Positionality (RP) of adolescents and teachers inside and outside music lesson/school (to be issued in the EAS series "The Reflective Music Teacher",

2014), which is based on Plessner's (1975/2003) philosophical anthropology of the senses and takes into account Abrahams' (2005) teaching practice principles of Critical Pedagogy of Music Education (CPME).

According to Zhang and Sternberg (2002) the majority of studies on cognitive styles studies since the 1960ies have indicated that teachers' cognitive styles as well as the match and mismatch of teachers' and students' cognitive styles do make a difference in teaching and learning in schools. The theory of mental self-government by Sternberg (1988, etc.) includes 13 thinking styles within five dimensions of self-government: (a) functions, (b) forms, (c) levels, (d) scopes, and (e) leanings of government as applied to individuals. Zhang (2004) found out that thinking styles predisposed students to particular teaching styles as well as students were open to more than just teaching styles that precisely matched their own thinking styles; students' thinking styles made a difference in their conceptions of effective teachers. Sternberg, Grigorenko & Zhang (2008) further found out that ability based and personality based learning and thinking styles of both teachers and students styles matter and in teaching, we need to take into account students' styles of thinking if we hope to reach them. This means differentiating instruction and assessment which helps students to use their stylistic preferences.

Outcome of this paper is an extended multidimensional model of Reflective Positionality (RP) describing verbally and graphically how the four types of pupils/students ("eccentric", "ego-centric", "quasi-centric" and "quasi eccentric") and the "centric"/"eccentric" teacher type defined in the RP model may be related to/ depend on thinking and learning styles of both the teachers and pupils/students taking into account three functions in individuals' mental self-government (legislative, executive, and judicial) as well as internal and external scopes, and global and local levels in the particular styles. The model will be extended also to be applicable in studying higher education students. It will be the basis for further empirical research starting 2014.

### **The Diverse Worlds of Secondary School Music Teachers in Aotearoa New Zealand**

*Judith Donaldson*

This paper is drawn from a wider qualitative doctoral study (Donaldson, 2012) that examined the tensions of practice encountered by secondary school music teachers in Aotearoa New Zealand. Data were collected through semi-structured 'interview- conversations' (Goodson & Sikes, 2001) with nineteen participants, including current and former practitioners and music advisers. The participants represented a range of musical traditions, teaching experiences, and demographics. Data were analysed thematically in terms of four research questions: (i) the expectations attached to the role of secondary school music teacher; (ii) the tensions of practice encountered; (iii) the manner in which teachers experienced their working lives; and (iv) their efforts to resolve the tensions they encountered.

The paper discusses the development of a two worlds metaphor; examines the role it played in elucidating the fundamental tension of practice encountered by the teachers; and explores key findings. Developed from Clandinin and Connelly's (1995) metaphor of teachers' professional knowledge landscapes, the two worlds metaphor makes visible the necessity for music teachers to translate and trans-locate the 'inner world' of music, to which they are connected by a sacred story, (Crites, 1971) into the policies, structures and life of the 'outer world' of the school. The teachers' expectations were grounded in their connection to the world of music, and their desire to draw their students into the 'great thing' (Palmer, 2007) of music in meaningful ways. New Zealand schools, however, structure music in terms of three 'categories' (Bernstein, 1996): the classroom, the extra-curricular program, and itinerant (peripatetic) instrumental lessons – all of which form part of the schools' expectations of music teachers.

Major tensions of practice were found to arise from the 'boundary positions' (Kahn, Wolfe, Quinn & Snoek, 1964) that music teachers occupy at the interface of their two worlds. These included conflicting and ambiguous expectations of their role that can be represented as a tug-of-war between forces of connection and disconnection. The paper offers insights into the working lives of secondary school music teachers, an area in which little research has been undertaken internationally. It has significant practical and theoretical implications for policy makers, school leaders, teachers and researchers.

### **Nurturing Analytical Thought Processes in Emerging Teachers**

*Frank Heuser, Roseanne Rosenthal*

#### **Pedagogical Background**

The complex skills necessary to teach music effectively are developed and refined by working in authentic classroom settings. Helping beginning teachers acquire the analytical and reflective abilities need to assess emerging practices is difficult for both the novice and the mentor. Although viewing one's own teaching videos is usually uncomfortable, guiding novices through analysis can contribute to the success of the process.

#### **Aim**

This study examined a specific application of using video during initial student teaching and focused on the following questions:

1. How do young teachers focus attention when observing themselves teach?
2. Does the focus change over time and why this does occur?
3. Does analysis of this nature impact the performance of a novice teacher?
4. Can a hypothesis be developed explaining emerging reflective processes in young music teachers?

#### Method

Beginning teachers delivered fourteen violin lessons to students in fourth grade classrooms. Rather than formal instrument training, the lessons were designed as a music making experience through the violin. Lessons were videotaped and following the third, seventh and twelfth sessions, novices provided commentary while watching their tape with the university mentor. These sessions were videotaped, the commentary transcribed and those data were examined and coded by two researchers, one who mentored the novices and one who was unfamiliar with the young teachers

#### Results

Detailed analysis of commentary offers insights into the thinking patterns of emerging teachers. Additionally, the mentor discovered the idiosyncrasies of each individual student teacher and was able to provide improved feedback about their teaching and understanding of classroom dynamics. The study also found that the interactions between the mentor and the novice during the videotaped commentary sessions evolved over time as the mentor gently nurtured the novice into increasingly sophisticated levels of understanding.

#### Conclusions

Such analysis enables novices to understand how they focus attention during class - on themselves, the students, the music and/or managerial (behavioral) aspects of their teaching. This process also allows novices to analyze their pedagogical knowledge and skills to discover strengths as well as areas for improvement. The evidence suggests that this type of descriptive analysis of their own emerging teaching offers a structure enabling novices to refine their reflective and analytical skills as well as to develop a sense of objective criticality regarding their teaching practice.

### **Music student Perceptions of the Characteristics of Effective Teaching**

*Roy Legette*

#### Music Student Perceptions of the Characteristics of Effective Teaching

Characteristics of effective teaching tend to be a topic of debate. Some research in music education has identified effective teaching by criteria such as contest ratings, student attitudes and class enrolment. Other research suggests that attributes such as classroom control, subject knowledge and communications skills are central to determining effective teaching. The purpose of this study was to examine the perceptions of university music students regarding the characteristics of an effective teacher. The following research questions were investigated:

1. What characteristics do university music students most attribute to highly effective teachers?
2. Do perceived effective teacher characteristics differ between music majors and non-music majors?
3. Do perceived effective teacher characteristics differ between music education majors and other music majors?
4. Do perceived teacher characteristics differ by gender?

Participants were 187 students enrolled in music classes in a large university in the southeastern United States. The sample was comprised of music majors (n = 159, 85%) and non-music majors (n = 28, 15%). Forty - seven percent of the participants were male while 52.9 % were female.

A survey instrument designed to elicit responses pertaining to preparedness and characteristics of effective teaching, was administered to students by the researcher during one of their regularly scheduled music classes. Participants were asked to think about a highly effective current or former music teacher and select an answer choice that indicated which attribute they perceived as most important of a highly effective teacher.

Students placed the most importance on a teacher that challenged them to learn, helped them to become self-motivated, had high expectations, understood differences in how students learn, and challenged them to think critically. Music majors in general placed more importance on teacher understanding of different learning styles than non-majors. Music education majors placed more importance on resolving classroom interpersonal conflicts. A significant difference in perceptions was found between females and males in favor of females. Females perceived effective teachers as having an understanding of how different students learn, student interest and ability, and diversity in teaching strategies.

.A central implication that might be derived from this study is that those involved in music teaching in higher education need to have a good understanding of the perceptions that students hold towards effective teaching. A careful examination of these perceptions may prove insightful with respect to providing teaching/learning experiences for students that are informative, meaningful, and engaging.

### **Memorable Messages - What Messages are Pre-service Teachers Receiving?**

*Janet Wyvill*

This paper presents the preliminary results of the pilot study conducted at the University of the Sunshine Coast, Australia, which investigated the memorable messages that first year pre-service teachers reported that they receive. The investigation looked at the questions “What are the memorable messages received by first year tertiary students?” and “Where are these messages coming from?”

Memorable messages are defined as “verbal messages which may be remembered for extremely long periods of time and which people perceive as a major influence on the course of their lives” (Knapp, Stohl & Reardon 1981, p. 27). Memorable messages involve brief prescriptive oral commands (Knapp et al., 1981) that often come from an authority figure (Ellis & Smith, 2004). “Some interpersonal messages are reported to be remembered for a long time and to have a profound influence on a person’s life” (Knapp et al., 1981 p.27).

Communication and non-communication will intentionally and unintentionally create memorable messages. These memorable messages being received by pre-service teachers impact on their decision about teaching in both primary and secondary education institutions.

The role of universities is changing from simply educating students, to preparing them for work and professional roles (Cranmer, 2006; Dochy et al., 1999; Barr & Tagg, 1995). Higgen, Hartley & Skelton (2002) discuss the idea that students should now be seen as consumers of University services rather than just students gaining information. This combined with the high level of consumer communication indicates the question ‘are the memorable messages the staff wish to provide actually being received by the students?’ is an essential area in need of investigation.

USC’s approach to student retention is based on Tinto & Pusser’s (2006) five overarching conditions (pillars/principles) that Universities can provide that contribute to student success. The five pillars are:

1. Commitment
2. Expectations
3. Support
4. Feedback
5. Involvement

A mixed method approach was adopted to gather both quantitative and qualitative data. This paper discusses the memorable messages received by pre-service teachers and where they believe they come from. The messages were discovered through the mixed method of survey and focus groups. Initial data collection was carried out with a Survey of first year Education students at USC.

The preliminary results show the patterns and categories that the memorable messages fall into. The results also discuss the memorable messages that impact significantly on learning and teaching.

### **Collaborative Research on Music Teacher Working Conditions**

*Valerie Peters, Zara Pierre-Vaillancourt*

This collaborative study seeks to document the challenges of music teaching in one Canadian province as well as working collaboratively with participants to propose organizational and collective solutions. While publications do exist that describe the necessary conditions in order to implement a quality music program (MENC, 1994), reality demonstrates that many music teachers leave the profession for reasons connected to a lack of necessary working conditions (including salaries) as well as the fact that music education in schools is not valued by the general population (Scheib, 2004).

Research objectives:

1. Describe music teacher working conditions in one Canadian province.
2. Following the analysis of the data, propose collective and organizational solutions to challenges experienced by music teachers in schools.

A collaborative design will allow the researchers to dialogue with the participants, facilitating the co-construction of a knowledge base about music teacher working conditions. This research study must meet the criteria of relevancy, both for the music teacher culture and the researcher culture. We employ a focus group research method to collect data in order to create a “collective voice” that reflects the daily lives and contexts of the participants.

A focus group approach will allow the researchers to validate the results of the 2011 survey and to be able explore in depth the reasons behind the survey responses. Ten groups of 8 – 12 participants are being formed. Each group will be made up of music teachers and pedagogical consultants in music from the different school boards in the province. Two meetings of three hours each will be conducted. The first discussion will focus on challenges experienced by music teachers in their work places and the second discussion will seek to propose collective and organizational solutions. An interview guide comprised of open-ended questions will allow the participants to exchange freely during the discussion. A co-animator will take notes throughout the discussion, noting reactions of and interactions between participants, problems in schools as well as themes discussed related to the objectives of the research. A data analysis based on grounded theory procedures will be conducted (Charmaz, 2006; Strauss, 2004). A second data analysis will be conducted by categorization and by contextualization in order to take into

account both the non-verbal aspects and the external elements (context) of the discussion. The presentation will present preliminary data from the first focus group research discussions.

### **The Pedagogical Concert in School Context**

*Rosa Tossini Barros, Marcelo Brazil*

The pedagogical concert within the school music education has a role in the integration of music in schools. Starting from the constructivist conceptions of learning skills and understanding it as a process mediated and modulated by culture in its many manifestations, the proposition that the knowledge is generated by social interaction provided us with a theoretical support for the lived experience over three seasons classes in schools shows the state of São Paulo, including the capital.

Backed by a wide experience in teaching instrumental and intense artistic activity in the area of performance, the authors have noted in the course of the seasons the impact of a musical performance combined with interactive activities with school-age students. The aim of this study is to report what the effects of this kind of artistic pedagogical activity in participants.

The artistic pedagogical activity in question had the format of a concert of instrumental music with clarinet and guitar coupled with information about the genres covered, composers and interactive activities.

In some places even the students were able to identify the clarinet and this has showed us that, despite the ease of access to information in today's music concert is still far from the universe of these students. The fact of being instrumental repertoire also caused an estrangement from initial expectations of listeners, accustomed to songs with lyrics. When we run the melody of a song known, the first reaction of the audience was singing, in fact already points to a way to choose a repertoire that dialogue better with this duality between instrumental music and song. Situation in recent concerts, some rhythms aggregate pre recorded and performed real-time interactions with students. We noticed how the recording features and manipulating sound arouse the interest of young people and how it can contribute to incrementing repertoire of such interventions. All statements received after this concert showed us and motivated us to explore new paths.

Although still little explored in small formations, which allows greater proximity of the audience and a production simple and low cost, it seems that the class show has a great educational potential and to stimulate knowledge of music and all its possibilities. Other research and experiments are being developed which certainly will add new parameters for this mode of artistic and pedagogical activity.

### **Performances in Classrooms: Musical and Pedagogical Education**

*Teresa Mateiro*

Searching for pedagogical alternatives in music teacher education has lately been an incessant challenge. The developing information and communication technology has also compelled us to "reconstruct the world". This quest is justified by several reasons that underlie the need for new modes of production and transmission of knowledge. If it is on the one hand necessary to reorganize the academic knowledge, it might on the other be that school lessons also need new aims and conceptual options for pedagogical practices more attractive to new generations. Accordingly, the main objective of this study is to reflect on didactic concerts as pedagogical tool in music teacher education, and for music training of children in elementary schools. During the years 2011 and 2012 several concerts at Brazilian public schools were performed. This activity was part of the practice for students in music teacher education. The challenge was to prepare interactive performances, exceeding the idea of traditional concerts where musicians play and the audience is quietly listening. Students watched videos of different school concerts, exchanged ideas with professionals through lectures, rehearsed, planned lessons related to the repertoire and produced supporting materials such as PowerPoint presentations and program folders. They also prepared diagnostic and evaluative questionnaires that were answered by four hundred pupils, between eight and sixteen years old, who were attending these didactic concerts. During introductory music lessons in schools content related to these concerts was dealt with, such as: repertoire, musical forms, instruments, styles, music history and specific musical elements. Lessons and concerts then became complementary activities, combining musical and pedagogical knowledge, and where students acted as both teachers and musicians. The results revealed that the majority of school-age pupils rarely attend live concerts, and a combination of lessons and concerts can be a viable and attractive approach to music classes in elementary school, as well as a pedagogical tool for music teacher training. The didactic concerts are a way of bringing live music to schools and give pupils an aesthetic experience with a probable social and pedagogical impact. From a music teacher education point of view it is an activity that requires students to be teachers and also provides them performances as musicians, thus easing the tension between the two professional identities. Finally, it is noteworthy that this pedagogical alternative offers students a comprehensive and complex challenge when they are asked to think of knowledge in an integrated format and not fragmented.



## **The Main Objectives of the FSMCV: Teacher Education and Presence of Music Education into the Official Educational System**

*Jose Almeria, Remigi Morant Navasquillo*

The Federation of Music Societies of Valencia (FSMCV) is a non-profit organisation seeking union between its associated members. The primary objective of this federation is the promotion, dissemination and upgrading of the hobby, teaching and practice of music, promoting associations and other activities under the concept of civil organisation by providing a means of development and articulation of culture.

Since 1968, the FSMCV represents the interests of a large group of associations called music societies. Currently, this group consists of 544 music societies/music schools, with 50,000 musicians, 60,000 students and 4,000 teachers.

A firm commitment to obtain sustainability and quality improvement in this network of music schools has led FSMCV to negotiations with the government of the region for a decree regulating its operation and incorporates the recognition of teacher education as a right from the public offer of training.

In parallel to the previous measure, the FSMCV Study Centre has been created, with the recognition from the Valencian Government, as another commitment to improve teacher training, to carry out research and methodological renewal, for the publication of studies and teaching suggestions and so on. All of this also represents a breakthrough in the training of all volunteers linked to this revolution to the service of music.

Moreover, the FSMCV is promoting the social recognition of the importance of music education. We are talking about music education understood as an essential element in the education of people and as a tool for improving learning processes. As a result of different negotiations with the Valencian and Spanish Governments, music education is going to be a core subject in the compulsory education system in Valencia. In addition, music schools will collaborate with the Valencian government in an important project against school failure. This campaign arises from the evidence from different research and testing of the direct relation between non-formal learning of music and the improvement in academic results of Valencian students. Most importantly data was provided by the general diagnostic evaluation carried out by the Valencian government to students of Valencia.

In summary, teacher training as the presence of music education in the formal education system are important achievements resulting from the performance of an associative movement, considered unique worldwide, and that believes music provides great benefits on overall academic performance and against school failure.

## **The Music Every Day Program: A Case Study of Student, Parent and Teacher Observations and Perceptions of Daily Music Classes**

*Jason Goopy*

All students at Brisbane Boys' College (BBC), Australia, in Foundation, Year 1 and Year 2 receive specialist music classes every school day. The Music Every Day Program aims to foster a life-long love of music in students and encourages music to be a part of everyday life. Music knowledge, skills and thinking are taught sequentially and developmentally through singing, movement and play enabling students to successfully perform, analyse and compose music. Emphasis is placed on developing the child as a musician and instruments are tools for further artistry. Students in Year 2 practice learnt music elements and concepts on recorder in preparation for later class instrumental studies. Numerous musical and extra-musical benefits of the program have been observed. All year levels exhibit developed musicianship beyond the national achievement standards with students in Year 2 comparable to a typical Year 4 standard. It is evident that music has become a part of the students' everyday lives. Boys can be heard singing and playing games in the playground using variants of songs sung in class. They tell stories of how they nurse and sing their baby siblings to sleep. Music is of such significance to the students in Year 2 that half of the cohort have elected to study piano and/or voice through one-to-one tuition. The program also contributes to holistic education as habits of mind and common ways of thinking are strengthened through music learning experiences. It has been observed that boys benefit in language acquisition, phonological awareness, verbal skills, listening, fine motor skills, confidence and interpersonal skills. This case study will outline the Music Every Day Program, detail typical learning experiences and document observations and perceptions from students, parents and teachers. It is anticipated this program will serve as a model of excellence and provide a case for advocating increased time allocation and frequency to music education in schools.

## **Formal and Non-formal Musical Education of Children (3 - 6 years)**

*Remigi Morant Navasquillo*

This study is framed in the Spanish region of the Valencian Community, in which musical societies and music schools depending on them represent half of the non-formal structure of musical Spanish education. For some years, music

schools have included among their formative proposals the attention to children under 8 years, which implies the demand of specialized and well-trained teachers to cover this instructional period along the different stages in which it is divided, known by different levels such as musical kindergarten, initiation stage and music and movement stage, among others. Obviously, we are referring to the same students group sharing instructional centres that have identical educational purposes but some considerations need to be studied due to the different use of music either as a means or as a purpose even in childhood stage. The main aim of this research was to analyse the methodological positions in compulsory education as well as in non-compulsory education (schools of Music) related to 3-6 years educational stage to detect existing parallelisms. From the methodological perspective, we opted for a qualitative research focused on the study and compared analysis of cases attending both analysed perspectives. Some different surveys were simultaneously applied with teachers of both compulsory and non-compulsory education while the classes were visited to study in situ not only the lesson planning but also the methodological proposals and the use of educational resources in practical lessons. At the same time, the grade of collaboration among teachers was studied since they teach in educational centres located in the same town. The results of the investigation evidence that although related to the same educational stage, it does not exist any contact among the teachers. Some parallelisms are detected in methodological implications such those related to the use of resources and the importance of songs, all with a different treatment from the methodological perspective. Regarding to the research, in compulsory and non-compulsory education some evidences were found about the use of music and about the development of skills and competences which were supplemented by each other. From the research, we can conclude that it especially needed the collaboration among educational centres, through teachers' staff coordination, as well as the upgrade of the methodological processes when looking for meaningful improvement in both scenarios considered by the research.

### **Middle Ground for Music Education: Specialists and Classroom Teachers**

*Catherine Larsen*

How can integration of the arts into classroom curricula and instruction, integration that honors the arts as discrete content areas, address the absence of arts instruction in today's schools? What role can arts educators play in facilitating this trend toward a stronger and more significant presence for the arts in culturally rich and diverse yet challenging urban school environments? This paper poses answers to these questions, considering issues in urban school reform, arts education in the urban context, teacher professionalization and development of communities of practice, and the possibilities inherent in collaborative partnerships.

What is necessary to enable schools and teachers to provide rich culturally rich arts integration? The paper provides a review of relevant research, and reports results of longitudinal research in collaborative urban partnerships. Findings include: 1) Teacher professional development efforts in the arts should provide teachers the opportunity to develop pedagogical content knowledge in the arts, in collaborative environments that encourage action and reflection. 2) Classroom observation, individual coaching, and peer support should support work in these content areas. 3) Partnerships with outside organizations can facilitate such opportunities, working collaboratively with school personnel so that programs available to teachers address individual school goals, as well as district and state mandates. 4) Long term planning and involvement in staff development can be effective ways to facilitate classroom teachers' acquisition of the knowledge and skill necessary for effective arts integration.

Programs designed to enable sustained coherent collaboration among arts specialists, classroom teachers and external partners are also needed. There is consensus among policy makers and researchers that effective teaching and student learning in the classroom are not guaranteed by structural changes alone. Staff development for all participants, classroom teachers and arts specialists alike, must focus on subject content, pedagogical knowledge, and methodology, to facilitate changes in teachers' habits of practice.

Professional development programs should be flexible in design, to counter the negative effects of urban policy churn, and should provide long-term support for teachers who are engaged in efforts to change beliefs and habits of practice as they learn to include the arts in the curriculum. Classroom teachers faced with district and state mandates to provide arts instruction must personally experience meaningful artistic growth in order to provide effective arts instruction. Collaborative partnerships can provide powerful impetus, long-term vision, necessary resources, and important leadership in making diverse and effective arts integration curricula a reality in urban schools.

### **The Context of School Radio for Student's Musical Practices**

*Graciano Lorenzi*

The school radio is a medium that leverages the teaching and learning practice of music in school. As a theoretical lens, I approach the concept of interactivity in digital TV proposed by Lima (2005), from Pierre Lévy's studies. In this concept, the technological resources accessed by the population can be a huge potential for multidirectional

communication, making it interactive and thereby potentiating non-linear spaces of knowledge construction (Lima, 2005). It is also important to report Educomunication studies, a field that seeks to include the communication in the process of educational mediation. It is considered the intervention practices of Educomunication actions, programs or products designed to strengthen communicative ecosystem in educational spaces (JAWSNICKER, 2008).

In 2011, the proposal to deploy a school radio in Jean Piaget Municipal School, in Porto Alegre, resulted in the formation of a student's team who engaged in offering a music programming to listeners. In addition, several interviews were conducted with teachers in order to disclose the radio and their relative importance. Throughout the meetings, we discuss the program profile where conflicts about musical preferences were becoming increasingly visible in the school environment.

As a solution, the musical program was organized by "type of music". Another attempt was to organize programs with a musical genre in each day, providing the listener some information about the band, singer or the music genre, and may include information about the formation of the band, biographies and discographies.

As a result, it is possible to cite the radio as space/time of musical exchange, especially on the preferences of what is released. In addition, the strategies adopted by students to solve conflicts denote the interest in the use of communicative space in an interactive and democratic way, in order to ensure all the power of choice and inter-subjective representation in the communicative sphere of school environment.

It can be argued that relevant issues emerging from the experience of school radio promote reflections on the inclusion of students involved with music. Understanding how the dynamics of active radio sets musical exchanges, understanding how collective processes are established around making music, related to participation in the school radio and identify the musical meanings present in this practice may offer to music education an effective expansion of their correlations with communication in education area, with the focus directed to the practices of teaching and learning music in the school.

### **Ethnomusicology and Music Education: Experiences in Music Teachers Training at the Federal University of Pará** *Jorgete Lago, Liliam Cohen*

This work describes a pedagogical experience with the discipline Introduction to Ethnomusicology at the Federal University of Pará School of Music. The methodology used was based on cultural studies and on Murray Schaffer's concept of soundscape. The aim of this research was to offer theoretical basis for the study of ethnomusicology and the comprehension of diverse musical practice, as well as its insertion in the music teaching process. The development of the discipline was divided into two moments: the students received the theoretical basis by reading specific texts and watching videos, and later there was fieldwork at the Guamá area, in which the university is located. The fieldwork occurred in two parts: recognising the Guamá soundscape and analyzing the musical practice and ensembles present in the neighbourhood. As a result of that, the students were able to verify the diverse musical practice of the area. This research and the theoretical discussions presented in class offered to the music students at UFPA various possibilities in music teaching, in which the music diversity of the city can be the a point of departure to a more democratic and contextualised music learning.

### **Service-Learning To Promote Social Justice in Music Teacher Education** *Jeananne Nichols*

In a recent issue of the Music Educators Journal, Allsup and Shieh (2012) sounded a "call for a public pedagogy," and challenged music educators to "move from our isolated classrooms and sealed traditions . . . into a public space." They contend that in order to shape music teaching and learning into a more socially just practice that serves the common good, music educators are responsible for noticing and naming inequality and listening to diverse perspectives. But the realization of this "public pedagogy" is often thwarted by the systemic insularity of music teacher education. Secondary music education in the United States is dominated by a performative paradigm that prioritizes participation in large ensembles such as band, choir, and orchestra. This narrow focus attracts only a small segment of the student population who tend be over-representative of a higher socioeconomic strata (Elpus and Abril 2011). It is these students who are then courted and admitted to music education programs (Koza 2009) and advance to teaching music in schools, ultimately perpetuating the very model into which they were inculcated. For music education to answer the call to a public pedagogy, this cycle must be resisted, if not ultimately broken. One means of addressing this insularity is through service-learning, specifically service-learning rooted in a robust framework of community engagement (Angotti, Doble, & Horrigan 2012; Baldwin, Buchanan, & Rudisill 2007; Erickson & Anderson 1997; Siebenaler 2005). Drawing upon Kiely's (2005) five dimensions of transformational experience, I articulate a rationale for community based service-learning as a component of early field experience in music teacher education. The CCJDC Arts Project is an exemplar of this approach. This service-learning opportunity is a weekly arts experience facilitated by music and art education majors in a local juvenile detention center that aims to challenge and transform pre-service music teachers' perceptions of music education and its aims.

Following an overview of the program, I will discuss Kiely's dimensions of transformative learning and the ways in which the CCJDC Arts Project is informed by this framework as well as problematize the ways it could perpetuate troubling stereotypes of students.

Meaningful engagement with the community in thoughtful, long-term service-learning projects can engender a more inclusive social consciousness for the pre-service music educator. This praxis-oriented session will provide a theoretical framework, an active model, and a preliminary assessment of effectiveness as catalyst for discussion.

### **Broadening Musicianship through Alternative Modes of Learning**

*Dale Bazan, Danni Gilbert*

#### Theoretical/Pedagogical Background of the Paper

The traditional or conservatory approach to music instruction is significant and results in predictable levels of music performance. However, complete musicianship has been suggested as depending on a broader set of skills and knowledge than often provided by merely traditional performance-centered instruction. For example, ear playing or learning music by ear through vernacular experiences has been identified as a useful skill to musicians (Woody, 2010). Improvisation is yet another skill often neglected in the traditional music education classroom or conservatory studio. Moreover, varying modes of learning can result in heightened engagement levels of students, such as teaching through student-centered (Ormrod, 2004) or experiential learning (Kolb, 1984), in contrast to more structured teacher-directed approaches.

#### Aim of the Project

This presentation will outline a theoretical framework for incorporating informal music making, student-directed instruction, and other alternative methods designed to broaden musicianship of instrumentalists at all levels.

#### Method

We will first define the desirable outcomes of traditional music education pedagogy. Benefits of teaching from an established curriculum, for example, include predictability of student results based on the structured, sequential, and tested nature of a program. However, such a structured instructional format may also hinder other desirable musical traits such as adaptability and independence in music making. Second, various non-traditional modes of learning will be outlined that may be incorporated into instructional environments of any size—ranging from the private studio to the large ensemble—therein enabling a greater overall musicianship of students. Alternatives to traditional instruction include learning by ear, improvisation, composition, exposure to vernacular music experiences, and student-centered learning environments. Finally, we will illustrate how alternative modes of learning can broaden students' musicianship. For examples, redesigning traditional approaches may help students to achieve a more comprehensive music education, increase flexibility and independence in performing, develop relevant skill sets, and acquire a lifelong appreciation for music.

#### Conclusions and Implications for Music Education and Performers

If music teachers and studio instructors are to incorporate non-traditional learning approaches - for example shifting to a student-centered environment and asking students to improvise or learn by ear - then perhaps they will also need to redesign traditional performance settings to better allow students to demonstrate such knowledge and abilities. Therefore, new models for developing classroom curriculum as well as performance expectations may be necessary.

### **Promoting Autonomy in Music Teacher Training**

*Tais Dantas da Silva, Simone Braga*

This paper presents considerations concerning the promotion of autonomy in music teacher training, based on the concepts defended by Angel Pérez Gómez (1995) and the Self-Determination Theory (Deci, Ryan, 1985). The paper presents some methodological perspectives focusing on the development of autonomy in the training of music teachers. The aim of the work was to take the student to develop an autonomous attitude as an essential part in the development of their skills. The activities were developed in an undergraduate course in the State of Bahia (Brazil), in the curriculum components Choir I, Body Expression, Choir Conducting II and III, Teaching Practice I, II and III and Foundations of Music Education I, II and III, from the following activities: seminar presentation, practical classes, conducting workshops and musical program in the school context. The results showed a greater involvement and interest of students, providing the opportunity for developing a conscious teaching attitude, critical and autonomous, through realisation of teamwork, group decision making, articulation between theory with practice. The experience approached situations of everyday profession and created opportunities for the appreciation of the teaching profession.

Keywords: music teacher training, promotion of autonomy, music education.

### **PIBID in Network: Academic Congress of Technology in Musical Education**

Nowadays, there are several discussions about initial training focused on school and educational activities proposed for this educational space. The PIBID (Institutional Scholarship Program Initiation to Teaching) has been contributing to these discussions with initiatives funded by Coordination for the Improvement of Higher Education Personnel, in partnership with universities and education institutions and basic schools in Brazil.

Focused on basic education and considering the school as the center of learning, the PIBID stands by actions that affect the initial education, continuing education and some proposals that are articulated with the current socio-cultural reality. In this sense, this abstract presents an event that had the technology in focus, and it was developed by the Subprojeto Musicando a Escola, belonging to PIBID, in partnership with the curricular subject Keyboard III, from the graduation course in music from the State University of Feira de Santana, Bahia, Brazil.

Considering that these technologies are the tools of this century, it was promoted at the First Academic Congress of Technology in Music Education, held in June 2013 with the aim of approaching the basic education to the possibilities of the use of technology in music education, especially in the school context. There is a significant scientific literature that discusses the possibilities to be explored, as the teacher is open to these resources (Kruger, 2000, Gohn, 2008, Galizia, 2009).

With this objective, the event developed activities in a network perspective, searching the dialogue with other academic subjects such as Information Technology and Communication, Technology Resources in Music and extension projects developed by the university. The activities had varied features: communication sessions (colleges who used the technology activities in the subproject), music concerts and round table discussions.

In these activities, it is noteworthy that the fusion of the performance and the use of technology in the academic subject Keyboard, by contemplating important steps in the teaching-learning process: 1) Preparation of repertoire with pieces of jazz influence or movie themes; 2) Insertion of elements that would improve the musical interpretation, creation and improvisation; 3) Editing a video to be presented with the repertoire.

As a result, it was observed that there was a greater connection with the components of the graduation course, by using an approach connecting students with technology tools, both for musical practice, as for music teaching, as could be reported some experiences that produced discussions about the use of technology in classroom, turning the attention to the basic education focused on the school.

### **Students, Tutors and Their Relationships in Music Education**

*Gislene Natera*

Except for those who choose to live in complete isolation human relationships are for most of us of utmost importance in our existence, although not always apparent or valued. To stay isolated is not an option for a teacher - it's necessary to share experiences, to learn and teach in a collaborative way.

The under graduation degrees in music obtainable in Brazil contains a course with theoretical and practical focus called 'practice', which normally has a duration of two years.

Half of the practice is preferably conducted in public schools and the other half in community institutions related to music education, whether in NGO's, private music schools or in other extracurricular activities.

During practice preparation it's the task of the tutor to accompany the introduction of students into the professional world, helping them to observe, plan, act and finally reflect about the learning process, aiming for continuous improvement.

In the procedure between the University and the public elementary school there are five main actors: three teachers, the student and the pupils that receive the student in class. The teachers are one from mandatory and optional university courses, the tutor and the local music teacher who receives the student at school.

When reflecting on actions and contributions for music teacher education two issues arise: How to help students to transform his/her musical technical knowledge into pedagogical knowledge? What are the possibilities and limits of intervention of the tutor in the education of the students? In search of answers, this article aims to observe and clarify the relationships between the people involved in the teaching process, such as between: 1. (University) teacher and student, 2. tutor and student, 3. music teacher and student, 4. tutor and music teacher, 5. student and pupils.

We conclude that the possibilities of the tutor include awakening the care on relationships in the students, on planning and reflection and to act with commitment. And all should be done with respect of the students space, limits and means.

An interesting notion would be to learn the students to anticipate the unanticipated, which is not a paradox. A general point, and perhaps the most important discussion in all relationships, is the Invitation. Despite the small space that here exists to develop this issue, this discussion is mandatory for a better training in music teacher education.

## **The Impact of Team Teaching and Blended Learning in Tertiary Music Education Classes: A Reflective Journey**

*Louise Jenkins*

The nature of teaching within the tertiary education system is gradually changing due to the provision of more advanced technology, the targeted use of on-line learning, student flexible learning expectations and the pressures of faculty budgets. Hence, more innovative approaches to teaching and learning are required. In response to these changes, an action research project has been implemented, investigating the impact of a blended learning process within tertiary music education classes. As part of this blended learning approach the researchers have been incorporating a team teaching strategy over a two year period; an approach in which both the teaching preparation and the classroom teaching are shared.

The research methodology of this project is founded in action research, but also includes elements of a mixed method approach. Cycles one and two of this project, as determined by the action research model used, have been completed. Both cycles incorporated a student survey which was implemented prior to the beginning of the team teaching experience and then again at the end of the semester. In addition, student assessments and work engaged with throughout the semester were used to track learning progress. Both observations and the researchers' journals, which incorporate meeting and discussion notes, were used to further triangulate this data. Therefore, the data collection included both quantitative and qualitative data. Having completed two surveys with two separate cohorts of student participants, a reflective process is now in progress as a precursor to the implementation of the next cycle of data collection. This paper will report on the overall progress of this research project and provide a reflection on the data collected thus far from two cycles with a focus on the student survey data. The researchers will reflect on how the blended learning and team teaching approach has affected the planning, content and delivery of teaching and learning material.

The data collected thus far has suggested that the team teaching approach has been well received by the student cohorts and that it is a preferred method of classroom delivery. Some of the benefits cited are the extra teaching assistance provided in class and the different perspectives presented. In addition, the data and the experience of the researchers/lecturers have also suggested that the relationship between the two researchers/ lecturers is a crucial part of the success of the team teaching approach. It is hoped that a tertiary music education teaching and learning model can be developed from this research.

## **PARFOR Contributions to Training in Music Education for Faculty Action in Elementary Education II and Supervision of Fellows Music PIBID UEL**

*Lúcia Sumigawa, Magali Kleber, Eduardo Assad Sahão, Vania Fialho, Luciana Sumigawa*

The National Plan for Training Teachers of Basic Education provides specific training in music to public school teachers with training in another degree, contributing to the fulfilment of the Law 11.769/2008 mandating the teaching of music content in Basic Education.

The search for a proper training in music education that would contribute to the development of music education in the public schools of Basic Education, was the goal that motivated me realize the 2nd Degree in Music PARFOR UEL. Therefore only have a degree in Art Education with Specialization in Fine Arts, which contained the curricular structure of versatility not secured dominion over the teaching of music in the public school classroom, despite ongoing participation in continuing education courses sponsored by SEED / PR .

Training in music by UEL PARFOR, for being the first group, deficiencies in the composition of the disciplines and the organization of the curriculum, which are being corrected in subsequent classes. Nevertheless, the degree contributed to the expansion of knowledge in music education and the acquisition of methods of teaching music to different levels of Basic, Education present in my teaching practice with greater mastery in the development of musical activities with quality. In addition, the motivation for improvement and participation in events related to music education.

As supervisor PIBID Music / UEL training in music by UEL PARFOR facilitated guidance to grantees regarding the choice of content and proposals for musical activities during the implementation and development of projects in the bound state school. As well as the mediation of inserting them in public school reality: the education system, school physical spaces, interaction with the school community, among others. Enabling the approximation of the Institution of Higher Education to public school, also generating reflection on the training of teachers in degree.

## **Impacts of the PIBID/UEL in Public School**

*Luciana Sumigawa, Lúcia Sumigawa, Vania Fialho, Eduardo Assad Sahão, Magali Kleber*

Initially, the goal of the PIBID musicState College Antônio de Moraes Barros was understand the problems about school culture and developing initiatives through music, in order to provide meaningful experiences for teachers, students, employees and other involved.

Therefore, with the coordination of teachers Magali Oliveira Kleber, Cleusa Halil s. Cacione/UEL, my supervision and participation of the scholars Fili:

- Inclusion of the PIBID music on College;
- Find out the causes of truancy at night;
- Understand the social reality of the school and its reflection on the interpersonal relationships of the school community;
- Note the resource room and lift existing problems;
- Meet the vision of the school students, faculty and staff.

And also providing opportunities to scholars knowledge of existing projects at school related to music:

- Curricular internship required Universidade Estadual de Londrina, since 2000;
- More education (2009 to 2011);
- PIBID music, since 2011.

However, from that experience and perception of problematic and/or educational needs, each scholar has elaborated and developed/implemented a project that resulted in "didactic-pedagogical production "or" bibliographical production "or" artistic "cultural production.

Some impacts on scholars of initiation:

- Change of professional expectation: before intended as a musician instrumentalist; and after participating in the PIBID decided by career of teaching.
- Implementation of an interdisciplinary proposal initiated in the supervised internship with the possibility to extend to graduate.
- Participation in scientific events in the area of musical education.

The impacts on supervisor:

- Agent mediator and collaborator of the PIBID actions in sectors that comprise, structure and govern the school environment.
- Agent mediator and collaborator of the PIBID actions in sectors that comprise, structure and govern the Didactic Concerts project/OSUEL/House of culture/music Division and cultural centres
- Consolidation of the importance of school music education and musical practices in school everyday for the integral formation of the student.
- Participation in institutional events (local, State and national).

Anyway, the PIBID Music allows the direct contact of the IES and the scholar with the fundamental mediation teacher/supervisor to school and vice versa. And so promoting reflections and significant and singular transformations to scholars, INSTITUTIONS of HIGHER EDUCATION, to teachers, to school and the school community, providing actions and studies/surveys to a quality education and an integral formation of the student.

### **The PIBID and Its Implications for Teacher Training**

*Alessandra de Castro*

Currently, research points to the need for discussions about teacher education, because the complexity of the training process requires that it is organised through the integration of teaching, research and extension. Therefore, it is emphasised the importance of providing moments of discussion, in which it is possible to include questions related to the reflection of being a teacher.

This text describes an experience on the contributions of the "Institutional Program of Scholarships for the Teaching Initiation" (PIBID) in the training of undergraduate students.

In the first contact with the academic school environment, they had to experience the initial observation of classes taught in school. They sat at the back of the room and watched the class registering what they thought was relevant, writing a report.

After an observation period, they were encouraged to participate in the class interacting indirectly with the students. A sequence of lessons with coral formation was given, where from observers they became the one that follow the coral with the instruments.

After this sequence, a junino festivity theme was introduced. This is an object of study typical to the northeast of Brazil and, then, rhythms like coco, baião, xaxado and xote were chosen. The academics attended classes presenting the basis musical instruments of these rhythms, creating opportunities for students to play them.

After this cycle of lessons and reflecting about the observations, participation and interventions, it was inferred that it would be appropriate to offer group lessons of musical instruments, because in addition to giving students the opportunity to learn to play an instrument, they would provide the opportunity to develop the academic work according to their specific training.

During this process, the students have shown increasing interest in musical practice, with a higher commitment and satisfaction of these for doing something of interest.

Concerning the undergraduates, there was a growing commitment to the classroom, intervening through planning and systematisation of activities geared to the proposed contents. After each lesson planning, reflection and systematisation of practice they became more independent and assertive, showing growth, maturity and responsibility for their education and quality of the classroom to teach. This result allow us to infer that the presence in the classroom allowed them to meet and interact with it, causing them to reflect on the practice in this context and enabling them to make links between the theory studied in academia and the practice in school.

### **Colonialism and Coloniality in Music Education: A Sociological, Latin American Perspective**

*Guillermo Rosabal-Coto*

As Latin American post-colonial thinking contends, imaginary constructions were allocated by European colonial powers to sustain their economies through colonialism in the Atlantic between the 16th and 19th centuries. Several decades ago, critical education thinkers interrogated how the reproduction of such constructions perpetuated coloniality in educational policy, goals, and practices in Latin America. However, research has not yet addressed how music teaching and learning reproduce ontologies, pedagogical practices, and cultural stereotypes rooted in colonialism and the logic of coloniality. For instance, often music education displaces the original cultures of what was constructed as “the New World” as “exotic”, under the rationale of high culture, modernity or progress. Also, in more recent times of globalization, massive instruction in European instrumental art music becomes a trend to “save” young people and acculturate them into an ideal social order, while Latin America struggles with international neoliberal policy.

This paper discusses preliminary findings of a macro sociology-based ethnography on the social organisation of music education in a post-colonial, Latin American context, from the standpoint of music teachers. I specifically explore the musical pathways of nine, selected young music teachers in Costa Rica. Musical pathways are understood as the interactional routes through which people enter and leave, in which they make choices to learn, perform, and organise music. I specifically explore dilemmas and contradictions in their everyday music pathways, where learning and teaching are organised by notions, concepts, language, sites and processes rooted in colonialism and coloniality. I discuss relationships between the local (micro) pathways of the teachers (e.g. music schooling, music making in informal contexts) and the broad social forces and processes (e.g. culture, religion, government, market) that organise what they think, feel and learn in music learning and teaching.

I use Latin American post-colonial thinking as theoretical framework. Institutional ethnography –also known as “sociology for people”— is the methodological framework. The ethnography procedures involve interviewing/focus group, participant observation and artifact analysis. By scrutinising tensions between individual learning and teaching and macro social forces I propose a post-colonial, sociologically-oriented framework to understand the relationships that organise institutionalised music education under colonialism and coloniality. My ultimate goal is to promote awareness on often taken for granted relationships that mediate in music teaching and learning processes, and the possibility to decolonise such processes in other Latin American contexts.

### **Musical Erotization – An Analysis about the Influence of Music Offered by Parents and Teachers on the Current Children Behavior**

*Eliete Gonçalves*

This research came to me as a fruit of personal questions towards observed behaviors in relation to significant social, cultural, political and economic transformations, which have occurred from the 17th century on in relation to childhood, children, family and educational concepts; to the appearance of mass communication systems and to a change of thought towards kids, with some that have modified life and children experiences heading to a mixture in the adult world (Howard, 1984). It intends, through bibliographical revision, to comprehend these changes and justify the way in which the actual man sees his society’s practices as a correct, natural and ethnocentric way of life (Laraia, 2008). It is grounded on the Psycho Adaptation (Cury, 1998) and the Archetype Theory (Jung, 2011) to justify the change of mentality in present society. It brings a small account on the way children were treated in different historical moments and the way those behaviors towards children were changed according to events that transformed them into potential consumers and provided the mixture of childhood with adulthood. Its aim is to present data initially collected through bibliographic revision. It brings up the reflection on how we, educators, should deal with questions like these inside school, offering cultural symbols that will contribute in the construction of a ‘self’ (Green apud Alfonso, N., Didier, A., Santos, R., & Vieira, E., 2011). The text is organized in five moments: a) Introduction; b) The psycho adaptation and the Archetype Theory in contemporary society; c) The European Childhood, from 15th to 17th century; d) Social transformations; e) Reflections and conclusions. The text concludes with reflections towards a pursuit of awareness from parents and educators in order for them to be paying attention to this phenomenon, fomenting a healthier society and a solid basis towards one of the most important stages of learning, childhood.



## **Mediation with Music: Interrogating the Early Childhood Development (ECD) Teacher Trainees' Musical Background In Relation to their Pedagogic Execution**

*Jacqueline Bullindah*

Music has proved to be one of the means that teachers use to mediate content and teaching materials to their learners. Music appreciation, music literacy, basic music composition skills and improvisation all in relation to teaching methods are important content for Early Childhood Development (ECD) teacher trainees. In Kenya, many of these trainees undertake School-Based- Learning programmes, which take a shorter time as compared to the normal school term of the regular programme. During their training, due to the limited time, these teachers are taught more on how to invest quality time in organizing theoretical content, teaching plans, materials and equipment in preparation for their lessons. In this process, the pedagogical approaches, which are essential in the process of delivering their content, are given minimal attention. This is because pedagogical reflexive and creative methods such as music are generally seen as special teachers' talents. Studies carried out reveal that some of these trainees encounter difficulties in connecting the concepts planned with the teaching procedures and the special characteristics of the young learners at kindergarten level. The current study sought to interrogate the teachers' musical background and training and to establish the creative procedures employed by these teachers during the teaching and learning process. Their college syllabi, curricula and programmes too were scrutinized through document analysis to establish if these skills form part of their professional preparation. Apart from reviewing existing literature, the ECD teacher trainees and their tutors were interviewed and observed in their teaching and learning environments. The study is informed by Zoltan Kodaly's teaching method whose principles are that music should be introduced to learners at an early stage, emphasis be put on voice as the first instrument, simple songs which are carefully selected to match elements being taught should be used, and hand signs be used alongside folk songs. The findings of the study confirm that music to be used as a teaching resource is predetermined. It is hoped that the study provides research based knowledge to inform policy development.

Key words: Music literacy, talent, mediation using music, school- based learning (SBL), pedagogy

## **Possibilities in Teaching Practice: An Experience Report on the Supervision of PIBID / Music-UFBA**

*Maurício Dória*

This report aims to share the experience in the Interdisciplinary Program Scholarship Introduction to Teaching (PIBID)'s Degree in Music at the Federal University of Bahia (UFBA), which acts as a supervisor in Santa Barbara School District, which in turn is part of the Municipal Education of the City of Salvador - Bahia, this school is located in the Region of Lower Town neighbourhood of Jardim and serves the community by offering classes in group 5 of kindergarten, the fundamental I (1st to 5th year) and Education Youth and Adults (EJA).

The fact act as supervisor PIBID - Music from the Federal University of Bahia in 2010 provided an opportunity to expand various looks in relation to pedagogical practice exercised while music teacher, since the orientation process of the fellows who were experiencing the practice in regular school, called for the need to develop a monitoring process, as well as a plan to be followed, and that could walk against the development of teaching practice these fellows.

Thus this work is presented the format of the strategy developed for such monitoring, since the creation of the work plan, which is required presentation PIBID the program until the execution of the same, as well as clearly described steps in search of the reach of practices necessary in a classroom.

Understanding that the fellows have the opportunity to experience the school altogether, this work plan also includes in the discussions and work outside the classroom, thus providing opportunities for a broader in relation to the operation of the school unit respecting the time for the assimilation of skills in teaching practice as well as the ease in the classroom, and the level of experience of each scholarship.

One question that there is a search and concern to meet all the recent developments regarding the implementation of music in elementary school regularly, as well as recent laws, documents and guidelines of the federal, as well as documents relating to the Department of Education Municipal Salvador (SMED).

## **Music inside the school: a close look to the graduating music educator**

*Natália Búrigo Severino, Mariana Ament*

In Brazil, music education has been out of the school for over 30 years, at least when it comes to its legal requirement. The new law 11.769/2008 made music teaching mandatory, and it is now necessary to reconnect music and school as pedagogical practice, also it is mainly necessary to rethink music's function in school. Music educators such as Maura Penna, Ilza Joly, Carlos Kater, H. J. Koellreuther and many others state that the music in the school has the goal of developing a total formation of the student, improving the aesthetic sensibility, of non-verbal

communication, besides promoting the contact with the cultural heritage of humanity, the exploration of sound, and the development of musicality. They also state that the music must have the social mission of humanising the human relationships with communication through music as an instrument. In order for music education to become an effective reality inside the schools, the formation of music teachers is an element of extreme importance in this process: sensible music educators are necessary so they can sensitise their students. So, based on Paulo Freire's conceptions, added to the impressions of some music educators, this work reports the experience of two music educators who act as advisers in a program of initiation in teaching, which aims to include graduation students in public schools with the objective of making the first contact with the school reality more welcoming. In this report both educators present a theoretical approach that underlies the work that has been accomplished with this undergraduate, and intends to develop in this group the ability of commitment, dialogue, respect, and autonomy. Through practical activities and study groups the advisers provide moments of reflection and critical thoughts about the actions inside the school to the graduation students. Showing the first noticeable changes concerning the planning, commitment, joy of being an educator, and the intervention that influenced them positively. It is expected that this article should raise the reflection about the importance of being attentive to the formation of the music educator, to the way this music educator changes himself, and his pedagogical practice; and, therefore, grant a quality music education devoted to human formation.

### **The Genesis of Musical Taste: Influence of Social Context of Origin in Practices and Repertoires of Music Teachers in Chile**

*Carlos Poblete Lagos*

This paper studies the relationship between the practices and musical repertoires from the social origin context, university education, and teaching practices of music teachers trained in Chilean universities between 1965 and 2005. The object of this study is the specific listening preferences and musical practice made during childhood and adolescence, university training, and current teaching practice.

The hypothesis of the study proposes that musical practices and repertoire of the context of origin create dispositions, which persist during university education, and teaching practices. The hypothesis opens various perspectives of analysis, including the ways in which the original context has modelled the musical experience of the individuals, the impact of university education on their musical knowledge, and the musical trajectories that emerge from the different possibilities of crossing between the generative conditions of the primary habitus and developed musical experience in university. In the back yard of the research, the form that this impact adopts, in relation to the historical context and the university of origin of the individuals.

For this study, we worked with a sample of 126 subjects, consisting of qualified music teachers in Chilean universities between 1970 and 2010, employed in public schools of Chile. Answered a self-administered questionnaire, which characterised the subjects in terms of their social origin, cultural capital (Bourdieu, 1979) of the family of origin, musical practices and repertoires from her social origin (family, school, peer group), from university of music teacher training, and those made in teaching practice. Data analysis was worked using Correspondence Analysis (Benzecri, 1973, Greenacre, 1983).

For analysis, were adopted the concepts of habitus (Bourdieu, 1979), classification, framing and codes elaborated / restricted (Bernstein, 1990), in a perspective that combine power and knowledge, discourse and objective reality. The results shows the existence of relations between both contexts, to from the practices and repertoires described by the subjects as well as the existence of patterns in the academic trajectories of subjects, according to cultural capital of the origin family. There are also notable differences in the impact of university education in relation with the historical period in which they develop their training. Finally, this research contribute specifically in the way that universities should consider the student's previous musical experience in its curricular proposal, and a need to deeply research about the historical evolution of the music teacher training curricula, in an comparative analysis respect to the contexts in which it fits.

### **The Influence of Social Class on the Musical Preference of Students from the City of Vitória, State of Espírito Santo, Brazil**

*João Quadros Jr., Lorenzo Oswald*

The goal of this research was to verify the influence of social class on the musical preference of students from the city of Vitória. The city of Vitória is the capital of the state of Espírito Santo, Brazil, and is currently divided into 8 (eight) big areas. In this research the city was categorized in three levels of social class based on the family income: 1) Low: São Pedro, Santo Antônio and Maruípe; 2) Average: Bento Ferreira, Downtown, Continental and Jardim Camburi; 3) High: Praia do Canto. Based on this information, we sought to verify the possible differences that exist among the musical preference of the students from schools located in each area. This study was framed in the empirical-analytic social research type, and had the participation of 966 students (56.8% women and 43.2% men),

who are between 14 and 46 years old (average of 16.42 years old), and are in different high school grades (35.6% in the first grade, 32.5% in the second grade and 31.9% in the third grade). The instrument utilised to collect the data was a version of the Questionnaire about Preference of Musical Styles (Lorenzo, Herrera & Cremades, 2008), that was adapted to the local context. The results showed that 1) the musical styles considered more refined tend to have the preference of people from higher social classes; 2) listeners who live in richer areas are more eclectic; 3) religion may be an influence factor over the musical choice. Since there aren't any similar studies in Brazil, the results achieved by this study hold a valuable source of information for future researches in the same subject and open interesting fields for investigation which may have useful results both for a social dimension of the explanation about the teenagers' musical phenomena and for an educative dimension. So, it's necessary to state the relevance of the teacher to consider the musical background brought by the students to the classroom, using this information in the class planning. Under the musical and social point of view, it's important to look for means that could provide an increase of the knowledge about musical styles in the schools, promoting the student's contact with a musical diversity, with the goal of turning the students into more eclectic listeners, diminishing the musical prejudice and the influence held by the means of mass communication.

### **A Survey Research on Music Preference of Music -Talented Students and Normal Students at Elementary School of Kaohsiung City in Taiwan**

*Shiou-Shan Chiang, Fung-Ching Cheng*

Since 1984, for arts education in Taiwan, many counties and cities have experimental music classes for musical talent children to give special training, and most of them are trained with Western Art music. On the other hand, the research topics about music preference of all ages in Taiwan are also increasing over the past decade, and most of the results show the highest preference on popular music and lower preference on Taiwanese local music (Tseng, 2005; Cheng, 2007; Chang, 2011). It is unknown that whether the special education music will cause different results, but the research about music preference of music talent students and normal students of elementary schools has not been seen in Taiwan. Therefore, this research will focus on survey with music preference with different styles of music talent students and normal students of elementary schools in Kaohsiung Metropolitan area in southern Taiwan, then compare and discuss the issue.

The study aims on three purposes as follows:

- I. To investigate music preference of elementary school students in Kaohsiung City.
- II. To explore music preference and differences among elementary school students in Kaohsiung City with different personal background.
- III. To explore music preference and differences among elementary school students in Kaohsiung City with different music learning experience.

The discussed music styles are of four categories, such as classical, pop, world music and Taiwan traditional music. It used "Questionnaire of music preference of elementary school students" composed by ourselves as research tool to collect personal background variables of subjects and quantitative data of music learning experience. Then, the statistical methods such as standard deviation, t-test, one-way ANOVA, dependent samples of one-way ANOVA and Pearson product-moment correlation coefficient will be applied to analyze data and furthermore for understanding the differences of music preference. We plan to sample 753 subjects. But before hand, we interviewed 16 students. According to the results of interview and references review, we designed the draft of questionnaire. After being checked by 4 experts, the questionnaire was revised. Then we will conduct a pre-test. According to the results of pre-test, we shall check the questionnaire again, and then will conduct the survey. The research will be completed in January 2014.

Finally, according to the results of this research, we hope to provide some suggestions the further studies and music educators.

Key word: Music education, Music preference, Taiwan Kaohsiung, Music-talented education

### **Body and Perception in Popular Music: Rhythmical Experiences with Music Undergraduates**

*Raimundo Rajobac*

The work "Body and perception in popular music: experiences with music undergraduates" aims to discuss corporal perception in the rhythmical experiences with Brazilian popular music based on the work developed in the subject Music Practice in Set I and II, in the Music Teaching Course at the Federal University of Rio Grande do Sul (UFRGS). The main focus will be on the role of the body in the perceptive and learning process in the context of popular Brazilian music, taking as a theoretical reference the concept of perception coined by Merleau-Ponty, where the body holds a core position. Based on this perspective, the starting point will be the descriptive process of the rhythmical experiences with Brazilian popular music that was developed during the semester, putting emphasis on

the learning processes where the musical learning process coincides with the corporal learning process. This process will be discussed in order to focus attention on corporeality as a fundamental dimension in the music teaching and learning process and, likewise, it will highlight the universe of the popular music as an aesthetic-musical experience favouring the development of corporal-musical awareness, essential for students of music. The dialogue with Merleau-Ponty will guide the theoretical basis, starting from the relation between sensation, body, and movement, which arise in the theorist's work as a criticism of the positivist comprehension of perception, which is guided by the causal process of stimulus and response circumscribing the perceptive phenomenon in the scope of conscience. Such traditional and positivist concept minimises the holistic importance of corporeality because the corporal sensation is only regarded as an instrument. From a critical point of view, Merleau-Ponty relates the perception with the corporal attitude and with the seizure of the surrounding universe, which only becomes feasible by considering the body as a whole. In that sense, the corporal experience attributes meaning, because perception is not understood as a mentalist representation any longer, but as a corporal experience. Thus, the notion of movement turns out to be fundamental, given the fact that it mediates our communication with the world. Therefore, this work aims at pointing out the rich pedagogical-musical resources that can be explored in the universe of popular music and its productivity for the music teaching-learning process. In that, corporeality arises as a core dimension.

### **Let's Get the Rhythm: Highlighting a Documentary on Hand Clapping Games**

*Irene Chagall*

Fifteen years ago I traveled to Ghana where I hoped to observe the ways in which West African children expressed themselves musically. As a music educator specializing in the development of basic musical skills, my work is primarily with children between three and eighteen. My quest reaped its first rewards when I encountered three girls playing a clapping game. It involved a hand pattern that enjoys popularity in California, my home. In particular this pattern is remarkable because the clapping is in triple meter while the chanting is duple. The rhythmic complexity stylistically reflected West African musical tradition. Another feature of the pattern is that it does not cross a player's center axis, thus allowing any number of participants to join the circle. This voluntary musical activity encourages collaboration and social bonding, particularly among girls.

In my many years as an artist-in-residence in nursery and elementary schools, I wondered about the fate of such games. With sophisticated electronic technology mediating more and more of our activities, many an adult has told me that children do not play these games anymore. I got a video camera to document the games, especially concerned that they were in danger of dying out. It now strikes me as odd that although I had often included a few of these games in my teaching, it had not occurred to me to consider their provenance, nor their distribution. The games circulate on a one-to-one basis. Involvement is active, not intellectual. As a researcher I wanted to know more.

I started collecting footage of the games at the schools where I taught. The genre was alive and well on every playground I visited. On a trip to Thailand, I witnessed two girls spontaneously engage in a game. I videotaped them and then joined in. This incident pointed toward widespread, maybe even global, distribution.

It also raised other interesting questions: (1) Who plays the games? (2) How are they learned? (3) How does this musicking compare to formal musical training? (4) Why do children to perpetuate these games?

Excerpts from *Let's Get the Rhythm*, the documentary film that is the result of this inquiry will be highlighted in the presentation. An investigation into the cognitive neuroscience behind this robust form of play may bring us closer to understanding the evolutionary role of music. Music educators would serve their profession by encouraging this uniquely human formulation.

### **"Roll Over Beethoven": The Development of Jazz and Popular Music in American Music Education during the Youth Movement of the Sixties**

*John Seybert*

In the first half of the twentieth century, jazz and popular music were not generally accepted repertoire for inclusion in elementary and secondary music education programs. Subsequently, the youth movement of the sixties, concomitant with and affected by various social and political movements, saw hundreds of thousands of young people that rebelled against the fundamental precepts of traditional American society, including deference to parental, religious, and governmental authority, importance of education, and economic security. Despite music education's unprecedented growth in the mid-twentieth century, during which approximately two million secondary students had participated in ensemble programs throughout the country, some educators recognized the need for reform. However, implementing widespread reforms would be challenging for a profession with varied perspectives on new styles (e.g., jazz, rock, and popular music) and methodologies (e.g., comprehensive musicianship). In an effort to define the role of music education in contemporary American society, the Tanglewood Symposium provided the impetus behind jazz and popular music movement. In addition to the Goals and Objectives

Project to carry out the recommendations of the Tanglewood Symposium in 1969, MENC also assisted in the development and implementation of the Youth Music Institute and Symposium. Consequently, in order to reconcile traditional general music courses or performance-based courses and the music of the modern generation, MENC, and the U.S. Office of Education sponsored this project “to teach music educators about the ‘now music’ by bringing them into contact with youth music groups.” The Youth Music Project consisted of a four-week institute with thirty-one selected music educators, nineteen guidance counselors, rock critics and youth music performers representing approximately forty major cities held from July 7 through August 1, 1969. In an effort to promote the Project’s focus (i.e., youth and its music, education, and communication) the project organizers included opportunities for outsiders to experience some of the events with other educators, sociologists, anthropologists, psychologists, and high school performers.

The purpose of this research was to examine the development of jazz and popular music in elementary and secondary music education programs during the youth movement of the sixties focusing on The Tanglewood Symposium, The Goals and Objectives (GO) Project, and the Youth Music Project. Data include documents from organizations and manuscript materials including letters, memos, member bulletins, and financial records from each project and symposium. The results of this study contribute to an enhanced understanding of music education in the 1960s, with implications for the present.

### **A Cross-Cultural Study on the Course of Improvised Piano Accompaniment**

*Nan Qi, Xuan Li*

This research provides a cross-cultural study on piano group classes for prospective music teachers in China and Brazil, focusing on the skill of improvised piano accompaniment, considered essential for music teachers in both countries. The study is a result of a collaboration between three music education researchers: a Chinese professor, a Brazilian professor, and a Chinese-Canadian researcher, who works as an intermediary between the previous two. The research uses the idea of ‘glocalization’ (Robertson, 1995), providing a comparative study that recognises the common, trans-national background of the course, while also delving into the particularities of the course, situated in each country’s own philosophical and cultural contexts – thus, achieving a balance between ‘commonality and diversity’ (Robertson, 2003). This study also aims at a “comparative cosmopolitanism” (Schmidt, 2013) that respects and appreciates the differences between both cases, which should remain different, by avoiding the temptation of over-simplifying and synthesizing the distinct aspects of both courses, despite their similar purposes. The research applies Freire’s (1973) concept of “conscientization”, allowing for both professors to critically reflect upon their own teaching experiences and challenges, to understand each other’s perspectives and teaching philosophies, and to talk about the courses’ possibilities, specifically in relation to the contexts of both music educational systems. The purpose of the study is three-fold: first, to encourage a cross-cultural dialogue about skill development for future music teachers; second, through collaboration and self-reflection, both professors will explore new strategies in response to their own difficulties in the courses; third, both professors and their students will benefit from this cultural exchange by gaining different perspectives on this particular skill acquisition and their own profession. The research uses Skype interviews, dialogues, and personal journals to document the interactive collaboration of the researchers. Didactic materials, curricula, and other documents will be analysed to provide contextual information. Many issues emerged from this research, such as how the students’ motivation is positively affected by their informal music involvement (churches, bands, etc.), and how useful are Brazilian and Chinese folk songs and regional rhythms as an effective pedagogical tool. The study concludes that it is valuable for music educators to conduct comparative researches that are anchored in local individuals, rather than having only external researchers as the point of departure; on the other hand, the presence of external researchers allows the research to analyse “societal and cultural traits” from an outside perspective as well (Johansen, 2013).

### **“Why do all of us have to improvise?”**

*Roy Waade*

“Why do all of us have to improvise?” That question came from one of my music students when I was teaching improvisation. I answered her as best as I could, according to my aims for these lessons, which was connected to the curriculum intentions for that subject. But after the lesson I reflected on how big this question is and that you can relate it to many fields. So I wrote an article about it, where I tried to answer the question from my student, through some sub-questions, like: What does the “philosophy” say: Are we born to improvise - or is it possible to learn? Does the society need “improvisational people”? Can we talk about different kinds of improvisation? And what is improvisation? Hans G. Gadamer talks about a “logical structure of openness” and R. Keith Sawyer focuses on the importance of structure and improvisation (2003) while Stephen Nachmanovitch (1990) calls it an inner source and talks about the importance of play. These aspects and all these questions I wrote about in my article and I would like to present the essence of it at ISME 2014.

## **Theory and Practice in Idea Generation and Creativity in Jazz Improvisation**

*Leon de Bruin*

The generation of ideas is an essential component of musical improvisation, and improvising is an integral part of most musical cultures of the world. Our views of what improvisation is and who is capable of improvising affect the ways we utilize and create improvisation in our teaching. Much improvisation in schools is taught either as an intuitive, natural behavior that can be part of any school music curriculum or as a highly erudite and theoretically based area of study achieved by only advanced students.

This paper reviews a number of cognitive studies in musical idea generation that address in-depth research into the cognitive processes of idea generation. Teaching improvisation can be conceptualized as ‘levels of improvisation’ that link early intuitive behaviors with mature, musically sophisticated ones. Early phenomenological studies consider ‘tonal imagery’ as the fundamental process in jazz improvisation whereby a perceptual field of internal and external impulses manipulates the conscious and sub-conscious flow of ideas to the improviser. Further, jazz performers have recounted in auto-ethnographic and autobiographic studies descriptions of their understandings of the process of acquisition of jazz skills. Such discussions highlight the limits of a cognitivism that argues that having a skill consists of interiorizing the theory of a domain.

There are common traits of influence and complexity inherent in creativity and improvisation. Whilst stylistically centered jazz improvisation is based on a commonality of vocabulary, repertoire and expressive devices, creative improvisation or ‘free’ improvisation embraces a potentially more liberated and untethered mode of expression that fosters the development of a personal and perhaps unique voice. Methods such as Orff-Schulwerk successfully employ improvisation in children’s music education. This paper argues that improvisation synthesizes performing, listening and analyzing through the exploring of musical conversation, and through the aforementioned studies’ commonalities of motor-generated, hearing-generated, inner – sensory generated and strategy-generated processes, musical improvisation can be expressed by and between beginners and experts alike.

The discussion concludes with a view of music making in Australian schools, highlighting a longstanding and implicit use of creative and improvisatory music. Such practices are often unarticulated but continue to be present within tertiary music institutions and numerous performing ensembles, reflecting an intrinsic layer of the musical fabric that is Australian music and society.

Keywords

Free improvisation, idea generation, cognitive processes, jazz performance, music education.

## **Let’s Create Problems: Teaching Composing as Problem-Creating**

*Eddy Chong*

Music educators and music psychologists have long recognized composing as a form of problem solving. However, in actual fact, composers are as much problem solvers as problem creators. Composers like Bach and Stravinsky have famously professed and/or demonstrated that they thrived on compositional constraints and obstacles, often self-imposed ones. Such challenges - or compositional “problems” - appear to spark their creativity. In other words, composers do not just solve problems, they also “create” problems for themselves. Authentic composition pedagogy should therefore include teaching students to be problem creators, not least also because it promotes deeper understanding of music styles and compositional techniques. Compositionally, such self-imposed challenges have the potential to push the compositional process beyond the routine level into more creative or innovative levels.

This presentation will hypothesize “compositional problems” with a few musical examples – from Bach, Beethoven and Chopin of the common-practice period to Debussy and Stravinsky of the more modern generation - to illustrate the kinds of problems composers might have conceivably created for themselves. The nature of the problem and the “solution” will be explained to demonstrate how such case studies of music can be a useful, and indeed an inspiring, approach for students to learn from other composers. The learning points will be explicated with reference to Wiggins and McTighe’s Understanding by Design ideas.

## **African Vocalism: Proposing an Approach to Teaching Vocal Music Composition in Africa (the Nigerian example)**

*Christian Onyeji*

Music composition, an aspect of cultural expression, reveals deliberate efforts by composers to capture social, cultural and sometimes, abstract phenomena in sonic dimensions in various cultural locations. The approaches to this endeavour have followed different paths, combining different creative idioms and tools while also showcasing diverse creative limits and endowments of different composers in oral and written forms. Appearing in both vocal and instrumental forms, the question of appropriate compositional style and idiom of expression has bogged music

educators and composers alike in Africa since the encounter with the West, during which written composition was formally cultivated and instituted. The search for Africa-based content and method for music composition and education has been one of the primary concerns of music educators in contemporary Africa. In the bid to achieve acceptable creative pattern, different written music composers have invented creative styles or followed existing styles such as African Pianism, Research-Composition and Drummistic Piano composition. The question of deliberate development of Africa-sensitive vocal style of art music composition has been an issue since the later part of 20th century. Using a combination of historical and analytical methods, this study presents a discourse on an approach to African art music composition –African vocalism, which aims at revealing and defining a compositional style that draws from the unique creative idioms and indigenous musical elements of Africa for its composition. It reveals the success of studying the creative patterns of African indigenous music and using same in the composition of African art music for the voice, drawing examples from existing works in Nigeria. It reveals the possibility of adopting the creative approach for teaching music composition in Africa.

### **Opera from Scratch - How a Class of 8th Graders Wrote, Composed, Staged, and Performed an Original Opera, all from Scratch**

*Maria Lazarova*

Originally presented at the 30th ISME World Conference in Thessaloniki, Greece, this spoken paper aims to give an update on the progress of the unique composition project for middle school students – Opera from Scratch. In the original presentation, the project was in its first year of inception. Now, three years later, this model has shown to be successful in guiding a class through a yearlong opera composition project. Over the course of each year, a group of junior high students (mostly 8th graders with limited musical background) are led to create a play, set it to music, and perform it in its entirety by themselves. The past three years have led to three complete compositions: Poe's "The Tale-Tell Heart," Shakespeare's "Twelfth Night" and most recently, the Grimm fairy tale "The Iron Stove." Each year, members of the Opera from Scratch class begin their compositional journey by choosing an already existing play or story to set to music. Once the story is chosen, the students write the libretto, which will soon be set to original music. Dividing the students into small groups gives individuals the ability to contribute equally to the project, while some sections of the opera and libretto are composed as a class. Due to the students' varying musical abilities, each is given the opportunity to contribute to the composition in different ways. The teacher acts solely as a guide for the students' free flowing ideas. Notation varies from traditionally written music to free-form notation in order to give students room for improvisation. The primary aim of this presentation is to show how students of this level are able to create a musical play through experimentation, improvisation, and composition, all the while strengthening their understanding of fundamental musical elements. In addition, students develop a far deeper understanding of how music is created; greatly affecting their perception of any music they listen to or perform. At the conclusion of each academic year, the Opera from Scratch class has the opportunity to demonstrate their work in an end-of-year performance for their families and peers. Aside from playing of the score (done by the teacher) all aspects of the performance are directed and executed by the students themselves. In addition to providing a safe musical environment and giving students an incredibly unique creative outlet, Opera from Scratch has a reputation among the students as one of the most fun and engaging classes offered.

### **Distributed Collaboration: Technologically Mediated Poiesis in Music Education**

*Joseph Pignato*

Increasingly accessible technologies, such as Voice Over Internet Protocol and interactive social media, enable people to connect with others in remote locations in new ways. Countless individuals have depended on such technologies to disseminate information about and to respond to recent global events such the 2011 tsunami and ensuing Fukushima disaster in Japan, recent political revolutions in the Middle East, the 2013 terrorist attacks in Boston, and the ongoing conflict in Syria. People the world over increasingly rely on such technologies to connect with their closest relations, children, significant others, and extended family, in the wake of some of life's most profound events, a birth, death, marriage, or other major milestone.

Such technologies also enable musicians, music students, and music educators to connect with potential collaborators almost anywhere in the world with access to an Internet connection. As musicians explore such connections, new modes of asynchronous and synchronous music making, teaching, learning, and collaboration multiply.

This paper presentation will draw on theories from philosophy and the social sciences regarding notions of space, location, identity, and belonging to describe and analyse one such collaboration. The author will describe a distance collaboration program established between an arts school in Jerusalem, Israel and a university music department in the United States. In so doing, the presenter intends to identify critical issues for music education regarding the

changing nature of musical works, the changing nature and expanded reach of musical performances, and changing notions of musical space, of poetic domains, and of musical community in the twenty-first century.

The program described in this presentation started as a collaboration between two faculty members and has grown, in the course of three years, to include multiple faculty members, institutional support, and students at both schools. To date the arts school in Israel and the university in the United States have collaborated on projects linking people in the United States, Canada, Europe, the Middle East, and the Pacific rim.

This presentation would pertain to those interested in distance collaboration, globalization in music education, definitions of community in music, and potential impacts of telecommunications technologies, music technologies, and distributed computing on music and on music education. The content would have implications for understanding models for distance collaboration, distributed collaboration, and internationalised education programming.

### **Participatory Culture in Practice: Developing Perspectives and Potential in Music Educatio**

*Evan Tobias*

#### **Theoretical/Pedagogical Background**

New technologies and media mediate musical engagement for many people in contemporary culture. Music educators might leverage aspects of digital culture (Miller, 2012) and participatory culture (Jenkins, 2009) to address media and ways of being musical in music programs. Examples and research of related digital and participatory culture in music teaching and learning are needed to support related pedagogy and curriculum.

#### **Aim/Focus**

This study investigates graduate students' (participants) and a music teacher educator's (researcher) involvement with and perspectives of digital and participatory cultures for music education. Participants collaboratively designed and engaged with long-term projects such as arranging and covering songs recorded and produced as multitrack videos and developing a transmedia (Dena, 2009; Jenkins, 2006, 2009) interactive project exploring John Cage's ideas and music. Participants' proposed projects for their current or future teaching contexts are also studied. The following research questions are addressed: 1) How might digital and participatory cultures be contextualized in music teaching and learning? 2) What are University and K-12 music educators and students' perspectives on engaging with digital and participatory culture through projects designed or engaged with by members of a music education graduate course?

#### **Method/approach**

This single case study occurred during a semester-long graduate "Digital and Participatory Culture in Music" course at a US Southwestern University. After gaining informed consent from participants, data were generated through 1) video recording class sessions; 2) participants' reflective responses to projects and related course readings 3) a collaborative document archiving the process of designing and engaging with projects; and 4) informal interviews during class sessions. Video data were transcribed and all data were analyzed for emerging themes in an ongoing fashion through coding, concept mapping, bricolage, and writing.

#### **Results/Summary**

Themes emerged relating to the feasibility and enjoyment of creating and engaging with projects based on principles and aspects of digital and participatory culture. Participants developed associated media skills (Jenkins, 2009) and could envision participatory culture contextualized in classrooms. Some, however, struggled to identify potential applications of similar advanced projects in their current music programs for reasons ranging from curricular expectations to perceived abilities of K-12 students.

#### **Conclusion and Implications**

Findings suggest that digital and participatory cultures have great potential for teaching and learning music. The ability of music educators to develop and facilitate projects involving digital and participatory cultures rests on understanding related principles, music and media skills, and knowledge of and ability to leverage technologies and media.

### **Quality Assurance in E-learning Music Courses in Brazil**

*José Soares, Sergio Figueiredo*

This paper reports the initial results of a two year project entitled "Implementing and monitoring of Quality Assurance and Enhancement procedures on e-learning music courses in Brazil". The project is being carried out by the Music and Education Research Group (MusE), which is based in the Department of Music, State University of Santa Catarina, and Research and Preparation in Music Education Group (PFEM), based in the Institute of Arts, Federal University of Uberlândia. The research is funded by the National Council for Scientific and Technological Development (CNPq).



The research project was undertaken to examine what models (if any) are adopted by two universities for implementing and monitoring QA on e-learning music courses. A case study approach is being used in order to describe the features of e-learning music courses within the context of these institutions and to facilitate an in depth examination of their QA procedures. The two e-learning courses selected are blended, which means that a substantial fraction of the course is delivered online.

The research design was divided into two phases. In the first phase, information was collected through documents on the background of each course to provide a general overview of the courses and their institutional context. In the second phase, another set of data was generated through face-to-face interviews with administrators. The aim of the interviews was to get the participants' views on the quality and features of their courses. Supplementary data from tutors and students are being gathered through online questionnaire. In this paper we present some findings from the first phase.

The findings show that the two e-learning music courses have a stratified structure and distributed configuration of the staff. This can be exemplified as follows: coordinators – responsible for the academic management (on campus and off campus); course leaders – teachers who are responsible for the courses design; tutors – responsible for the running of the courses, either online or face-to-face, and feedback their views to the course leaders, and local administrative support. This configuration raises issues of communication used among the team and difficulties of managing the problems (both academic and infrastructure) that emerge in different locations, geographically scattered around the country. Poor communication and feedback can impact on the management of the teaching and learning aspects of the courses and, consequently, the QA and QE.

### **Digital Technologies in the Formation of Musical Educators**

*Alexandre Santos, Adriana do Nascimento Araújo Mendes*

Musical education and the whole area involving musical activity have always been under significant influence arising from technologies, which can be noticed from the consolidation of musical writing/ notation to the advent and development of Computer Science. Currently, digital technologies are part of people's everyday life, including music students and educators. School and music education should be aligned to the changes of their time. Therefore, digital technology must be part of educators' formations since they will deal with a generation that has been born immersed into such digital universe.

Besides technical and operational preparation for the use of software and equipment, educators must also be ready for the fact that today's technology avalanche also changes the students' behavior, which also influences the teaching-learning process considerably.

The present project aims to investigate musical educators' technological formation in two music education bachelor courses in Campinas/ SP - Brazil. The research has been carried out since the second semester of 2013 and will keep collecting data until the end of 2014. The students in those courses are provided technical and pedagogical support emphasizing the use of digital technology for music education. Such support is provided by the author himself, who is a professor at one of the institutions and a teaching trainee at the other one.

Fieldwork is investigating the student's actions regarding the use of technology at their work and training places. The research method is qualitative in nature and will seek to understand the relevance of the use of technology at music education. Questionnaires, interviews, videos and recordings are being used as instruments. It is expected that the research may contribute to the construction of a technology curriculum to be disseminated in the formation courses for music teachers.

Contemporary society, including musical education, cannot deprive itself of the innovation arising from digital technology, which can increase the possibilities for growth and professionalization. The present research does not intend to close out the issue discussed in it. It seeks, as mentioned previously, to draw attention to the technology phenomenon which as it seems, tends to grow immeasurably in the future.

### **Evaluation of the Integration of Music Softwares for Instruction at the University Level in Kenya**

*Malachi Apudo, Rose-Anynago Omolo-Ongati*

Africa's higher education sector has been challenged to enhance its instructional technology for various disciplines in order to participate effectively in the technological age and to meet the demands of the global job market. Music education is one such discipline that has embraced this challenge and is currently undergoing a paradigm shift in technological advances. The application of instructional software for music education is rapidly gaining ground in various departments of music in African universities. Preliminary survey indicates that different universities offering Music in Kenya teach relatively the same music content with the aid of music software to prepare students who compete for the same job market. It is therefore evident that there is need for guidelines for integrating music software to aid in Music instruction at the university level in Kenya. This therefore raises contention on the process and product of theory and practice. The general objective of the study will be to evaluate the integration of music

software for instruction at the university level in Kenya. Specifically, the study seeks to establish the types of music software used for instruction, determine the music content for which the music software are applied, establish the teaching methodologies used for instruction at the universities and to suggest guidelines for standardisation of content, concepts to be learnt, methods of integration of teaching methodologies and learning outcomes at each level. The study will be guided the theory of Constructivism advanced by Moshman (1982). The study will employ survey research design. Sampling procedures will be employed in selecting students and music educators from the universities' music departments to take part in the study. Purposive sampling will be used to identify universities in Kenya that offer music programmes. Data will be collected using questionnaires, interview schedules, and questionnaires and observation schedules. It is hoped that the study will come up with suggested guidelines for appropriate integration of music software for instruction in music curriculum at the university level in Kenya as well as provide research-based knowledge to inform policy development.

Key words: Music technology, Music software, music education, pedagogy and job market.

### **Impacts of Music Technology to Music Education in Uganda: A Restructuring of Music Education at Secondary Schools in Uganda**

*Benon Kigozi*

Instructional technologies are currently available almost everywhere in Uganda and in some cases they have affected the way educators teach. New and used computers have been oversold in Kampala as a vehicle for educational reform and educational practices. However, they are still under used as instructional tools by educationists at various levels of education. Despite the widespread use of technology and computers by educationists outside of the classroom worldwide, deploying such technologies into Ugandan education system is yet to happen. School culture as well as instructional practices has not succeeded in incorporating computer-based technology into regular classroom instructional practices at even those few schools that can afford it. Questions to be asked revolve around what the perceived impacts of music technology to musical arts education are. They include: Does technology help music teachers to accomplish tasks easier than without it? Does the use of technology allow music teachers to teach more effectively? Does technology enhance music students' participation? Does technology improve music student performance? And, should technology be embedded in the music lessons? What skills, knowledge and resources are necessary to create those impacts? To answer these questions, a review on theoretical evidence and research evidence on impacts on music technology is presented. In addition, this paper presents preliminary data from a pilot study of the Critical Impacts of Music Technology to the Teaching and Learning of Musical Arts in Uganda. Results indicate that technology makes musical arts education more accessible as well as helps meet students' musical needs.

### **Creative Learning Dimensions in the Primary Music Education: A Case Study**

*Viviane Beineke*

The following research is based on studies about creative learning, an emergent concept in the Education and Music Education areas, which focuses on the development of creativity on children during learning situation. The aim of the research was to investigate how the creative learning dimension articulates itself on musical composition activities. The theoretical framework was built on Csikszentmihalyi's systems view of creativity, and reviewed through some researches about children musical conceptions and practices. The method consisted on a case study carried out in a 2nd grade primary musical class. The data collection involved: (1) observation and video recording of two blocks of activities during musical composition in the participant class, (2) focused groups with students and (3) semi-structured and reflection interviews using video recordings with the participant class teacher. The results show that the dimensions of creative learning articulate themselves in the composition activities in group, musical presentation and critic on students' productions; in a cycle that starts the stabilization and investigates how the creative learning dimension articulates itself on musical composition activities in the primary musical education teaching context and stabilization of music ideas intersubjectively built in the classroom. Participating in the classes as composers, performers, and critical audience, the children build their identity in the group and become agent of their own learning, building the knowledge collectively that sustains their music ideas, which are revised and enlarged constantly by their musical reflective experiences. It is up to teacher to create the conditions to build an environment of social positive relations of groups learning processes, the commitment in mutual collaboration, interest and valuing the children contributions in class. As time goes on, these social participation ways represent the constitution of a committed community of musical practice and in the negotiation and meaning process of this practice, sharing ways to do and think music that sustains creative learning.

### **"Lest our children lose in the starting line": Creativity and Music Education in the Chinese Education Reform**

*Hui-Lo-Jennifer Tui, Christine Yau*

Recently in 2010, the Chinese government has been furiously promoting “The National Guidelines for Medium and Long-Term Educational Reform and Development, 2010-2020” (Gu, 2010). The Chinese educational reform recognises the needs to improve the overall quality of Chinese education. As the population ages and the country’s pool of low-cost labour diminishes, there is an urgent expectation to rapidly transform a low-level manufacturing economy into a knowledge economy. It is expected that the future Chinese graduates will be competing against each other, not only locally, but also within the global employment market. As part of this agenda, the Chinese government has been advocating creativity as a vital component of its education system since year 2000 (Lockette, 2012). This partly taps into the popular discourse in China: “lest our children lose in the starting line”, referring to the sense of urgency that Chinese parents need to equip their children with the necessary skills (such as creativity) to survive the future employment market and competitive society.

Throughout the execution of this reform, the influence of Western educational practice is evident, particularly with the advocacy of student-centred learning and learning by doing models (Dello-Iacovo, 2009). This could be viewed as a reaction against “examination-oriented” education that has existed in China for at least a thousand of years when rote memorisation and recitation were considered the common teaching approach (Dello-Iacovo, 2009). In this sense, culture may be one of the key barriers for the purpose of integrating creativity to achieve the goals of the Chinese education reform. It remains to be seen whether the barriers of culture and tradition can be overcome to meet the vision outlined by the reform (Lockette, 2012:37).

Against this backdrop, this presentation demonstrates the curriculum and pedagogy of a local primary school located in a Southern city in China. This is a case study to illustrate how a local Chinese school responds to various challenges associated with the Chinese education reform. This school is unique in the sense that it embraces music as one of its core subjects within its school curriculum, based on the school ethos that music education is one of the keys to foster creative thinking within students, and that the most compelling rationale for music’s inclusion in a school curriculum are those centred around the nature of music, due to its unique nature to provide people with a means of exercising creative thinking and self-expression.

### **How Creative Students and Teaching Practices Affect Each Other**

*Marcelo Giglio*

A number of authors consider collaboration on composing music as an evolution of the relationship that already exists between students. What teaching practices are needed to help educators develop and create favourable learning conditions within the context of creative and reflective student collaboration? As researchers, we can commit the mistake of observing and analysing hybrid teaching practices without taking into account the backgrounds of our teachers that potentially could impede “creative interactions” in the classroom. In order to avoid this pitfall, we designed a pedagogical model that teachers could use with their own students. Then, once we created favourable conditions for observation and analysis, we asked ourselves: how can we encourage teachers of music education to develop through teaching practices geared towards the complicated task of stimulating, accompanying, sustaining, and enriching creative and reflective music amongst their students?

After having developed a pedagogical model based on reflective and creative collaboration, we proceeded to observe nine of lessons in order to see what happens when different people apply this pedagogy in different settings. We observe lessons in which 11 to 13 year-olds are asked to collaborate on a musical piece in Argentina, in Brazil, in Canada and in Switzerland. Then we asked the teachers to implement their own music composition lessons in their respective classrooms. We observed what occurred through video recordings and a descriptive analysis of the data. At the same time, we examined the teachers’ actions during these creative tasks. This allowed us to identify changes in the quality of these student collaborations, in teachers’ actions while encouraging student creativity, and the reciprocal effects between both. The teachers employ different practices in reaction to and adapting to their students’ work.

In this paper, first, we examined the different moments and types of creative collaboration amongst students, including everything from the distribution of labour to the final rehearsal, as well as the conception, organisation, and composing of the musical piece. Second, we identify, from the teacher’s perspective, the teaching practices that support musical creative collaboration, including everything from preparing students to complete the assigned task of supporting their work with the knowledge needed to complete their musical productions. Based on a discussion of these observations, third, we examine how the teacher’s actions affect how students collaborate while creating a piece of music.

### **What Characterizes the Composition Process and the Music Created by Ensembles in Collaborative Partnerships between Professional Musicians and Pupils?**

*Randi Margrethe Eidsaa*

This paper is a presentation of a PhD study in progress on collaborative creative music projects (creative partnerships) in schools. The intention of the study is to describe and analyze the music that is created during the partnership project, and to elucidate the musicians' approach to creative composition tasks, as well as to illuminate interactions between the musicians as visiting artists in schools, and the pupils and teachers.

The research project aims to illuminate the methods used by the musicians during the creative workshops and investigates to what extent the various participants contribute in the final music performance. In the concluding part of the presentation I will discuss in what ways the musicians' didactics and methodology, the project design and the relationship between the participants are connected to each other. Inspired by Austring and Sørensen (2006) I have structured my analysis of the creative process in six stages: Stage 1 Introduction and motivational phase, Stage 2 Exchange of ideas and experimental phase, Stage 3 Extension of ideas, Stage 4 In depths rehearsals, Stage 5 Presentation, Stage 6 Evaluation and Aesthetic reflection.

This is a qualitative research project with a phenomenological approach to creative composition processes in partnerships funded by the Norwegian Culture Program The Cultural Rucksack, and empirical work is an essential part of the study. However, there is an underlying set of ideas and theories that will be discussed in the research project; in particular theories on composition processes conducted by professional musicians as guests in the music classroom. The theoretical frameworks of the study draw upon Laycock (2005), Austring and Sørensen (2006), Nielsen (2006), Fautley and Savage (2007) and Wiggins (2011). The research data were collected during the observation of four creative partnership projects from 2007 to 2012 and include field notes, video, sound recording, written music, interviews, manuscripts, children's written reflections, children's drawings, concert programmes.

The study asserts that there is a close connection between the aesthetic expressions and the musicians' approach to the creative process, the practical arrangements of the partnership and the relationships that develop during the collaboration. Based on empirical data I indicate that skills in certain composition techniques, knowledge about specific didactic approaches to creative processes as well as understanding how to design an interesting music presentation, is essential when the visiting musicians, the music teachers and the pupils aim towards a successful conclusion of their partnership project.

The implication for music education is that musicians, music teachers and music educators need knowledge about how to transform musical ideas into tangible results in an inclusive learning environment.

### **A Study on the Current Training Program of Primary Music Teacher - A Case Study on Three Colleges in China**

*Lishan Zhang, Aiqing Yin*

As a guide book for the teacher training, which contains training goal, training scale, curriculum, teaching arrangement, etc, training program is the basis of the professional training of a college. The training program directly affects the quality of trained personnel. Presently the demands to the education level of primary school teacher becomes higher and higher, to achieve a bachelor degree has become an inevitable trend in the development of both foreign and domestic teacher training. Primary music teachers an essential part of primary teachers has been trained in undergraduate level for a long time in developed countries. However, in China, the training of primary music teacher has not been included in higher education system until the beginning of 21th century. Until now, only a few colleges have specialised in the training of primary music teachers with undergraduate level. So, in the stage of exploring to train primary music teachers with undergraduate level in china, it is very necessary to research on the current training program of primary music teachers. This study chooses 3 colleges which are specialised in primary music teacher training with undergraduate level, and uses literature analysis and comparative analysis methods to find out the problems and characteristics of their training program, as well as put forward some suggestions and strategies for optimising them.

### **The Music Teachers Education Programs: A Portrait of the Conservatorial Habitus through the Comparative Study of Four Curriculum Documents**

*Marcus Vinícius Medeiros Pereira*

This completed research, inserted in the sociology of school and curriculum, has investigated the presence of a conservatorial habitus in the curricular documents of four intentionally selected Music Teachers Education Programs in Brazil. The conservatorial habitus - understood as a set of incorporated dispositions typical of traditional music teaching (historically linked to Conservatories) - was mapped and analyzed in the curriculum documents through three areas of comparison, bounded from the critical theory of the curriculum: the official knowledge, selection and distribution of knowledge and professional knowledge. These areas are outlined by the construction process of the notion of the conservatorial habitus, which is based in the theoretical propositions of Pierre Bourdieu, and by the investigation of how this makes sense and gives shape in the curricula for music teachers training. For the construction of the notion of the conservatorial habitus, we present the historical movement of music education in Brazil - including its inclusion in Brazilian higher education, as well as a review of curriculum guidelines for

undergraduate courses in Music and for the teachers training for basic education. The comparative study confirmed the influence of these dispositions in the curricular practices, from the preparation of the Government Guidelines (DCN Music 2004) to the interpretation of them in the materialization of the curriculum documents. Classical music is legitimized as official knowledge, structuring the curriculum of the Music Teachers Education Programs from its valuation criteria and privileging the formation of the musician rather than the music teacher. Thus, the conservatorial practices hamper the understanding of music as a social phenomenon, transforming their classrooms into spaces of symbolic violence and civilization of the musical taste. Moreover, they hinder the formation of musically critical individuals, emancipated from the alienating influences of the mass media. The results showed that the conservatorial habitus – that is inherent to the field of Arts/Music – is transposed (converted) to the field of Education in the established interrelation between these two fields, and is incorporated by agents over time in contact with the institution, with its practices, with its curriculum as an objectification of ideology. Thus the institutions of musical education - as a result of the story begun by conservatories - can be understood as an opus operatum: a field of disputes that has in the conservatorial habitus its modus operandi.

### **Teacher Certification Policy Influences on Music Teacher Education**

*Daniel Hellman*

The rate of change in education policies and mandates are having a major impact on music teacher education. Policy changes have resulted in new standards, new assessments, new course requirements, new student teaching requirements, and other mandates. The policy goals driving these changes are often suspected but not well known. Understanding the tenets of these policies could greatly inform the work of music teacher educators and others who are confronted with the challenges that result from large scale policy changes.

#### **Aim of the Paper**

This paper explores how a statewide data driven approach to teacher education, emanating from a 2009 Race to the Top application, impacts music teacher education in universities. This paper will provide an overview of the policy environment impacting teacher education and analyze the potential effects of recent adopted policy impacting music teacher education. Guiding questions include (a) What policies related to music teacher certification have changed? (b) What justifications have been provided for policy changes related to teacher certification? (c) Who are the major stakeholders? (d) What are the primary policy objectives? (d) How will current policy changes impact music teacher education?

#### **Method and Summary of Main Ideas**

This paper will present a case study of recently changed policies affecting music education in a single U.S. state and analyze the policy for the potential effects on music teacher preparation. The methodology utilized will involve a description and analysis of the content of policy documents and the resulting implications. Documents analyzed include a federal grant application, state certification rule changes and other policy documents. The results will be discussed in terms of the potential impact on music teacher education and K-12 music education.

The author suggests that the changes in policy might result in considerable changes to music teacher education such as (a) reducing the diversity of preservice music teacher candidates, (b) eliminating or reducing curricular initiatives in music education and music teacher education that do not deliver measurable results, (c) diminishing efforts focused on a developmental approach to teacher learning, and (d) confounding efforts focused on recruiting and supporting music teacher candidates. Suggestions are provided for meaningful reform in music teacher education and responding to the challenges posed by changes in education policy.

### **Looking into the Future: A Discussion of Music Teacher Education in American Context**

*Craig Resta*

The way music educators are trained is vital to the success of the profession. This session will present an overview of music teacher education at the university level in American contexts, and how pre-service music teachers are prepared for their future careers. Many countries have specific ways of readying undergraduate students for the music teaching profession. The focus here, however, will be to present a general understanding of American university programs and macro and micro details of how their programs are designed and implemented. In order to highlight these specifics in pragmatic context, examples will be presented from a few sample schools to highlight broader practices in American higher music education institutions.

The structure of the session will focus on several principal areas. First will be an introduction to music teacher education and why it is an important area to consider for the profession. Second is an outline of general principles and practices in training music teachers that are universal in nature. Third will be discussion of audition, admission, coursework, musicianship, performance, pedagogy, and disposition aspects of music teacher training. Fourth is to address connections of theory to practice, field and clinical experiences, and the triple major. Fifth will be the

intersections of issues related to performance and podium to pedagogy and practice. Sixth will discuss student teaching, challenges and opportunities, first years, looking ahead, and general understandings. This session will offer one viewpoint that can advance the important discussion of moving forward the profession through its young teachers. Those attending this presentation will be interested in how teachers are trained, some unique features found in US settings, the structure of a sample pre-service music education degree, facets of theory to practice issues faced by many music education programs, and specific tasks and ideas that foster success for students. While every country will have distinct ways of training musicians and teachers, many common goals are shared by all: primarily successful music making, teaching, and learning in school contexts.

### **Re-imagining the National Music Standards (USA): Implications for Preservice Music Teacher Educators**

*Glenn Nierman*

For the first time in nearly two decades, the music education profession in the United States is revising its National Music Standards. A backwards design, beginning with the identification of learning outcomes and culminating with the design of a road map for achieving the desired results, forms the framework for these new Standards. The increased attention to revising the National Music Standards (Music Standards 2.0) is driven by opportunities to solidify the place of music and the arts as core subjects in the reauthorized Elementary and Secondary Education Act; to align music education with current trends in the field of public education (namely, the Common Core State Standards and the Framework for 21st Century Learning); and to update instructional strategies and curricular objectives for music education with contemporary process-oriented thinking in the field. Rather than focusing on what students should “know and be able to do” as the 1994 Standards did, the revised blueprint will conceive of standards as measurable and attainable learning events based on artistic goals. The major elements of the new revised Standards include development of philosophical foundations/lifelong goals for learners; a focus on the artistic processes (creating, performing, responding) and process components; the identification of enduring understandings and essential questions that form the basis for the design of performance standards and anchor standards; and the construction of model cornerstone assessments to measure student growth and learning in the arts. Implications for preservice music teacher education involve changes from a product to process orientation and changes in the importance of making connections to current educational trends. The change to a process orientation suggests that college music methods educators will have to do more than teach students how to rehearse and perform. Standards 2.0 call for K-12 students to be involved in selecting, analyzing, and interpreting the music themselves. Further, those who teach preservice music educators may need to consider new methods courses such as composition methods. The most difficult challenge of implementing Music Standards 2.0, however, might involve helping students to learn to “crosswalk” to standards in disciplines outside the arts and music, while always being mindful of the charge to maintain the integrity of music as an art form.

### **Filling the music education void in New Zealand primary schools state of flux: Where to next?**

*Linda Webb*

Findings from data gathered in both 2002 and 2012 confirmed that changes in teacher education delivery over the last decade had continued to negatively impact beginning primary generalist teacher’s competence and confidence to teach music with the large majority of graduating teachers not able to meet curriculum requirements and delivery expectations.

The focus of this paper examines the importance of prior musical experience, quality modelling, feedback, mentoring and on-going support across the learning and development continuum for generalist primary classroom teachers.

Participants in the 2012 qualitative research project included music education lecturers from six New Zealand universities, a New Zealand Teachers Council representative, twelve beginning teachers and the eleven principals who employed them within the wider Canterbury region.

Data was collected and analysed using semi-structured interviews and grounded theory analysis involving inductive emergent coding. The highly vulnerable state of music education in primary generalist classrooms constantly surfaced as a concern in this narrative inquiry.

In line with the international literature reviewed, findings revealed the most influential factor that gave the beginning teachers the competence and confidence to teach music was their prior experience, so with training hours reduced by at least 70% over the last decade, limited musical knowledge severely impacted practice. Providing collaborative support between music specialists and curriculum leaders, beginning classroom generalists and their mentors within an engaging community of practice that included on-going professional learning and development with explicit modelling and feedback was also identified as critical.

Findings have the potential to contribute to advocating for a range of training programmes that prioritise building teacher capability. These would include realistic competency expectations for the classroom generalist, music

specialist and curriculum leader, and promote a complimentary and collaborative approach that included partnerships with community based experts. Encouraging further related New Zealand based research includes identifying a shared understanding of what we want music education to be. This is seen as a necessary first step if we are to have any success in filling the void by stabilising the integrity of music education in a viable and sustainable way as part of a balanced primary school education within our multicultural context and a technology driven 21st century.

### **From the Living Room to the Classroom: Music Education Through Electronic Games**

*Luciana Faria*

The research was developed in the Master's Program in Education, line of research 2 - Training and Teaching Practice of the Teaching Professional at the Universidade do Oeste Paulista. This research investigates the use of electronic games as pedagogical resource to promote by Musical Education the complete development of the student. Based on the hearing sensitivity as the sound parameters: Height, duration, intensity and timbre analyzes the use of Electronic Games "Wii Music" (with mode Pitch Perfect) and "Let's Tap" (with mode Rhythm Tap), both for the Wii console from Nintendo (2006) as methodological tools in the study of music in the basic education context. We seek to verify the possibility of through them offer a rich, engaging and enjoyable learning environment, in addition to providing a heightened hearing perception to recognize and understand these sound parameters. Participants were 12 to 14 year-old students attending the sixth grade in public school in Presidente Prudente in 2012. The research has the characteristic of a qualitative study, descriptive-interpretative. The methodological procedure had four phases. In the first phase an initial questionnaire with open questions to diagnose the hearing capacity and possible musical knowledge from the students was used. In the second and third phase the students were in contact with each of the games, they played in pairs and individually through narrative observation of open system. Finally in the fourth phase, a final questionnaire was done; the same one done in the first phase, in order to show the presence and nature of the achieved changes after the game practicing. As result, we found that students' responses were more accurate and had better quality of details, indicating the perceptual and cognitive development in relation to the parameters of the sound. Furthermore, we found that the act of playing a video game in school produced a great pleasure and interest in learning.

### **Making Music Appreciation more Meaningful: A Praxial Approach to Engage Young Students in Music Learning**

*ChaoKuei Wu*

Based on praxial theory, appreciation is not something you 'know', instead, is something you 'do'. This paper will show better music appreciation teaching and learning will result from student's engagement in musical praxis 'in action'. In general, school music in Taiwan seems to provide an aesthetic appreciation of music in which students have little opportunity to do music. Recently, technology is regarded as a possible medium to change a classroom environment from a traditional 'deliverer of knowledge' to a 'community of learners'. Many educators have integrated instructional technology into the curriculum, and created interactive learning environments. Therefore, for music teachers to develop their own technology-used proficiencies and pedagogies, a good understanding of its potential in teaching and learning, is required. Excluding music appreciation, the advantages of using technology to facilitate music teaching and learning, such as listening, composition, improvisation, and performance have been shown in many studies. Therefore, I argue it is essential to explore how technology can benefit music appreciation, which is the music course most taught in Taiwan. A multi-case study with multiple methods including observation, interview, and document analysis was conducted for eight months at two secondary schools in central Taiwan. Finally, a praxial approach with technology used is proposed to show how the meaning and value of music appreciation can be understood through actual doing. The approach provides a better way forward in music education, within the context of music appreciation in Taiwan. Although some positive traditional pedagogies could be incorporated, this music praxial approach transfers the focus from 'teacher-centred' to 'student-centred' in which students' learning energies could be met through practising, discussing, or collaborating. Importantly, 'praxis' could inspire students' creativity or imagination through using any technology devices or music knowledge they have experienced, in the wide, and widening, world.

Keywords

Praxial theory, Music Appreciation, Technology, Secondary School

### **Pre-school Teachers Education and New Technologies**

*Cruz López de Rego*

1.Theoretical/pedagogical background of the paper

Music and Literature appear however interrelated in many artistic creations. It is thus feasible to offer didactic approaches that can serve for both of them together. The new studies of degrees in teacher in Primary school and Teacher in early childhood education, in Spain, have incorporated some new subjects in their curriculum. In the early childhood education one of the new courses is: Musical educational resources with TIC. We want to show the content, process and results of the experience of the including the musical computer science in the classrooms of teacher training in early childhood education;

#### 2. Aim of the project

To provide preschool teachers with new technologies and ideas to make and create their own pedagogical proposals using new tools.

#### 3. Method

We suggested to the students different proposals to work with a progressive difficulty technical and creative. We work around several proposals for work and use a different methodology appropriate to each type of work; The communication will be illustrated with the viewing and analysing works realized by the students of 4th grade course during last and present year at the Autonomous University of Madrid. The works are designed for the classroom of children, preferably in the second cycle (3 to 6 years) for example: songs illustrated with designs or images; sound with pictures or drawings; tales with drawings, voices and sound effects; stop motion, cartoons soundtracks and more innovative proposals. The works are made individually, in pairs or groups.

#### 4. y 5. Results or summary of the main ideas and conclusions and implications for music education.

Use of informative programmes, the Internet, photographic cameras, live recordings, etc. enable future preschool teachers to work in a very familiar environment. Thus they can hear, listen to, select, sharpen their ears, memorise, imagine, think, work in teams, recite, represent, and carry out a series of activities that are more appealing to them than work with the more traditional tools.

### **Closing the Gap: Pupils and Teachers Identities or the Different Uses They Also Do of Information Technologies**

*José-Luis Guerrero Valiente, José-Luis Aróstegui*

Information Technology (IT) is part of our reality in most of the countries all over the world. It has changed our way we perceive the world and get access to information, giving place to a global culture. While students are being raised as 'digital residents', many teachers remain as 'digital visitors'. The result is that, many times, pupils have more digital skills than their teachers.

In this presentation we will discuss the digital gap there is between digital skills of teachers and pupils in Secondary Education out and in of Secondary schools and what teachers' attitude towards and usage of ITs for the teaching. Our main focus is not on what tools the use but, rather, the cultural implications that such usages have with regard to music and music education. For this, we will use data coming from our own research employing carried out in Southern Spain. We followed a mixed-method approach.

With regard to students, we found that their culture is mediated by ITs even more now than in the past. It is not only TV and mass media, but mainly internet the main access to music consuming. Most of them have a facebook account, despite they are under 18. They also employ quite a lot "Tuenti", a social network only for teenagers very popular in Spain. Their major interest is to keep in touch with friends, both who meet up regularly or just occasionally during summers, for instance.

By and large, ITs are employed in their ordinary lives. However, we found a limited employment at schools. The most common use is to provide digital materials, which basically is the same than before the implementation of ITs at schools, but using this new media. Blogs are the most innovative tool, employed as an updated version of portfolios. As for music subject, IT seems to have a very limited application, basically limited to search for information in websites such as Wikipedia, for instance.

As for music teachers, we found a different identity as musician or as music teacher because of their usage of ITs.

To conclude, we find twofold gap as in relation to ITs. On the one hand, a gap between the way pupils use them in and out of schools, likely due to, on the other, the teachers' gap between their professional and personal identities, which emerges out even clearer because of the musical subject.

### **The Music Teachers Education Course and its Relationship with the Undergraduates: A study in a Brazilian Context**

*Mário-André Wanderley Oliveira*

This paper presents results of a mastership research that aimed to understand the relationship between the music teacher education course of the State University of Montes Claros (UNIMONTES) and the expectations, socio-cultural aspects and aspirations of its undergraduates. To this end, the research made use of the following axes: review of the Brazilian scientific literature, covering contemporary studies about the music teacher education; ethnomusicological propositions regarding music as culture; document analysis, which included texts from the Brazilian Ministry of Education, the State Secretary of Minas Gerais and the UNIMONTES; questionnaires and semi-



structured interviews with the undergraduates. Through this it was possible to identify that the referred course shows, in its idealised plan, a design in line with the current Brazilian legislation and the current literature regarding music teacher education. Despite this, through analyse of the curriculum presented in this pedagogic project, it is notable that there is some distance between what is presented in its content, regarding some of the music and its educative spaces, and the parts that would support this structure, regarding diversity of music and its educative spaces. According to the undergraduates the course offers a formation different from what they expected regarding the diversity of music and its educative spaces. However they seem to become sensible to the course activities, aligning themselves to what is offered. The students change their perspectives a lot during the formation, and several kinds of works emerge as new possibilities to them. Although the course is primarily designed for basic education, most graduates start to prefer teaching in higher education, evidencing their perception that this is the context in which the music teacher is more valued. Most students considered the school of basic education as an area where they did not wish to work, mainly because they considered the working conditions as unfavourable. Therefore, this research, with the voice of undergraduates and pointing to the specificities from the Brazilian context, brings reflexions about education of music teachers in Brazil, especially at this time in which music education has become mandatory in Brazilian basic education.

### **The Impact of Mobility on General Music Teachers' Roles and Perceptions of Role Support**

*Lori Gray*

Teachers may change jobs one or even multiple times during the course of their careers (Ingersoll, 2001). Each new teaching job requires an individual to enact the role of teacher in a different social context, in which expectations regarding that role may vary. Student achievement is a common focus of mobility research (Madsen & Hancock, 2002). Mobility studies have also investigated teachers' reasons for moving (Lankford, Loeb, & Wyckoff, 2002), and teacher attrition (Boyd, Grossman, Lankford, & Wyckoff, 2009). Cox (2004) utilized a symbolic interactionist perspective to understand her own teacher experiences and teacher role. Frierson-Campbell (2004) examined in-service teachers' professional development needs and discovered two topics of interest to the participants: the role of the music teacher and the role of music in the schools. Few researchers have questioned the impact of mobility on the teachers themselves, specifically with relation to teacher roles and perceptions of role support. A multiple case design was utilized to examine the impact of mobility on four veteran general music teachers' roles and perceptions of role support. The participants were elementary general music teachers who had taught for at least ten years, changed teaching contracts and taught in at least two different schools, and were viewed as effective music educators by fine arts coordinators. Data were collected over a period of eight months through observations, semi-structured interviews, review of videotapes of the participants' teaching in previous schools, email correspondence, and collection of artifacts. The findings affirm that the participants perceived their music teacher roles as multi-dimensional. They asserted that mobility at the start of their careers had a positive impact because they each were required to quickly establish their own music teacher roles in varied school contexts. Mobility negatively impacted role and teacher practices while the participants adjusted to new school climates and role expectations. However, they each claimed that establishing themselves in a new school got progressively easier with experience. Role support varied depending upon the school, and the participants discovered that active involvement in the school community was an effective means of seeking and acquiring role support. Opportunities for reflection during music teacher preparation programs and at all phases of teachers' careers, as well as mentoring and professional development geared toward role maturation and role support needs, may assist teachers in choosing their desired school communities, establishing their music teacher roles, and obtaining their preferred forms of role support.

### **The Impact of a Trainee Teachers' Program on Recently Graduated Music Teachers**

*Flavia Candusso, Jaqueline Leite*

Brazilian Music Education University Programs are constantly challenged by the need to better prepare future music teachers to deal with public school realities but also with other professional settings. Most of the time the knowledge passed on during university years is not in consonance with what is supposed to be taught. To improve teacher education and to strengthen the connections between university and public schools, in 2009 the Brazilian Federal Government started a Trainee Teachers' Program (TTP).

The aim of this paper, therefore, is to discuss the impacts of the TTP on newly graduated music teachers, who took part of the Program during part of their undergraduate studies.

The theoretical background is based on Nóvoa (2009), Pimenta and Lima (2004) discussions on teacher education and continuing education.

Data were collected through a survey where ten ex-students, who graduated between 2012 and 2013, responded to a questionnaire with open-ended and closed-ended questions.

Results pointed out that the TTP provided a deep impact in recently graduate music teachers in terms of development of their pedagogical practice, awareness of the sociocultural reality of public schools, knowledge exchange and production, articulation between theory and practice. These aspects concurred to their professional self-image and turned them aware of their social responsibility, confident in classroom and committed to improve education in public schools.

### **Constructing Music Learning and Valuing Creative Thought in Difficult Times**

*Peter Webster*

Learners construct new understandings using what they already know. There is no tabula rasa on which new knowledge is etched. Rather, learners come to learning situations with knowledge gained from previous experience, and that prior knowledge influences what new or modified knowledge they will construct from new learning experiences.

Learning is active rather than passive. Learners confront their understanding in light of what they encounter in the new learning situation. If what learners encounter is inconsistent with their current understanding, their understanding can change to accommodate new experience. Learners remain active throughout this process: they apply current understandings, note relevant elements in new learning experiences, judge the consistency of prior and emerging knowledge, and based on that judgment, they can modify knowledge.

Constructivism is, first and foremost, a theory about knowledge and learning and not necessarily a theory about teaching practice. However:

Although constructivism is not a theory of teaching, it suggests taking a radically different approach to instruction from that used in most schools. Teachers who base their practice on constructivism reject the notions that meaning can be passed on to learners via symbols or transmission, that learners can incorporate exact copies of teachers' understanding for their own use, that whole concepts can be broken down into discrete sub-skills, and that concepts can be taught out of context. In contrast, a constructivist view of learning suggests an approach to teaching that gives learners the opportunity for concrete, contextually meaningful experience through which they can search for patterns, raise their own questions, and construct their own models, concepts, and strategies. The classroom is seen as a minisociety, a community of learners engaged in activity, discourse, and reflection.

There is also the strong belief that learning experiences, particularly in music, should be presented in "authentic" and holistic ways, have the possibility of multiple outcomes, and be structured with ample opportunity for teachers to offer guidance ("scaffold" learning).

This paper will provide a review of the above with a new perspective that argues for a kind of "adapted constructionism" that also honors the importance of more linear and convergent teaching. The paper will hold special significance for music teaching and learning and examples from the teaching process will be featured.

### **Distance Learning Experiences of Music Teachers in a Master's Program**

*Juan Carlos Vega Martinez*

In this paper, I explore the experiences of in-service music teachers who chose to pursue a master's degree in music education through distance learning. I examined the motivations of in-service music teachers for choosing to pursue a master's degree in music education through distance learning; the benefits teachers reported as a result of enrolling in a distance learning program; the challenges teachers faced when studying in an online distance learning graduate program; and, the learning experiences teachers found significant for their profession and teaching environments. Teachers who pursued a master's degree in music education through distance learning from Puerto Rico in an institution based in the United States comprised the sample. The primary data collection method was individual semi-structured interviews.

Results depicted that the experiences gained by in-service music teachers increased their capacity in teaching pedagogy, theoretical understanding of the field, communication skills, and capability in handling technological issues. The difference between the number of students satisfied and dissatisfied with the program was significant, with the former outnumbering the latter. The salient disadvantages reported by the sample group included a technological gap, reduced direct interaction with professors, a need for self-motivation, and a reduced practical ability between the moderators and the students. On the other hand, the primary advantage of distance learning was the convenience and flexibility of pursuing a music education degree online, which allowed the in-service music teachers to study at home and gave them the capability to balance their domestic and professional responsibilities. The participants' main reasons for enrolling in an online degree program were a desire to excel in their careers, the lack of a geographically closer option, professional and/or family lifestyles, a need for increasing academic knowledge, and a need to improve teaching capability and capacity. Recommendations are offered for leaders and institutions engaged in distance learning programs to address the challenges raised by students who have gone through the system. As a possible implication of the study, it is expected that the knowledge gained from this study

will expand both scholars' and prospective students' current understanding of distance learning as an educational model, especially in the music education field.

### **The Doctorate in Music Education: Historical Context, Current Trends**

*Wendy Sims*

The doctorate as a degree has undergone several transformations since its beginning in medieval Europe. The purpose of the degree has changed over the years from credentialing university-level teachers, to preparing scholars, to equipping individuals to be teachers/researchers, to preparing professionals to apply knowledge directly to problems of practice/workplace. Traditions, expectations, requirements, examinations and standards differ regarding the path to obtaining the degree among various countries or regions. In the United States alone, there are at least several variations just in what the degree is called by different institutions (e.g., Doctor of Musical Arts in Music Education, Doctor of Philosophy in Music Education, Doctor of Music Education, and others) that may or may not have practical implications related to the degree program. It is difficult to find historical and comparative information about the music education doctorate. Thus, this project was designed in two parts: 1) to gather and share information about the history and current status of the doctorate in music education, to inform music educators about the various structures and requirements that exist in our profession, and 2) to investigate the uses of and attitudes toward the multiple pathways to completing the major culminating requirement, the doctoral dissertation (i.e., monograph dissertation, three-project dissertation, dissertation by publication) and its defense (e.g., public, private, external/internal reviewers). Sources of information include historical and contemporary documents and publications, and interviews and surveys with representatives of major doctorate-granting institutions around the world. The information provided will be useful to inform music educators about past and current practices, and result in insights about the various systems, including commonalities and differences. For participants in this session, this should result in increased understanding of the range of doctoral programs in music education, inspire the sharing of practices and procedures for possible consideration for implementation by others, and initiate discussions about current degree requirements and their relevance with respect to expectations for the future of the degree and of the professoriate.

### **Examining the Thinking and Practice of Primary Teachers: An 'In-School Programme of Professional Training' Using a Singing Based Music Curriculum**

*Carol Timson*

This presentation will address issues of professional development in primary music education with particular reference to a one year 'In-School' programme of training provided by a nationally renowned music education charity. Using a case study approach the study will focus upon teachers' thinking, practices and development in the context of a learning community of early career practitioners. This form of community can be described as a school wide culture in which collaboration is expected and critical practice is ongoing. The presentation aims to identify ways in which the development of teachers' attitudes, musical understanding and practices are supported through the implementation of a singing-based curriculum supported by in-service training, in-class mentoring, team-teaching, post lesson discussion and a package of related teaching and learning resources. The data collection for the case study is being undertaken using semi-structured interviews and focus groups with 12 primary class-teachers at regular intervals throughout the year. Initial themes are informed by survey data. In addition a number of teachers have been interviewed further and observed teaching in their usual working environment. The 'In-School' Programme advisory teacher has also been observed working collaboratively with teachers and interviewed, with narrative reflection and interviews conducted with the music subject specialist and head-teacher of the school. The pupil voice is captured through filmed school-council discussion with pupil representatives of each class at the end of each half term sequence of training, with reflections upon their developing experience of musical teaching and learning. Insights gained from the initial stages of this study, suggest that teachers, if encouraged and provided with the resources, education and training they need, can overcome their hesitations with regard to singing and effective musical practice. The richness of 'feedback in action' in relation to participative practice, though challenging, may be particularly valuable. Implications for supporting generalist primary teachers and the provision of professional development will be discussed.

### **Dialogues on Music Education of Generalist Teachers**

*Andre-Jose Rodrigues Jr, Douglas Silva*

With the enactment of Law 11.679/08, the music becomes mandatory content in Brazilian basic education. However, there are still many challenges, being the lack of qualified professionals one of main. The distance between the areas of education and of music in Brazil caused that, in general, teachers have no musical knowledge while musicians

have no pedagogical knowledge. Even among music educators, is still seen not enough works in the regular schools. Although this situation is changing, the number of qualified professionals to teach music remains too small to cater the whole country.

Based on this fact, the Department of Education of a city in the country of São Paulo developed a formation work of generalist teachers in music. This work has generated a partnership with a public university, also from São Paulo, resulting in a research project on teacher training and music education. We intend to score, in this work, some aspects that contributed to good course of the project in its ten years of its existence, as well as some results of this research.

The work was done through action research / educational research. The research team worked in conjunction with generalist teachers so that each professional contributes to his knowledge: The music specialist with the musical knowledge and teacher with pedagogical knowledge. These researchers were oriented by project coordinator and professor at the same university, and also have support from the central team. Although the work was focused on teachers and students, the whole team of the Education Department participated actively in the project.

Over the period that the project existed, training in music occurred in several levels. Besides working with teachers in the classroom also had courses with specific topics in music education, meetings with school team, building and organizing learning materials, among other possibilities that we see as important for a more comprehensive teacher formation. The research resulted in a book, several articles, theses and dissertations, DVDs and other teaching materials.

We believe that the main point of this work were the dialogues established in order to compose a learning network that integrates all research team and the professionals of Department of Education, and that reflection on these dialogues can bring great contributions and show new ways for works with teachers formation in music and in music education in primary schools.

### **Musical Education Movement In Public Early Childhood Education In The Federal District: The Role of Pedagogical Workshops**

*Maria Luiza Ramalho*

In Federal District's (DF) public school, the implementation of the law that requires the inclusion of music in the curriculum of basic education has brought concerns about what and how to do in music lessons. In order to clarify and expand the possibilities of development of professionals in early childhood education, a partnership was proposed between University of Brasilia's (UnB) Faculty of Education (FE) and the Coordination of Early Childhood Education (CEINF), of the DF State Department of Education (SEDF). Regional Education Office's (SEDF's CRE) pedagogical workshops' teams' intermediate coordinators received training in musical education in order to develop a course for training early childhood education professionals in DF's public schools. This study aims to examine the process of musical education training. The theoretical framework will engage the ideas of Illich, Ranciére and Vigotski, among others. The research intends to carry out the analysis through observation and action research, i.e., there is involvement of the researcher in this process and an ongoing reflection on the researched action, according to Barbier (2002).

### **Musicalization: a Proposal for Teacher Education**

*Lia Pelizzon, Isabel Bonat Hirsch*

#### Theoretical Basis

Many research projects discuss the importance of music education for the non-specialist music teacher. Bellochio (2003, 2008), Figueiredo (2004) and Pacheco (2007) agree that an initial education and continuing training in music is necessary for teachers in Pedagogy courses in order to respond to rising demands. Undoubtedly, working with music education should be carried out by area professionals, but the fact that the gap has not been filled by specialists seems to indicate that now is the time to insure students their right to a music education during primary education.

#### Objectives

In offering the Repertoire Music Workshop for Teachers to educators in the public school system, our general objective is to qualify teachers' musical training and specific objectives include developing musical perception, proposing activities that improve abilities such as motor coordination, concentration and attention, experiencing musical patterns through sounds and movement.

#### Methodology

In association with the Secretaria Municipal de Educação de Pelotas (Department of Education of Pelotas), the Project began in 2009 at which time the proposal aimed at supplying a repertoire for teachers working in the classroom. In 2013 the Project underwent alterations, increasing in size and becoming more effective. The workshops were divided in three modules. In the first module, teachers are invited to submerge themselves in

musical knowledge in a playful way with musical training activities that include exercises which work with music and movement. In the second module, the knowledge of these same subjects deepens, aiming at better didactic and music comprehension. The third module includes vocal technique activities for the teacher's vocal health. The workshops take place weekly and are offered each semester, adding up to approximately twenty-five encounters.

#### Results

Since the activities are offered gradually in levels, there are results with every encounter, each month, each module. Besides results during workshops, teachers share results of activities carried out with students at every meeting, as well as discussions occurring in relation to music practices at their schools

#### Conclusion

We hope that the Project Repertoire Music Workshop for Teachers supplies important tools that participating teachers can assimilate easily. In this way, we can attain our objectives and supply the demand that is required by Law 11.769/08 in schools since 2012 and also guarantee the presence of music in primary school education with a minimum level of desired quality, aware that abilities are being developed through the proposed activities.

## RESEARCH COMMISSION

### **Future Directions for Music Education Research**

*Ruth Wright, Kevin Watson*

What is the future for research in music education? Against a background of increasing pressure from global governments to focus upon the role of education in knowledge production in deemed 'core' areas such as language, maths and science, the creation of the entrepreneurial citizen and the adaptable lifelong learner, what is the future role for music education research? Authors in the latest Oxford Handbook of Music Education (2012) such as Abels, Bresler, Colwell, Cutietta, Green, Hentschke, Reimer & Woodford, propose a number of potential issues and strategies for the future direction of music education research.

The aim of this paper is to present research prompted by these writings to conduct a meta-analysis of publications from the top four music education research journals over the past ten years using the SCImago journal impact rankings database for selection purposes. Data were analysed by authorship, country of origin, topic and methodology. Findings showed a Northern Hemisphere, primarily non-collaborative, Eurocentric art music, qualitative methodology domination of music education research publication. Dominant topics are classroom pedagogy and assessment, teacher identity and teacher preparation and instrumental and vocal pedagogy. Lower representation is found of research topics such as music education and social issues, jazz pedagogy, philosophy, sociology, non Eurocentric art musics and media and technology.

Conclusions and recommendations are presented for future directions in music education research to strengthen the position of the field both as an academic discipline and as a pedagogic subject. These include strategies for the use of new media for international, interdisciplinary collaborative research, the need for a large scale mapping exercise to establish the state of knowledge in the field and the creation and maintenance of an ongoing, globally accessible database of such research, increased focus upon the relevance of music education in addressing large scale global issues, the importance of inclusive research practices involving equal partnership with teachers, university researchers and learners and the need for increased representation of practitioner and student voice in research publication.

Finally, the hegemony of the English language as the dominant language of publication and conference presentation is discussed and the use of new technologies to move away from this and the exclusively text based publication medium are recommended to allow a multilingual global research community to form and function and permit presentation of authentic data based in the medium within which we work and research-sound.

### **Research Paradigms & Methodologies: Convergence and Divergence – Commons Bases across Music Sub Disciplines**

*Sang-Hie Lee*

Music researchers use disparate research methodologies within their respective sub disciplinary traditions, which vary from narrowly established research paradigms to inventive-creative innovations. In the broader academia, we encounter positivistic approach that allows preference to quantitative data study and qualitative models that build grounded theory from in-depth observations. The existing music research books are mostly sub-discipline specific, often handbooks are bibliographic in nature, and above all, they eclipse social science research methodology.

In my presentation I cover all sub disciplines of music research with a comprehensive approach that addresses common bases across the various fields in music study. This common-bases approach is succinct and easy to comprehend for musicians to learn all research methodologies in a relatively short period, i.e., one semester. Broadly speaking, we may consider dividing research methodologies into two categories, qualitative and quantitative. Simply put, qualitative study deals with data expressed in words; while quantitative data are numerically expressed. One must realize that any disciplinary paradigms can use both qualitative and quantitative datasets, even though, conventions presume humanities fields inclining toward qualitative side, while psychology, education, hard sciences (e.g., biology, medicine, chemistry, physiology), and social sciences (including new model history) to bend toward quantitative approach. In my presentation, I make a case and demonstrate that both methods have common concerns that are applicable to all scientific pursuits. This allows broader possibilities for multi-disciplinary scientific communities to understand each other's research, exchange ideas and knowledge, and collaborate across disciplines.

I address the following questions and issues.

- Difference Between Research Topic and Research Question
- Theoretical Framework: What it is and Why it is critical in good research
- Subjective and Objective Components of Research
- Qualitative and Quantitative Designs: Similarities and Differences
- Hypothesis & Exploration: Differences
- Data Collection: Qualitative Data & Quantitative Data
- Survey Questionnaire: Psychometrics & Sociometrics

Why and how questionnaire design is key to a good research?

- Sampling Techniques: Why does sampling determine many component of research design?
- Numbers Question: Power of Large Number; Power of Small Number

When, how and why do large numbers matter?

- Data Analysis: Statistics & Content Analysis – Similarities and Differences
- Inappropriate Use of Statistics and the Role of Statistical Consultant
- Role of the Researcher in Data Analysis and Interpretation of the Results
- Research Implication and Taking off on a Limb: From a Sound Study. Ill-conceived Design and Distorted Outcome
- Broader Impact of Research: Differences in Quantitative, Qualitative, and Mixed Methods

### **Doctoral Study in Music Education: Understanding the Journey in American Settings**

*Craig Resta*

The profession of music education is centered on quality teaching and pedagogy. This is the case for undergraduate and graduate degrees, where emphases on teacher training, musical development, and professional advancement are important focus areas. The doctoral degree takes these tasks further and prepares candidates for positions of leadership to help foster and grow the field. The PhD in Music Education is predicated on preparing candidates to engage in all areas of music teaching and learning at the university level and beyond. In addition to the areas mentioned above, doctoral students engage in activities including coursework, research, teaching, and activities designed to develop at the most advanced levels of the field.

This session will explore what is involved with pursuing doctoral study, from purpose, admission, coursework, research, writing, teaching, getting a job, and the avenues available for those with a PhD in Music Education. Segments include a general overview of doctoral study in music education and critical reasons for considering the journey; a discussion of various program options, how to choose a university, and the requirements for admission; general components of doctoral programs, your life on doctoral study, pedagogy and research specialties; the end stages of a program, qualifying exams and dissertation, getting a job, and becoming a professor; and where to go with a PhD, options inside and outside of higher education, and challenges and opportunities associated with the path.

A unique feature is to discuss issues surrounding the topic relative to American settings. While the session is not intended to be a detailed review of the MUED PhD in the United States nationwide, it will have a focus on how programs generally operate in US universities. A sample program will illustrate many features common to advanced study in America, and include practical details about means, process, and success as a doctoral student. This presentation is designed for those considering pursuit of the terminal degree, and those who would like further information about the nature and role of the PhD in Music Education and its value to the international profession of music teaching and learning.

### **"So What?": Finding Meaning in the "Changes" (from Musician/Teacher to Graduate Student/Researcher)**

*Carol Frierson-Campbell, Nathan Webb, Abelita Brandao, Artemisz Polonyi*

“So What?” This question is posed frequently to the novice scholars enrolled in my “Research Techniques” course, which is required for all Master of Music students at my university. As they develop topics and conceptualize new research ideas, I add layers: “Why does it matter? To whom does it matter?” In ongoing study of my pedagogy I ask myself the same questions.

Seeking to add student perspectives to this inquiry, I recently asked for volunteers to join me in exploring the experience of learning to do master’s level research. Three jazz musicians, one also a music teacher, offered to participate. This performance/ paper, located at the intersection of arts-based research (Barone & Eisner, 2012; Eisner, 2008) and collaborative auto-ethnography (Ellis & Bochner, 2000; Ellis, 2004), re-presents our interrogation. We gathered ethnographic data during a series of meetings and rehearsals specific to this study, and made analytical and interpretive decisions for the final paper/performance by consensus. Miles Davis’ popular tune “So What?” frames our work. Hinting at the question, a two-note motive, moving between instruments and frequent key changes, interrupts and yet is integral to the flow of the music. Weaving ethnographic depictions of our individual and collective “changes” into musical improvisation allows us to embody the construction of meaning for research as the students experienced it: a disruption that through negotiation became integral to their growth as musicians and educators.

Our findings added another dimension to the query (“So What?”): How does it matter? What difference does learning to do research make in students’ professional lives in and outside the university? For me, this work acknowledged a pedagogical shift from strictly following curriculum to finding a balance between teaching scholarly conventions and directing students toward meaningful inquiry. The students’ perspectives also changed. Initially viewed as a “horrible” distraction or simply “something you have to do for school,” John’s (pseudonym) “worldview of research developed from a ‘graduation requirement’ to an ongoing quest to discover and share knowledge.” Melinda (pseudonym) “found another tool (beside practice and playing) to learn about music through understanding.” Learning to do research helped Bonita (pseudonym) find a “personal voice and a better balance” between her musician-self and her educator-self. Ultimately, the “real” final product of our research does not stop with a given project, but rather continues in the students’ playing and presenting and in my evolving pedagogy.

### **Performance Anxiety, Self-Esteem, Self-Efficacy and Attitudes Towards Performance in American, Czech and Balkan University Music Students**

*Ena Stevanovic*

Music Performance Anxiety (MPA) is one of the most frequently reported problems among professional musicians that can cause severe performance impairment, hindering musicians from reaching their full potential as performers. Possible contributing characteristics are low general self-efficacy and low self-esteem. (Sinden, 1999). MPA is a relatively neglected phenomenon in Eastern European literature and is considered to be a personal issue that cannot be influenced by the education system. Therefore the aim of this study is to investigate the relationship between MPA, self-esteem and self-efficacy and to examine possible differences in attitudes towards performance between American, Czech and Balkan university music students. Surveyed participants were 53 music students from Croatia, Bosnia and Herzegovina, Czech Republic and the USA. Research data were collected using Rosenberg Self-Esteem Scale (1965), Sherer Self-Efficacy Scale (1982) and Kenny Music Performance Anxiety Inventory (2004). In addition, we used the qualitative method. Ten participants were interviewed using a 40 item structured interview in order to examine their attitudes toward performance in their educational environment. Findings suggest that low self-esteem and low general self-efficacy are significant predictors of MPA in all three groups. Persistence and initiative items in the self-efficacy scale are highly negatively correlated with MPA ( $p < 0.05$ ), while there is no significant correlation between the items of effort and MPA. Female participants reported significantly higher anxiety levels than male. American students have higher scores in self-esteem scale, while there is no significant difference in self-efficacy items between the groups. Qualitative analysis shows that all three groups consider insufficient preparation, lack of experience and low self-confidence to be the major causes of MPA, whereas Czech and Balkan students reported more negative experiences in the education system and they tended to blame their teachers for high level of MPA and lack of confidence. Implications of these findings for teachers and learners in higher education are also discussed.

### **Self-Efficacy and Motivation for Developing Aural Skills in a Brazilian College-Level Music Program**

*Pablo Gusmão*

The Brazilian research on aural skill classes at college-level music programs reveal problems relating to the student’s motivation for learning. Motivation for learning closely relates to self-efficacy, which corresponds to the beliefs individuals hold about their confidence in attaining certain goals.

This research investigates some of the psychological constructs which can influence, directly or indirectly, the motivation for learning aural skills in music programs at university level. The main construct investigated was the

self-efficacy beliefs for developing aural skills, because it was assumed that they can influence directly the effectiveness of self-regulated learning. Collecting data from 67 college-level music students, we have set out to create and validate a scale designed for the empirical measurement of self-efficacy for aural skills.

The internal reliability of the scale was measured using Cronbach's alpha, which for our scale was  $\alpha=.938$ , representing an excellent level of internal reliability. Each of the subscales was designed to represent a different component of the overall self-efficacy for aural skills. The analysis of the questionnaire produced a four-component solution. The loading factors for each component were consistent with the division of the items of each subscale, and the four components together explain 72.34% of the total variance.

A third of the students find difficult to keep their motivation for studying aural skills after achieving bad grades on an exam. This seems to closely relate to self-efficacy. The main source of self-efficacy beliefs is the individual's performance accomplishment, so when the student's performance is not satisfactory, the teacher must be able to explain that the cause may lie on faulty learning strategies, instead on their talent or intelligence, seen as an uncontrollable trait. A correct interpretation of the causes of failure may be essential to keep the student motivated for studying.

The music students' answers suggested that they hold healthier self-efficacy beliefs for skills which are related to their everyday instrumental practice. There are interactions between these psychological constructs which need to be understood before it becomes possible to comprehend the motivation problems reported by research on college-level Aural Skills courses. Future research must include strategies for intervention that can enhance the student's self-efficacy for developing aural skills.

### **The Socialization Process Leading to the Making of a Pianist in Academia**

*Laurence Lambert-Chan, Isabelle Heroux*

The training of a classical pianist takes time and lasts several years. Research on musicians' higher education tells us that it is foremost part of a long tradition of apprenticeship (Burwell, 2012; Jorgensen, 2000; Nielsen, 2006). This type of education is set in an exclusive dyad, at least in appearance. However, the pianist does not learn only from his teacher. Indeed, despite her or his solitary training (Presland, 2005), it is within a large network that the pianist learns the ropes of becoming a professional musician (Becker, 1988). Our study, which is the subject of our PhD, is particularly interested in how the pianist is part of a community of practice (Wenger, 1998) in academia, which is itself governed by an institutional culture (Kingsbury, 1998) characterized by its codes, rituals, and social conventions. Furthermore, the pianist learns about the culture through different socialization processes (Dubar, 2013), i.e. the identification process, the conformity process, and the imitation process, which will be uncovered in the course of our data collection. By drawing on the sociological tradition of the Chicago School (Chapoulie, 200), we aim to clarify the interaction and socialization processes leading to the "making" of a pianist. We will adopt a comprehensive point of view, which has yet to be done considering an important proportion of the research on the musician's higher education adopts a normative or a psychological point of view.

In this presentation, we will present primarily the theoretical and methodological aspects of our research as well as its partial results that will be uncovered throughout our socio-ethnographic research.

### **Preparing students for meaningful entrepreneurial careers: Two case studies**

*Kristina Kelman, Sophie Loades, Andy Arthurs*

In Australia, the creative industries are seen as vital to the development of a prosperous, creative and imaginative nation. The Pathways to Technological Innovation report (2006) reveals that there is a need to foster an entrepreneurial culture in Australia, starting in the early school years and continuing through to public and private enterprises. In Queensland, the Creative Workforce for a Smart State Report states that "schools and teachers should foster the development of project management and entrepreneurship as core skills" (Oakley, 2007, p. 9).

This paper explores the potential of creative partnerships and a broader notion of music education, which offers new premises on which to build an approach, better suited to future contexts. The first case study traces a group of 16–17 year old music students who have developed their own music industry enterprise, building relationships with the wider community to create opportunities for young musicians around Queensland to perform, publish, record and network. The second case study follows a group of 8–14 year old music students who develop creativity, musicianship and confidence in collaboration with industry professionals, realized in a professional performance setting.

Our research asks how the participants developed entrepreneurial behaviour through learning in situ. In order to explore this question we frame the study with Lave and Wenger's social learning theories of Legitimate Peripheral Participation (1991) and Communities of Practice (1998), guided by the concepts of entrepreneurial learning as framed by Johannisson (1991).

Our cases suggest that linking communities of practice that lie outside of schools with communities of practice in music education is one way to empower music programs to move in entrepreneurial directions. Expanding



communities of practice to include students and industry professionals fosters an appropriate environment to negotiate meaning, which leads to new and innovative output. As the participants became more experienced, their competence grew and evidence of entrepreneurial behaviour, such as risk-taking, leadership, initiative, problem-solving, idea-generating and opportunity recognition began to emerge. This evidence has been captured through observations and semi-structured interviews.

The study contextualises and situates learning in an industry context, which offers music education practitioners and schools an approach which would nurture in young people the skills to navigate their future careers.

### **Collaborative Text by English and Music Writers for Schools: Adapting Educational Values of Musical Folktales in Marriage Rites in Okpe Culture**

*Ovaborhene-Isaac Idamoyibo*

Okpe is one of the 374 ethnic groups in Nigeria (Dafinone, 2000: 8), situated in the central district of Delta State within latitude 6° and 5° North and longitude 5° 50' and 6° 25' East (Otite 1973: 4). It occupies a large expanse of landmass about 500sq kilometres (Otite 1982: 121). Okpe is rich in cultural heritage, which includes many musical arts creativity that serve as symbol of identity, unity and morality. During the colonial era, the European explorers noted that the Okpe were the most progressive people in that part of Southern Nigeria, due to the fact that there was an effective traditional system of administration and unity amongst the people. Slogan, song and anthem played very significant roles in the identity, unity and morality of the people, leading to their remarkable progress and development. In the 1920s, the Okpe in Lagos found Igoru traditional music as a symbol of their identity and a force for enhancing unity and morality for the success of all their socio-political activities within and outside their home. In 2010, the newly established Okpe Nation Anthem was composed in the form of Igoru traditional music, to re-establish the identity of the people and enhance greater unity and morality amongst them. Musical folktales in Okpe marriage rites teach children and young adults societal ideals, which include identity, unity and morality. The primary objective of this paper, therefore, is to examine how Igoru music has functioned in the society as a symbol of identity and unity amongst the Okpe people, and how this has enhanced progress and development in the society. The researcher investigates the origin and development of Igoru music and the 2010 Okpe anthem through oral and written sources. He analyzes the melody and lyrics of the anthem and selected musical folktales in relation to the concept of identity, unity and morality. He also adopts participation and observation research methods to facilitate the enquiry. He further examines how music and English writers can collaborate to adapt these features as text for schools.

### **Singing and more: Music and Learning of a Second Language in Children and Teenagers**

*Silvia Villalba, Paola Canuti*

#### **Background**

Both music and language are activated in the mind at a very early age, starting from sounds. Likewise, there are similarities from the psychological (Gómez Ariza, Puerta-Melguizo, Bayo & Macizo, 2000), educational (Barrett, 1990) and linguistic (Font & Cantero, 2008) point of view, which constitute the essential pillars of social life since they enable communication and reflects the culture (Merriam 2001).

Moreover, several research works and teaching experiences account for the importance of singing in learning a second language. (Lowe, 1998; Herrera & Lorenzo, 2006; Jordana, 2008). This is observed in the elective musical-artistic project developed and carried out by Instituto Privado "Luis F. Leloir" in the city of Resistencia (Chaco, Argentina). Since 1994, it has aimed at reinforcing the learning process of English as a second language for primary and secondary school students.

#### **Objectives**

The project comprises contents and methodologies of different disciplines for the students to:

- take advantage of the chances that music and arts offer to reduce linguistic barriers and facilitate social integration,
- foster communicative skills and intercultural understanding by means of learning and performing choreographed songs in English.

#### **Methodology**

Annually, language teachers and experts work together to initiate students in the knowledge of Musical, Body and Drama Language by organizing workshops that help students develop vocal, body and gesture techniques.

#### **Results**

Among the linguistic achievements, students improved their listening and pronunciation skills; enriched their knowledge of grammar and vocabulary and had a chance to use different intonation patterns and idiomatic expressions in meaningful contexts. As regards artistic and musical education, students achieved a better tuning, played more vocally challenging roles, and overcame problems which are typical of the puberty voice changes. They

also explored a variety of body and recreational resources, improvisations and free dramatizing, and they enjoyed expressive experiences before an audience.

Having witnessed the difficulties students have to face and be up to a challenge, their enthusiasm when engaging in activities which involve vocal and drama skills, the additional support required by younger students, and above all the joy their rewarding experience when performing and interacting with the live audience, we consider that the main achievement of this project is undoubtedly the psycho-social stimulus it means for the students as it strengthens their social integration and institutional commitment. We thus confirm the efficiency of the model applied which can be replicated in a variety of contexts in the Argentinean educational system.

### **Pedagogic Articulations in Music Education at Full Time Schools from Belém, Pará, Brazil**

*Ana Souza*

This ongoing research is a case study which collected data in two Full Time Schools (FTS) from the public system of Belém, Pará, Brazil. The FTS program has the priority to aim a better quality public education, focusing on a larger amount of time of students at schools. Investigation collects data from basic education teacher activities at the first cycle and its pedagogic and interdisciplinary articulations, referring to Law 11.769/2008, which formalizes the inclusion of music contents in school curricula. It studies also how are being developed musical activities required by the "More Education Program" from the Federal Government. Study uses the PONTES Approach (Oliveira, 2006) as a guide and uses as theoretical foundations the educational principles for full-time schools from Teixeira (1900-1971) and Moll (2012); for music education in cultural contexts and philosophy of everyday of Swanwick (2003) e Souza (2002/2008) A preliminary analysis (first phase) showed articulatory mismatches in relation to infra-structure, use of time and professional mesh aiming better curricular results, student development and learning. This study may contribute to education and music education areas since it deals with the development of the music education practice and detects the profile of the music educator who is acting in FTS programs in Belem. Documentation presented and analyzed classroom articulated activities may be relevant examples and models for schools of similar contexts.

### **Music-Making and Positive Youth Development Among Students from Underserved Communities: Results from Case Studies of Exemplary Programs in the U.S.**

*Kathleen Camara*

Participation in collective music-making activities provides a rich environment for personal and social development of youth. These experiences challenge students to work collaboratively and to build a sense of responsibility to the group and the project, while learning skills that will apply to later life experiences. When youth work collaboratively in music, they learn to listen to and respect different viewpoints, compromise, and use their collective skills to develop an overall artistic vision. Furthermore, music participation can serve as a mediating experience enabling students who feel marginalized in other social settings to become more comfortable and active participants in their communities.

This paper examines how collaborative music-making is related to achievement and positive youth development among youth ages 9-19 in underserved communities throughout the U.S. A developmental relational systems approach emphasizing contextual factors related to successful musical learning and achievement is used as the theoretical framework. A mixed methods design, including interviews, observations, questionnaires and a program quality assessment instrument, was used to conduct case studies of seven exemplary after-school music programs serving underserved neighborhoods in Anaheim, Boston, Chicago, Los Angeles, Memphis, Philadelphia, and Phoenix in a variety of settings. The settings included community after-school programs, music schools, a shopping mall, a professional musician's social club, a music college campus, and a professional sound engineering studio.

Findings from the study of over 600 youths, teachers, parents, administrators, and community members from African-American, Afro Caribbean, Latina/o, Asian-American, European-American and mixed heritage backgrounds will be reported. Youth in the study participated in after-school contemporary vocal and instrumental music programs that were offered without little or no cost to the families, and which included private or small group lessons, theory and musicianship classes, ensemble work, and performance opportunities with a focus on jazz, R&B, soul, Latin, pop, hip-hop and other contemporary music genres. The analysis of program features and indicators of youth achievement has yielded important information on best practices in teaching and qualitative features in programming that have implications for the development of music programs in both out-of-school and within-school settings. These include the analysis of coaching strategies, the use of teaching artists, peer-mentoring, master classes and jamming sessions with faculty and professional musicians, and the inclusion of culturally-responsive music curriculum and pedagogy. The paper will present data related to the relationship among program features to youth engagement, interaction, musical achievement and the enhancement of social capital for these youth.

## **Children and Young People Who Learn Music in an Orchestra: Impacts on the Educational Project for Popular Families**

*Adriana Bozzetto*

This study, developed during the doctoral research, is the result of an investigative look into the educational project of the families of children and young people who learn music in an orchestra, subsidized in a sociological perspective of music education. Starting from the intention to identify, disclose and analyze strategies and family educational practices in relation to musical learning of their children, the study aimed to discuss and reveal projects and family expectations. Dreams have both individual and family as a locus of research on an orchestra formed by students aged between 10 and 14 years from the public education of Porto Alegre, RS, Brazil. In this direction, the study reveals different conceptions of families on musical learning developed with their children in an orchestra that emphasises the training of professional musicians. The study was structured from the oral testimony of 27 families and 28 students who participate in the orchestra from the qualitative research approach. The analysis of how the family cooperates, gives space for children and young people belonging to the orchestra to continue their musical learning is supported in Lahire (2002, 2008), Bourdieu (2007, 2008), Gayet (2004), Papadopoulos (2004) and Setton (2002; 2005; 2010; 2011; 2012). The results indicate an active role of the family as an interlocutor's musical project of students that participate in the orchestra study. Belonging to the lower classes, parents or guardians need to reinvent the daily routine for the children to remain in the orchestra, pointing to strategies for organising the study of children and family educational projects. The data reveals a strong involvement of families in building a dream career in music, in order to contribute to critical reflection on the expectations of parents regarding the musical education of the children and how the family unit reconfigures itself from musical projects like this. This research opens up the possibility of bringing the voice of families, often silent and hidden, when we think of how the spaces in that musical learning is built, planned, invested and dreamed, and also extends to an understanding of the impact that social projects in music area have on the involved families.

## **Formal and Non-formal Music Education: A Social, Cultural and Educational Investment**

*Noemy Berbel Gómez, Maravillas Diaz*

This research begins with the conviction that there is no a unique educational model but several models which contribute to the formation of the individual. The need to investigate the complementarity of formal and non-formal education in the area of music leads us to the present study. Different educational fields can and should interact to benefit education in terms of cohesion and strength.

Taking into account two pieces of research framed in different Spanish regions and decades (2001-2012) the study highlights the need for coordination among music teachers of primary education (formal education) and teacher of music schools (non-formal education). In the first place, it relates the results obtained to verify if the interest of teachers in joint work which mentions the Investigation 1 (2001) is still present in the territory of the Investigation 2 (2012). And, secondly, it assesses whether this interest in coordinating teacher's work, described in both investigations, has been effectively transferred into schools.

Both studies show the complementarity between formal and non-formal musical education, and coincide in the need for effective coordination between primary schools, formal learning, and music schools, non-formal learning, in order to enhance musical, creative and social skills of children.

Furthermore, a proper music education within the school system is able to arouse the students' interest in music and the desire to take part in an instrumental or vocal group. That is where music schools loom large, as quality musical centers whose main objective is to promote the taste and love for music through an educational process.

This study concludes with the idea that despite the advances experienced so far, it has not been transferred into the educational reality in an obvious way. Therefore, it seeks to arouse the interest of various sectors of the community on a social, cultural and educational level, in order to overcome the challenge of combining efforts and educate together, for the sake of optimum use of available resources and for the purpose of moving towards a quality in music education.

## **Jangwa Music and Musical Performance among the Manyika People of Zimbabwe**

*Viola Mugandani, Dorette Vermeulen*

Each culture has its own typological and generic conventions as well as procedures of evaluating musical arts bringing out the identity of the particular culture. This paper reports on a research project regarding the aesthetic values expressed through jangwa music and musical performance by the Manyika people of Zimbabwe. Jangwa music, also known as makwaya, is a contemporary choral music syncretising Western and indigenous Manyika

cultures. Born out of mission and government school choirs, jangwa or makwaya music is a neo-choral traditional music incorporating Western harmony and African performance practice.

The aim of the study was to explore the aesthetics and Manyika cultural traits as portrayed through jangwa music and musical performance. In this qualitative research, ethnographic methods were utilised. Purposive sampling was employed, including participant and non-participant observation as well as semi-structured interviews. Live performances of jangwa music was observed during community festivals in Zimbabwe, while individual and focus group interviews were held with performers and other informants familiar with jangwa music.

Data were analysed using content analysis to determine emerging themes. Data analyses lead to an aesthetic understanding and knowledge regarding the structure of jangwa music, as well as an awareness of creative music contributions which are added by musicians during performances. The study considered the general aesthetics in African music identified by a number of African authors. While the meaning of the music and musical performance underlie the aesthetics, the outcome of the study also revealed that the Manyika people liken the beauty of their voices and jangwa performance practice to animals and creatures around them, utilising Manyika discourse. Aesthetic values identified through the study provide an understanding of the music which inclines to resonate more with the Manyika indigenous culture, and yet, a glimpse of Western culture is noted.

The value of the preservation of jangwa music for future generations is considered, making it a cherished addition to contemporary music education and musical performance in and out of the school system.

### **Ritual Music and Healing Dances of the Basarwa People in the Ghanzi Region of Botswana**

*Fanah Rabatoko*

The purpose of this research project was to find the role played by ritual music during the healing dances amongst the Basarwa people of Ghanzi in Botswana. A qualitative research design was used to investigate the prominent role music has during the healing dances, as well as to locate other forms of music amongst the Basarwa of this region. Thirty-one participants formed a sample made up of eleven men and twenty women with ages ranging from eighteen to sixty five. An ethnographic approach enabled data collection through both individual semi-structured and focus group interviews with the participants. All respondents were musicians and role players involved in the ritual and healing ceremonies of the Basarwa. Additionally, field observations and video recordings of these events were made. The empirical data were analysed through an open coding qualitative process of induction.

The findings of this research project indicate that the context of the music events taking place, as opposed to an analytical analysis of the structure of the music, is central to the cultural expression of the Basarwa. The trance healing music and dances are seen as a continuous tradition for both communal and individual identities. A number of styles of music and dance exist amongst the Basarwa of Ghanzi and they serve various functions including (i) healing, (ii) thanksgiving to ancestors, (iii) entertainment, (iv) response to God through faith and love, (v) social commentary as well as (vi) ritual initiation ceremonies.

Based on the findings of this research, it is therefore recommended that the recognition of the role played by tradition at the intersection of music and culture could be a viable and ideal model for understanding the cultural processes of the Basarwa. Furthermore, it is advised that a multicultural approach in the music education programme of Botswana schools should be considered to include this vibrant and unique music. Finally, the preservation of indigenous music of the Basarwa is seen to be fundamental to culture safeguarding as well as recognising and promoting the communal and individual identities of the Basarwa people.

### **Case Study on the Musical Culture Inheritance of Chinese Northwest National Minority Xibo—Based on the Development of School-Based Curricula**

*Aiqing Yin, Jiazhi Wang*

It has been 246 years since Xibo migrated to the South to Yili of Xinjiang Province. Xibo developed its own traditional musical culture through in-heritage, renovation, assimilation and compromise with Han, Wei, Hui, Kazak, Russia and other nationalities. The subject of this research is to explore how ethnic music has been inherited in school music education, through a case study of Xibo school-based music curricula; collaborative development of music textbooks with the local music faculties; gathering up to 53 folk songs, 8 instrumental pieces of Dongbuer, and 6 dance forms. The research is expected to promote, to some extent, the in-heritage of Xibo musical culture in school education.

### **Motivational orientations of Music Graduation students in Rio Grande do Norte, Brazil**

*Isac Rufino Araújo, Valéria Carvalho*

The motivation has been discussed in various educational contexts in the light of socio-cognitive theories of motivation, seeking to identify a set of environmental factors, internal forces and incentives that move the individual

to perform a certain task. This research is based on the perspective of Self-Determination Theory (Decy & Ryan , 2008) that states the idea that the factors that generate the motivation seek to meet the basic psychological needs. For this benchmark, humans possess innate propensities for healthy growth and self-regulation. This theory provides enough analytical and empirical grants to illuminate the issues of this ongoing research. This research aims to investigate the motivational profile of students of Music Graduation in the State of Rio Grande do Norte, offered by two public universities in this state (and UFRN UERN), being the first a federal university and the second a state one, both offering that course in the state. The method used was a survey type census to reach the largest possible number of students from two universities and as a technique for data collection questionnaires were administered via self-report instrument for the assessment of motivation called the Academic Motivation Scale, created by Vallerand et al. (1992 ), translated and validated by Bzuneck & Guimarães (2008). This tool allows you to check the types of motivation as the continuum of self-determination proposed by the sub-theory of organismic integration. To analyse the data we used descriptive statistics where preliminary analyses point to the need to discuss the political projects of the courses as well as their goals and perceptions of the students regarding their training and opportunities for professional development. When they get into university, part of the students is not clear on its coursework and the difference between acting as a musician and a music educator. The data also shows the level of student interest in completing the course and its claims to act in basic education. After further analysis of these data, we will be able to have significant contributions from the identification of the motivational profile observed in these students to discuss issues concerning the motivation of students in the music graduation.

### **Teaching Classical Guitar and Social Cognitive Theory: Foundation for Research in Different Contexts**

*Cristina Tourinho, Marcelo Brazil, Bruno Westermann, Edgar Marques, Felipe Rebouças*

For some years, the concepts of Social Cognitive Theory authored by Albert Bandura are related to education and, more recently, research on music education has used these concepts as theoretical basis, mainly with texts by Zimmerman, Schunk and Deci and Ryan. In Brazil, investigations related to music and motivation were performed by Pizzato (2009), Cereser (2011), Countess (2011), Mendes Ribeiro (2012), members of the group "Formação de Profissionais de Música" (FAPROM / UFRGS).

The Grupo de Pesquisa em Educação Musical e Ensino de Instrumentos Musicais of the Universidade Federal da Bahia intends to apply the assumptions of Social Cognitive Theory and Theory of Self-Efficacy in different contexts of teaching classical guitar. For this, we have been performing literature search on the subject in order to give theoretical background to ongoing graduate research. The investigation through a literature search will allow us to get to understand the existing published works and explore new possibilities of application of knowledge to solve current problems, in view of the different works that are interrelated in different contexts and different modalities of teaching classical guitar.

The group has been studying also possibilities for applying the assumptions of the theory in distance music teaching. The principles of modeling and learning by imitation can be found in the analysis of teaching materials aimed at remote guitar teaching in addition to classroom higher education. Interactions with textbooks and student performance can also be understood by the principle of self-efficacy Bandura.

Preliminary results indicate that there are possible relationships between the authors studied and the processes occurring in teaching classical guitar in groups, in formal and non-formal education. Bandura, Zimmermann, Schunk, Deci and Ryan help to better understand the motivation generated in activities experienced by students in the classroom and can provide theoretical support for planning of activities, creation of teaching material and evaluation.

While the research of the group consists of work in progress for Master and PhD dissertations, we are confident that our contribution could add to recent studies on teaching the guitar in its various forms, different teaching and learning environments, expanding the possibilities for understanding the processes and development of new methodologies .

### **Self-regulation of Learning and Cooperative of Learning: A Dialogue in the Formation of Instrumentalist**

*Luan Sodr  de Souza*

Cooperative learning has been shown to be a possibility of effective teaching and learning in collective groups, since it provides the construction of knowledge through relationships among group participants. Thinking about it , it is concluded that this is a practice that has demonstrated efficacy in teaching guitar in various contexts . In cooperative learning there are aspects that are responsible for allowing this format of knowledge construction, among which is the interaction, which in part is responsible for the exchange of knowledge, questions and discoveries among group participants. Based on these statements, I intend to develop a project which aims to research cooperative learning in the teaching of guitar. We developed this research in order to understand how an instrument teacher for advanced students leads group classes, how it enhances the interpersonal interactions with the objective of

enabling the collective construction of musical knowledge and the deployment of this approach in learning of the instrumentalists. Thus, we intend to establish a dialogue about the concept of self-regulation of learning in light of the Social Cognitive Theory as proposed by Albert Bandura and defended by Polydoro and Azzi (2008) applied to the learning process of the guitarist. This research also intends counterpoint cooperative learning defended by Carles Monereo (2005), tracing a path on which there is a confluence between these two learning processes. To develop this work, based on Bogdan & Biklen (1999), we intend to use a methodology that is based on a qualitative case study which is intended to accompany a class during a semester collecting data through field diary, questionnaires and semi-structured interviews, and the shooting of some classes. This is a research in progress at the moment and it is in the process of bibliographical study. Therefore, this text still does not bring the results of research, but rather the concept of the plot that has guided the research up to this date.

The ideas developed in the work leads us to reflect a musical learning in which both the teacher and the student has responsibilities in the construction process of learning and further suggests a balance between individual and collective moments. Cooperative learning is shown as a possible way to acquire self-regulatory tools that are indispensable for the formation of the instrumentalist, as these professionals spend much time in moments of individual study where they need to self-manage their learning processes.

### **The Relationship of Body Motion with Vocal Technique and Artistic Expression: from the Perspective of Contemporary Artists**

*Daniel Amato*

This study aimed to investigate the relationship of body movement with the vocal technique of artists such as musicians, actors, dancers, capoeirists, artists and performers, reciters and artists who use the body in artistic expression. This qualitative study was based on a literature review and exploratory research, using a semistructured interview as a technique to collect the impressions of these artists on this relationship. An intentional sample composed of twelve active and recognized professionals in their fields, who work directly or indirectly with body movements and / or vocal technique took part in the study. From the artistic perspective, the relationship of body movement to vocal technique really exists and is intrinsic due to the fact that vocalization does not exist without body movement, for anatomical and physiological reasons, although each professional has his own definition of vocal technique. In the interviews, a concern was noted about the need for technique to enhance the artistic gesture and pleasure provided in the artist's craft. Faced with the uproar created by so many adverse techniques and the myth around this knowledge and its efficiency, it was important to revisit human beings' expression of art in various times in its history and compare it with the vision of the artists of the present time, who are working professionals and are opinion leaders through their daily work, both professional and amateurs acting in various areas of artistic practice. From the first moment of extra uterine life, humans unite the body and the voice when crying, marking his first act of expression. For all the following years, he will take the body as a vehicle to express his wishes and feelings. In this sense, the history of human vocal expression is reflected in the use of the voice in worshipping deities, in the relationship between peers and enemies, in peace and war. Cartesian thinking has however installed a dichotomous notion between body and voice and between reason and emotion. But, systemic thinking is already present and perceived in art, looking to disburse its contents, caring to rescue the essence of artistic expression, aiming at throwing it to the world in all its fullness, seeking to overcome the dichotomy and confirming the importance of the body-voice relationship in art. The results of the study lead to the suggestion of new research and reflective developments by all those who teach art using the body and vocal expression.

### **Arrangements for Piano Group: a Study about Decisions, Choices and Music-Pedagogical Alternatives**

*Gisele Flach*

The research seeks to reflect upon the process of arranging musical pieces made for teaching piano. It seeks to explain and recognise the choices, decisions and options put before potential didactical musical problems and didactics of musical instruments. Pieces analysed in the dissertation consisting of pieces made to be played by four or five students on the same piano, an activity that was developed by the researcher in two institutions where she worked during her Masters: Ascarte (Associação Pró-Culture e Arte Ivoti)/Instituto de Educação Ivoti (IEI) and the Fundarte (Fundação Municipal de Artes de Montenegro), both located in Rio Grande do Sul State. A memorial was developed as methodology, to work and explain the process of making arrangements, from authors such as: Bosi (1994); Teixeira, Zamberlan and Rasia (2009); Morisse (2012); and Anastasiou (2002). Seven pieces were analysed, four were prepared at different times, including: A História de uma Gata, the musical Os Saltimbancos, Luis Enríquez Bacalov and Chico Buarque (arranged in 2011), Three Little Birds by Bob Marley (arranged in 2011), Viva la Vida (arranged in 2009) and Speed of Sound (arranged in 2010), both by the group Coldplay. The other three pieces were arranged during the writing of this dissertation, throughout the year of 2012: Rock and roll old times, from various composers as it is a medley and Paradise and Violet Hill, both by the group Coldplay. As theoretical research, the

concepts of arrangement, transcription, adaptation, reduction (Pereira, 2011; Duarte, 2010; Lima Júnior, 2003; Aragão, 2001a and 2001b) and original music were addressed (Carvalho, 2008; Aragão, 2001a and 2001b). The reflections made from this research describe an exercise focused on piano technique, showing a pedagogical music approach where student learning is the foundation of the creation of each piece. The intent is that this project may potentially contribute to other teachers and students who seek alternatives and ideas to create their own material, according to their needs and/or to seek alternative materials, and, that they may analyse and ponder on how other pieces show and work musical didactics.

### **Musical Idea: an analysis of creativity and learning process in piano classes**

*Maria-Berenice Simões De Almeida*

This communication will present extracts of a Master in research about pedagogical and musical analysis in progress developed in the Department of Music and the School of Communication Arts, ECA-USP - University of São Paulo. Since the early 20th century until the first decade of the 21st century, many transformations happened about the conceptions in Music Education opening up possibilities for more meaningful teaching practices connected with the creativity increasing the learning processes. Still, we find that the place for creativity in piano lessons in Brazil is not very frequent. Our pedagogical uniqueness arose from that observation – which is the origin of the Master - that has as its main objectives, on one hand, the search for a musical-pedagogical approach that promotes the creative processes during piano classes; on the other hand, to analyse the personal and creative process of some children to highlight the singularity of each one.

For this communication, we will present one analysis of the piece "Musical Idea" – composed by my piano student, including reflections on the non-conventional and conventional musical writing process developed during some classes. The research methodology used The analysis is based in a video recording of the composition itself and the student testimony, in which he talks about the different notations he used to write his own music.

The reflections made over the "Musical Idea" case is based on theoretical approaches that proclaim a more creative musical making in a more contemporary view. Some of the references used in this article are the German composer and music teacher Hans-Joachim Koellreutter, the music teacher and researcher Maria Teresa Alencar de Brito, the British researcher and specialised in Music Education Keith Swanwick among others.

The nondefinitive conclusions research point to stress the importance of the valuation of a place for creativity in the learning process of an instrument. Also as a positive resource for acquiring musical content, as well as for the development of expressiveness and a more meaningful acknowledgement.

### **Process of Musicalization for Children using their Local Repertoire**

*Cristal Quedma*

This work aims to present some results of the research, in process, from the Master's degree in Music Education from Federal University of Bahia (UFBA). It's called "Process of Musicalization for Children using their local repertoire". This research is been realized in Complexo Comunitário Vida Plena, a Non-Governmental Organization, located in Pau da Lima neighborhood of the Salvador city (Bahia, Brazil), under the supervision of professor Jorge Sacramento.

The theoretical framework of this work is based on Maura Penna, addressing the process of musicalization and its consequences, and Jusamara Souza, with her speech about the use of the repertoire and the everyday experience in music teaching.

The goal of the research is to analyze the process of the musicalization children using their everyday songs. Some specific objectives were decisive: to investigate the musical experience of the local community; register the local songs; to work with the children with these songs; collect testimonials from parents and students about their musical context and the importance of this project in their lives; and provide the integration between these children and their community.

This research has developed through two specific cases: one with children in a keyboard instruments class, a other with children in a flute class. The quantitative approach refers to the results of the questionnaires and the collect of songs, and the quantitative approach refers to the analysis of interviews, of the muzicalization classes and social interactions.

The process of musicalization has achieved significant results in the students' learning of musical and extra-musical contents. During this research some relevant findings were: the teacher who decides to do this kind of activity must be willing to know the students' socio-cultural reality; there is resistance on the part of students to talk about the songs that they like, because they feel abashed and underestimated when have to say something about their cultural repertoire; it is important that the teacher know and use different methods of music education, seeing that the classe may arise from the students' suggestions; the students feel more motivated with fun activities, because in their lives, sometimes, there isn't space and time to interact and play with other children.

This work intends to ratify the importance of using the student's musical experience to the construction of their own knowledge in the process of musicalization children, contributing to the formulation of functional tools and strategies for teaching music in Brazil.

### **Children's Choirs Rehearsal: Focus on Vocal Technique**

*Ana Lucia Gaborim Moreira*

This paper presents some aspects of vocal technique in the work of children's choir conductor. It discusses about the vocal development of the group, according to the different phases of each member and considering that the most part of the children doesn't have orientation about vocal mechanism. This technique is focused in the rehearsal, involving body consciousness (mainly the breathing system and its relation with voice production), warm-ups, vocalises and the prepare of the repertoire. The discussion is based on the researches from Graham Welch – about children's singing - Jean Bartle, Jacques Clos and Brigitte Rose – about their experiences as conductors. With the experience of a children's choir project at a public University in Brazil, this paper presents some practical exercises in order to show how this work is realized and what is being achieved with each exercise, also based on Brazilian works (books, articles, thesis) concerning children's choir conducting and vocal development. We hope that we can help conductors and music teachers sharing the practical material and the theoretical references used in this work, and we hope to contribute with the musical education in general presenting the conclusions of his paper.

### **Choir Classes with Adolescents: a Study on Motivation at the Federal Institute Baiano**

*Michal Figueredo, Tais Dantas da Silva*

This paper presents the results of a research on motivation for music among students of the Federal Institute of Education, Science and Technology, Santa Inês Campus. To this end, empirical data collected during choir classes with adolescents are presented and discussed. The context of the research coincides with the first undergraduate seminar, held in July 2011. Participated in this workshop 19 teenagers, students of the Institute or of other schools of the region. As a theoretical framework, the work discusses conceptions of intrinsic motivation presented by the theory of self-determination, proposed by Deci and Ryan (1985). The assessment of the work was performed through a questionnaire. Even stating that the external factors such as content and performance of the instructor were great or excellent, the students declared that the level of motivation did not remained stable throughout the workshop. What is the reason for that? It is known that objectives, strategies and contents that teachers choose to prepare their classes interfere directly in the students' motivation. This research found that selection of the repertoire can be an important factor of increase or decrease in motivation among students of Federal Institute Baiano.

### **Music Educational Practices in the Choirs Festivals in Rio Grande do Sul**

*Lucia Teixeira*

The main purpose of this PhD research is to understand the process of musical learning generated from Choirs Festivals in Rio Grande do Sul, which took place during the period 1963-1978, taken as a social cultural movement. The investigation has as its specific goals: 1) to examine how music educational practices were mobilized in those Choirs Festivals; 2) to describe and analyse which music educational practices were generated and encouraged by the dynamic of the Festivals. The investigation follows a qualitative approach (González Rey, 2005; Melucci, 2005) and uses oral history as a method (Meihy, 2005; Portelli, 1997; 2011). Theories about social and cultural movements (Melucci, 2004; Diani; Bison, 2010; Eyerman; Jamison, 2000) help to understand the process of collective mobilisation and formation of shared networks among the social agents involved. The sources to obtain data are interviews being conducted with participants of the Festivals (audience, choir conductors, singers, organisers) and all sort of documents (newspaper articles, letters, music programs). Field and interview diaries are also being used. The music educational practices within the Choirs Festivals can be perceived through three temporal dimensions: 1) Preparation and effort of the groups and conductors to participate, action that involves the selection of the music repertoire, the frequency and the way rehearsals where planned (defining a part of the learning process); 2) During the Festivals: the great attendance and the way the interviewees conceive the improvement of their musical knowledge ; 3) Impact of the Festivals accomplishment: the foster to the conductors music formation and the creation of other choirs festivals within the country and abroad, propelled by the Choir Festivals of Rio Grande do Sul. Choirs Festivals taken from social and cultural movements perspective can enable us to understand the music learning resulting from them if we only consider the agents, in constant movement and connected to each other, enabling music educational practices. In the Choirs Festivals the sharing among the agents had its basis in symbolic and materials values, generated by a collective identity (Melucci, 2004), and related to music educational practices. Another characteristic to be pointed out in relation to the involvement of different social actors is linked to the



establishment of long-term relationships among the agents, through the sixteen editions of the event, stimulating the “shared networks formation” (Diani; Bison, 2010).

### **Considering the Commonplaces: Developing Responsive Curricula in Studio Instruction**

*Julia Brook, Rena Upitis*

The purpose of this research study was to examine how contemporary studio music teachers develop curricula for their students. Schwab believed that the “commonplaces” of subject matter, learner, context, and teacher knowledge should have equal consideration in curriculum development. Using a case-study methodology and Schwab’s commonplaces as a theoretical framework, we examined the curriculum practices and perceptions of nineteen studio teachers in one large urban center in Canada. Our research found that the instruction and the curriculum development carried out by these teachers were guided by Schwab’s four commonplaces. The responsive approach of these teachers to curriculum development was particularly noticeable in the ways in which teachers and their students co-selected repertoire based on students’ interests, and in the ways in which skills were developed to support student understanding of the harmonic and formal structure of the music they were learning. Teachers also incorporated composition and improvisation in the lessons. Overall, teachers relied on their own musical expertise and their understanding of their students and their students’ contexts to create responsive curricula. This research illuminates how front-line studio teachers have tried to keep pace with changing perceptions of music. It calls for music conservatories and institutions to support these teachers through continued research and resource development.

### **Playing by Ear as a Tool in Functional Piano Classes**

*Bruna Vieira, Sara Carvalho*

This paper presents the results of ongoing research focused on functional piano teaching from which we intend to integrate the experience of playing by ear to theoretical concepts and functional skills. A review of theoretical and empirical literature, on the field of aural skills, shows the importance of playing by ear as a necessary developmental precursor to reading music, and as an essential skill that contributes to different aspects of musicianship. Contemporary psychologists and pedagogues have advised playing by ear as an important skill for instrumentalists, whereas music theory teachers have advocated playing by ear as a tool in aural skills development. Even though research has shown its benefits, literature review points to the fact that, in some contexts, formal music education has given little attention to the development of this skill. Our observational hypothesis, obtained from piano teaching experience, is that students with only formal music education, are more likely to have learnt music through notation alone, and are thus less skilled at playing by ear.

The first part of our research was to collect information on current teaching practices in classical formal Music Education in Brazil. In order to collect this data, 10 university level piano teachers, from different regions, were interviewed using a semi-structured questionnaire. The main findings were: 1) even though 80% of the teachers had reported that ear-playing activities were encouraged in classes, all agree that formal music education does not emphasize the improvement of this skill; 2) it was not taught in a systematic way; 3) all interviewed believed that it could be developed through instruction.

In order to understand the treatment given to playing by ear development in the pedagogical material for functional piano classes, we did a review of the main piano methods available. The analysis of 18 methods showed that: 1) with one exception, activities with the aid of music notation were predominant; 2) 50% included a few melodies to be played by ear in their contents, but instructions given were minimal; 3) the folk tunes that came with those piano methods were unfamiliar to Brazilian students. From this data analysis, we conclude that it is important to create and test new approaches that may help to develop playing by ear as a functional skill, and that these approaches should take into account the context in which the material is intended for.

### **Determination of the Effects of Fundamental Structurings in Violin Works upon Basic Behaviours in the Use of String**

*Ugur Alpagut*

This study examined the metrical, rhythmical, harmonic and dynamic structurings in violin works in terms of tension-resolution relations, determined the effects of these relations and in that context, evaluated the reflections of the aforementioned effects on basic behaviours regarding the use of string in terms of direction, length, speed and pressure by means of melodic lines.

Tension-resolution relations reflect on the use of string, which directly affects the basic behaviours regarding the direction, length, speed and pressure of string.

It is required to ground the structuring in the use of string on the structuring in the violin work with specific methods, enable these two structurings to integrate with and complete each other in order to perform the violin works accurately and consistently. String has a great importance in the performance of violin works. Thus, a special attention should be paid by the composer of the work to be performed to reflect the tension and resolution relations being conducted with his specific approaches on the use of string in order to redound the behaviours regarding the use of string in violin training.

W. A. Mozart's 5th Violin Concerto and Muammer Sun's "Three Pieces", which is among the Contemporary Turkish Violin Music works for Violin and Piano, were examined in terms of their tension and resolution relation with a convenient method within the scope of the study.

The study is based on Uğur Alpagut's "Master" thesis that was conducted in Gazi University under the consultancy of Prof. Dr. Ali Uçan in 1989. The study was afterwards extended with Alpagut's "Doctoral" student İlayda Dubaz and new evaluations were made by performing a new relevant literature review and receiving the views of violin trainers.

### **3:30pm Research-P31: Globalizing El Sistema**

*Lauren Silberman*

This ISME conference paper and presentation explores the emerging international field of orchestral music education programs inspired by Venezuela's "El Sistema." El Sistema is the nickname for Venezuela's national network of youth orchestras and affiliated music programs. This publicly funded network of social and community development program uses the collective practice of music to affect social change. Since 1975, El Sistema has been working within Venezuela to combat poverty and other societal issues through free, high intensity music programming provided throughout the country. The robust network has ignited a wave of Sistema inspired programs around the globe, with strong program growth in Latin America as well as North America, Europe, Asia, and Oceania. The program model is reinvigorating and diversifying the fields of orchestral music and music education, while also fighting poverty through access to the arts. This qualitative study mapped the international network of programs inspired by El Sistema through information collected from a literature review, qualitative questionnaires for emerging programs, and semi-structured interviews with leaders from the global Sistema movement. Three data collection methods were used to triangulate data sources, in order to provide a holistic and comprehensive map of the Sistema inspired field. The data collected for the project provides an overview of international growth as well as key elements of Sistema inspired programs. The study mapped international growth of the Sistema movement, identifying emerging and operating programs in over 50 countries around the globe. In this ISME conference paper and presentation, I will present data collected for the project in order to provide an overview of international growth and key elements of Sistema inspired programs around the world. The key elements developed for this study indicate that the Sistema movement has introduced a new program model based in community development for music and music education. This model has already increased access to and diversity in the classical music field, but it remains to be seen how established music institutions will respond to the growing Sistema movement.

### **Musical Education of Organists in an Evangelical Church**

*Carlos Brito*

According to Swanwick (2003, p. 37), "every musician has an 'accent'" and this accent refers to local, cultural and educational particularities. It is therefore important to study how music is taught in various social settings. The Brazilian Evangelical Churches, have a educational settings undergoing constant improvement. Using Swanwick's prepositions referring to culture and musical education, and using his ideas related to pedagogical methods in teaching music, this study has the objective of investigating the musical education of the organists of the Christian Congregation of Brazil, in the city of Juazeiro do Norte, in the state of Ceará, Brazil. The Christian Congregation of Brazil is a Pentecostal Evangelical Church present nationwide. This Church gives importance to musical performance in its temples. It has a relatively unified system for training musicians and music teachers. In their services they have large orchestras with stringed instruments, brass and woodwinds, and electronic organs. The organists are predominantly women who learned to play within the Church context. These organists have a fundamental role in the accompaniment of hymns and in the praise service, playing before and during the services, and providing the standard for tuning the other musical instruments. This is a case study in progress. To collect the data, semi-structured interviews will be conducted with organists from the Christian Congregation of Brazil, who are in different phases of musical education, from beginners to teachers and coordinators. Also included are plans to observe classes and make video recordings of them. The collected data will be interpreted by the methods of ethnographic analysis and grounded theory. Preliminary results of the research show a strong connection between musical education and religious and cultural values. Furthermore, the use of traditional methods in musical

education, especially those that were widespread in the 19th century, stands out in their teaching methods. Understanding how these organists learn to play in the context of the Christian Congregation of Brazil in Juazeiro do Norte will bring a significant contribution to musical education carried on in various cultural contexts, especially in the Brazilian Evangelical Churches.

### **Narratives of Life of a Retired Drummer and his Musical Identity Construction in the Federal District of Brazil**

*Wanderson Ferreira Bomfim*

This research follows a group of studies and investigations of School Music Education and Autobiography – EMAB, that has been held at the University of Brasilia, which aims the development of autobiographical researches related to school musical education in the Federal District of Brazil – FD. The aim of this study is to narrate the History of Life and Narratives of Life of a retired drummer, Nelson Silva, a prodigy instrumentalist that has been teaching and playing the drums professionally for at least 40 years. Nelson Silva is a forerunner of the musical and instrumental movement since the beginning of the foundation of the Federal District. To understand the form in which the construction of his speech has been established allows us to see that his identity has been built intertwined with the music that has been part of his life and also the sociocultural environment that surrounded him for decades. In this work, we summarise the theoretic and methodological elements that are the basis of autobiographic research and narrative of life. The notion of reportability is held as a central component in the process of exposition of the narrator's identity as Linde (1997) presents. Lopes (2003) shows that narratives of life are a good way to tell someone how people become what they really are, as well as, how people want to be seen by others. This agrees with what Pineau (1984) reports, in which the History of Life is seen as a way that help us to understand narratives as a process in which the narrator is the subject and object of research, since he becomes more self-awareness in a continuum movement of construction/de-construction of historical, social and educational context. Hence, I consider that to describe constructed footpaths narrated by the matter of the research could bring peculiarities that can explain the dimensions that musical education and music has been held in Brasilia.

### **Knowledge and Skill Sets of Beginning Undergraduate Recorder Students**

*Anete Weichselbaum*

This paper is based on a doctoral thesis that investigates the requirements of instrument practice and the pedagogical proposals applied by undergraduate students that take recorder group lessons during the second school semester. The data collection methods were participative observation, student interviews, collaborative meetings with the class teacher, written notes and audio and video excerpts. Theoretical references are based on teacher's knowledge according to Shulman (1896) in the field of education and employed by Ballantyne (2005; 2006) in the preparation of music teachers. The aim of this paper is to raise and analyze the knowledge sets and instrumental abilities of the undergraduates as mentioned and valued by the students themselves during their period of study. The knowledge sets and abilities observed and quoted most frequently pointed toward those related to subject matter content knowledge (Shulman, 1986), in this case the knowledge and abilities required to play the soprano recorder flute and knowledge of music (Ballantyne, 2006). In relation to instrument learning, the following items point to the subject matter content knowledge: playing an extended range of notes on the recorder; experimenting and/or playing the tenor recorder flute; having access to a fingering chart for the contralto and soprano recorder flutes; knowledge of other articulations (tongue); and following, along with comparative observation of, their own progress and that of their colleagues. The playing time during the classes was divided between study (training – Übung) and rehearsal (Probe). According to Harnischmacher (2005), in the context of fundamental or music school education, instrumental rehearsal is more similar to a study exercise oriented by the teacher or conductor. Similar situations were observed in the field. In relation to the evaluation of repertoire studied, the opinions and conceptions of licensees diverged and ranged from the technical difficulty of the pieces studied to the number of voices in the arrangements. They complimented group practice with part division, seen that the students depend on different music knowledge and skills (Ballantyne, 2006). The majority of students demonstrated a preference for ensemble playing instead of solos, feeling safer during performance in this context. Some students covered their own playing behind others' during certain passages in which they were still not sure of their own playing. It is therefore considered necessary to attend to students individually during collective teaching of the instrument (Tourinho, 2007; Arend, 2008; Braga, 2009).

### **Hearing Bodies and Silences: A Small Ethnography of the Non-singing**

*Ewelter de Siqueira e Rocha*

Memory, forgetfulness and transmission of musical knowledge constitute the conceptual focus of this paper. Based on a research of twelve years held in Juazeiro do Norte/Brazil, one of the most important centres of pilgrimage of

the north-east of Brazil, this study addresses the embarrassment of the old devotees in singing the old benditos, which are religious songs of the popular Catholicism. We present here the difficulties of our musical ethnography, especially about the methodological alternatives we use in order to learn how to sing the benditos fortes, kind of songs considered extremely powerful, and to know the religious aspects that currently constrain their singing, and consequently prevent the transmission of this musical knowledge.

During our field research we verified that the old devotees' refusal to sing the benditos was usually jolted when, under the pretext of helping them remember, we sang parts of some old benditos that we had already recorded. The surprise of hearing us singing could be reflected on the devotee's body and physiognomy, producing an expression of both discomfort and delight, in a way that they would pay unconditional attention to our singing. Several reactions were observed every time we used this technique, but in none of them our singing passed unnoticed. Either inciting our interlocutor to a deeper reserve or convincing him to make a comment, the singing unleashed a dual reaction.

In short, this study is divided into two main parts. Firstly, a reflection on the challenges concerning the process of learning and singing the "benditos fortes", which is a type of singing that only the old devotees of Juazeiro do Norte know and that, due to the embarrassment presented by younger devotees, they refuse to sing them. Secondly, we present part of our ethnography related to the corporeal and physiognomic expressions presented by the devotees while they listened to us singing the old "benditos fortes", a methodological exercise which proved to be extremely relevant for us to transcend the field of sound and visit other dimensions of the expression of the sacred, which are intimately related to the musical repertoire.

This research connects the fields of Musical Education and Ethnomusicology. The brief exercise on musical ethnography discussed in this article takes, as a guideline, the theoretical concepts of Sacrifice (Mauss and Hubert, 2005) and the notion of Musical Occasion, according to Marcia Herndon (1971), by which we accomplished our idea on musical performance.

### **Music, School and Community: Relationships Experienced by Non-specialist Teachers in Music**

*Matheus Leite*

The goal of the research conducted under the Masters at the Federal University of Rio Grande do Sul under the guidance of Professor Dra Jusamara Souza was to reveal the musical practices of teachers in the community and at school, discussing the relationship between music, school and community. From a relational perspective, the research was conducted from the perspective of the sociology of music education, with special focus on relations between the subjects investigated and music, considering the school and community as spaces of socialisation in contemporary times. The study included teachers municipal education located in the South and North-east of Brazil, and as locus of research municipalities of Salvador do Sul, State of Rio Grande do Sul, and Two Roads in the State of Paraíba. The methodology adopted was the case study, with the contributions of theoretical reflections Setton (2010), Forquin (1993), Bozon (2000) and Souza (2012). The musical practices of teachers investigated include the act of listening to music, musical preferences, the practice of singing, experiments with music lessons, practising a musical instrument or not, participation in musical activities, interactions with bands and ensembles active community regarding the different spaces where music is present in communities, professionals working with music in the classroom as are contextualised in their teaching practice in the classroom musical experiences of students and teachers. The study investigates the relations of sociability musically experienced by teachers, allowing a reflection on their ability experiences. The results contribute to the current discussions in Brazil related to the context of the Federal Law 11,769 of 2008 on the musical practices of non-specialist teachers in music. The research addresses one of the issues investigated in the present moment Education in Brazilian music on the relationship between education and culture.

Keywords: musical practices. Generalist teachers. Music. School. Community.

### **A Study about Taste Construction Based on the Relationship among Young Students at Sertanejo Universitário**

*Daniela Santos*

This paper is a clipping of the dissertation under the title of "The Música Sertaneja is what I like best!" The study, about taste construction based on the relationship of young students of Itumbiara – Goiás and the Sertanejo Universitário, was developed at the Post-Graduation Program of the Federal University of Uberlândia – Minas Gerais, among the years 2010 and 2012. The research had, as main objective, to understand the construction of the musical taste, of seven youngsters, aged between 15 and 17, for Sertanejo Universitário. The interest for this investigation after the researcher, a music teacher at High school, verified the large involvement of youngsters with "Sertanejo Universitário" both at school and at diverse places. The theory of the research was based on Antoine Hennions's perspective. According to Hennion, taste is the result of a bunch of actions practised by fans: "The amateur are competent, active and productive; they constantly transform works, performances and tastes"

(HENNION, 2011, p. 253). The focus in mediation process is the centre of Hennion's work, which means taste analysis, taking into consideration details in gestures, bodies, culture, material, space and languages; not only the work of art separately (HENNION, 2003). The research adopted quality analysis, which tries to comprehend several situations involving people, facts and places (CHIZZOTTI, 2003), so that it could extract significant considerations about musical taste construction. The methodology procedures were narrative interviews (BAUER; GASKELL, 2002) that utilised the histories of subjects as a way to analyse the relationships that they construct. The methodology procedures were narrative interviews relationships that they construct along their lives. The non-participant observation of two sertaneja music shows, and posterior analysis of recordings, enabled the researcher to know empiric situations in which youngsters live their musical tastes. The comprehension, of musical taste in this was evident by the mediations of several facts; such as: constant listening, guitar playing, singing, dancing, computer and cell phone play lists. The situations lived in groups, both at shows and at school show that taste comes from several situations practised collectively (Hennion, 2010), in a group of friends, in family, in school chats. The taste was revealed through actions, words, interaction between public and singers and in several situations, among them, when youngsters asked to listen and sing their favourite songs. Finally, this research allowed reflect on musical tastes of youngsters helps to know which aspects of youth and how it interacts with your music today.

### **An Orff-Schulwerk Educator's Music Teaching Processes in Taiwan**

*Kuang-Tsu Chiang*

This study focuses on the teaching career of an educator, who has been engaging in the Orff-Schulwerk for 30 years in Taiwan, with arrangement and record of her music teaching processes.

The researcher arranged and recorded the educator's processes, teaching materials edition, creation and promotion practices of the Orff-Schulwerk. Through the arrangement of interviews and literature reviews, this study introduces the background of her music teaching, describes the whole story of her contact with the Orff-Schulwerk pedagogy, elaborates her music teaching practices, and finally from the influential aspects of personal characteristics, family and society, analyzes the nutrients that cultivate her music life and how she became the role of educator for promoting the Orff-Schulwerk, as well as analyzes her teaching ideas toward the Orff-Schulwerk practices and the patterns of her long-term devoted teaching in Taiwan.

### **Sharing Ideas around Water through Dalcroze-inspired Activities**

*Liesl van der Merwe*

#### **1. Theoretical/pedagogical background of the paper**

Urban settlements in the rural areas of South Africa currently experience considerable problems related to municipal water and sanitation services. A group of researchers of a university in South Africa are currently working on a transdisciplinary project in the town of Brandfort in the Free State Province. In an effort to seek solutions to complex problems related to service delivery, maintenance and civil tolerance amongst stakeholders, the researchers presented a workshop, using music and movement to promote a better understanding of their water-related problems and contemplate solutions. In the execution of the project, Dalcroze-inspired activities were used to establish a sense of cohesion between diverse representatives of the community by enabling them to use music and movement to express their emotions surrounding their communal crises.

#### **2. Aim/focus of the work/research reported**

The proposed paper is a phenomenological hermeneutic study with the objective to reach an understanding of the lived experiences of a random group of stakeholders in the community of Brandfort. The focus will be on the meaning that these stakeholders ascribe to their experience of a Dalcroze-inspired workshop.

#### **3. Method/approach of the work**

Data was collected by means of video footage and still photographs of the group in action. Textual data was collected during several thematised discussions in which participants were asked to: a) explain the nature of the problems that they experienced in respect of water and sanitation service lapses; b) what they would do if they were in a position to manage the town's water and sanitation services; and c) share their views on how they experienced the music and movement session. The videos, photos, movement-narratives and focus group interviews will all be included in one heuristic unit in Atlas.ti 7, a computer assisted qualitative data analysis programme. Data will be analysed to identify codes, categories and themes.

#### **4. Results and/or summary of the main ideas**

A preliminary assessment of the collected data presented salient themes: connection, letting go, being open to others, spiritual experience, interaction, cooperation, working through trauma, joy and sharing the burden.

#### **5. Conclusions and implications for music education**

The implications this research has for music education are that Dalcroze-inspired activities can be used to strengthen relationships between people. Dalcroze-inspired activities can and should be used with non-musicians to put music and movement to work for the betterment of a community.

### **Émile Jaques-Dalcroze and the music for performance**

*Elisabetta Piras*

#### Background

Emile Jaques Dalcroze's (1865-1950) ideas about music education are known and studied in many aspects of the application of the didactic method, and influence other thoughts, theories and activities. It's less known that Emile Jaques Dalcroze was a very active musician and a very skilled composer. During his life, the musical activities and the didactic activities are ever intertwined (Brunet-Lecomte, 1950, Martin et al. 1965, Bachmann 1984), and his music production is wide and various, although it is not very well known and considered, and presents many doubts in the cataloguing.

#### Aims

Deepening the Jaques Dalcroze biography and knowing his music, many questions were born:

- 1) Is the Jaques Dalcroze music strictly linked to his didactic method, so, to the body dimension of that?
- 2) If yes, how?
- 3) Is possible to consider the Jaques Dalcroze music composed for performance useful also for didactic activities, and vice versa?

#### Method

To answer these questions, two kinds of Jaques-Dalcroze compositions are analysed: some didactic composition, like *Dix Miniatures pour Jeunes Pianistes* and *Esquisse*, and some composition written for the performance like *Impressions fugitives* for piano. A specific grid, based on the foundations of the Jaques-Dalcroze method, in particular on the *plastique animeé* technique, is used to compare the two types of composition.

#### Results

The composition activity of Jaques-Dalcroze appears strongly influenced by his conception of movement. The music composed for performance presents many features of the pedagogical method, a very complex system, that deals with music parameters deeply, and the more evident element is the variety of meters. Also the improvisation style, formal, harmonic and melodic features are found.

#### Conclusion and implications

A categorization of the compositions based on performance and didactic context, offers an interesting element of thought to consider the potential of Jaques Dalcroze repertoire from an original point of view.

Without intention of exhaustiveness, this study is a part of an articulated research in progress that aims to investigate in deep the Jaques-Dalcroze thought.

This study proposes an original way to consider the Jaques-Dalcroze method, not only in a pedagogical way, but also in a scientific and musicological way. There are not studies focused on this topic, and the big number of Jaques-Dalcroze compositions are for the most unknowns or used for pedagogical activity, without a scientific systematisation.

### **Examining the Place of Vernacular Musicianship in Pre-Service Music Teacher Education**

*Clint Randles*

The purpose of this study was to explore the inter-relationships between the products of both individual and group creative work and various variables including learning style and both in-school and out-of-school music experience, within a sample of undergraduate pre-service music educators (N = 55). Consensual Assessment Technique (CAT) was used to establish the reliability of the measures of creativity, craftsmanship, and aesthetic appeal. Significant relationships were observed among songwriting, and the individual CAT sub-scales of individual compositional creativity, craftsmanship, and aesthetic appeal. Pre-service music teachers with Abstract Random and Abstract Sequential learning styles seem to rank highly among class members with regard to their involvement in out-of-school music making activities. Individuals with the highest ranked individual and group creativity means seem to also be individuals with the most prior experiences in vernacular music making, including songwriting, performing in praise bands, and performing in acapella ensembles.

### **Initiating Mobilizing Networks: A Case Study on Inter-cultural Competences in Two Music Teacher Programs in Israel and Finland**

*Laura Miettinen, Claudia Gluschkof, Sidsel Karlsen, Heidi Westerlund*

Societies worldwide are becoming more aware of the educational challenges that come with increased cultural diversity derived from ethnic, linguistic, religious, socio-economic and educational differences, and in many countries teacher education programs are expected to prepare teachers for this reality and develop their inter-cultural competences. This instrumental case study is based on a project that aims to initiate mobilizing networks between two music teacher programs to explore music teacher educators' perception of their own inter-cultural competences as well as the competences that their respective programs provide for the students. The concept of inter-cultural competences refers to a set of skills, abilities and attitudes that are required from a music teacher when teaching in culturally diverse contexts and students with diverse backgrounds. The data consists of a series of focus group interviews conducted by a multi-national research team at the Levinsky College of Education in Tel Aviv, Israel and the Sibelius Academy in Helsinki, Finland. The context-specific data will be analysed with respect to current discourses in multicultural music education, which in the past has been lacking of studies on teacher education specifically. Through the collaborative project as a whole a significant aim is to develop the two involved music teacher programs by creating room for shared reflection and co-construction of knowledge.

### **Working towards educational transformation through building teacher agency: Music teacher research in Botswana**

*Sheelagh Chadwick*

This presentation will report on pilot research with music teachers in Botswana during 2013. The research aims to work against and ultimately change relationships and power imbalances in Botswana's education system that still exist as a result of colonial history. By developing teacher agency and ownership over practice and knowledge, the project strives to improve and transform music education for students and teachers alike. Music teachers in Botswana lament their lack of control or say in curricular issues; they feel inadequate in the face of unrealistic and culturally inappropriate curriculum requirements and assessment procedures. In the winter of 2013, I undertook a short pilot study with a few music teachers. The research consisted of discussions with teachers about their work, the constraints on it, the extent of teacher input and frustrations, and more specifically questions about what they would like to change or address in their teaching. From there we planned and executed some minor interventions and changes in their teaching and reflected on future goals. Work on teacher questions was begun but not completed, yet even this limited venture into teacher research showed that these teachers are capable of curriculum work and, given the necessary support and adequate time, willing to undertake research that will improve their practices. They are the ones best placed to make decisions about their students, including the most appropriate educational content and goals. I want to share what I learned about this process, and the changes I feel would be needed to make this kind of curriculum research by teachers more successful in the future and ultimately an integral part of music teaching and learning in this setting.

### **Troubling Whiteness: Moving Beyond White Subjectivity in Music Education**

*Juliet Hess*

At the elementary level in Canada, white, female music teachers largely populate music education as a discipline. In Toronto schools where the population is highly diverse, teachers navigate their white subjectivities in a range of ways. My research examines the discourse, philosophy, and practice of four white female elementary music educators who consider themselves radical. Their diverse practices include critically engaging with issues of social justice, the study of a broad range of musics, creating new forms, and actively subverting hegemonic practices. In many ways, these four individuals interrupt the traditional Eurocentric focus on Western classical music to explore more open possibilities with their students. However, given the nature of the subjectivities of both teachers and students, as well as curriculum policy makers, there were slippages—moments in each of the four classrooms when whiteness as a dominant ideology was firmly reinscribed. These subversions and reinscriptions are instructive to music education and carry broader implications for music education as a discipline.

I employed the methodology of a multiple case study to consider the discourse, practice, and philosophy of these four elementary music educators. I observed in each school for an eight-week period for two full days each week. Using a semi-structured interview process, I interviewed each teacher at the beginning, in the middle, and at the end of each observation process. I followed a strict observation protocol at each school, in addition to completing three interviews, and keeping a journal that I maintained throughout. In this work, I mobilize a tri-faceted lens that brings together the theoretical frameworks of anti-colonialism, anti-racism, and anti-racist feminism towards counterhegemonic goals.

Navigating white subjectivities in multiracial schools is complex and each teacher struggled at times with their own assumptions that emerged over the course of the research in a variety of different ways. This paper first describes the classroom practice and personal background of each teacher, followed by an exploration of key moments that occurred where assumptions revealed themselves. Finally, I look at the ways that teachers actively worked to

subvert hegemony in the hopes of furthering the discourse of anti-racism in music education. Both the reinscriptions and the subversions are instructive to music teachers as we work to reflect on our praxis and bring an anti-oppressive framework into the 21st century.

### **The Relationship Between Identity and Music-Making in Prison Contexts: Case Studies from the UK and the US**

*Jennie Henley, Mary Cohen*

In recent years the UK government has acknowledged that preparing offenders to re-enter society is ‘critical in providing them with an alternative to crime’ (DfES/PLSU, 2003, 3). Crucial to this shift from non-treatment regimens to a desistance paradigm is the recognition of the complexity involved in confronting criminal identities and changing this identity in order to reduce re-offending (Maruna, 2000). Ultimately, through a desistance paradigm, the re-entry process can be supported in moving towards successful re-socialisation into society (McNeill, 2004).

The desistance process involves the development of attributes that allow inmates to realign their identity with society. Farrall and Calverley (2005) suggest that the concept of ‘feeling normal’ is an important part of change processes and that hope is a crucial resource for offenders to draw on. Burnett and McNeill (2005) demonstrate that personal motivation is further enhanced by the relationships formed with professionals and personal supporters.

The rise to mass incarceration in the US has resulted from an attitude that “nothing works” (Martinson, 1974). Deep-seated problems of the U.S. prison system have become so extreme that Michelle Alexander (2010) has argued that the prison system has legalized discrimination. However, some music educators and activists have begun music programs in U.S. prisons and research indicates these programs positively impact people’s attitudes toward prisoners (Cohen, 2012).

The role of musical interventions in this process of providing opportunities for inmates to develop both individual agency and build social capital has been considered by McNeill et al. (2011). Moreover, project reports indicate that musical activities can also bring a connectedness with the ‘outside’ world (Roma, 2010), they can enable incarcerated women to express themselves in new ways contributing to a redefinition of their self-perception and worthiness (Warfield, 2010) and they can offer a means to develop positive feelings towards society, regenerating relationships with social contexts outside of their own immediate environment (Mota, 2012).

This paper draws on music programmes within the criminal justice systems of the US and the UK in order to investigate the role of the music programmes in construction of new personal narratives relating to incarcerated and formerly incarcerated people in the community.

### **Music as a Vehicle for Engagement and Participation in Global Issue Decision-Making**

*Brian Kaufman*

Primary anthropological research conducted in youth projects, reveal levels of self-identified, negative sentiments of non-integration in the dialogical decision-making processes of sustainable development at all levels. This causes apathy and lethargy towards finding actual solutions in peace building processes linked with the UN. Increasing alienation from the UN’s decision-making processes on both a local and global scale, are intrinsically connected to current global challenges in sustainable development. The 2012 Rio + 20 Global Youth Music Contest, a global music video competition, was a vehicle for children and youth to express through music their global concerns and participate in the larger decision making process of Rio+20, a UN conference on sustainable development.

#### **Aims**

This study examines the role music can play in building youth participation in global issues and the UN system, using the Global Youth Music Contest (GYMC) as a model for future music initiatives with this aim.

#### **Method**

GYMC methodology, design, and project outcomes, such as organizational structure, avenues for participation, and overall participatory results in a variety of online platforms, were examined. Consideration was given to how music served as a vehicle for engagement and the roles of different stakeholders including GYMC facilitators, youth leaders, youth participants, UN affiliated orgs, and community members. Submitted videos were reviewed to determine what they revealed about youth involvement.

#### **Results**

In our observations, there was a relationship between youth participation, music and engagement in global issues. Group identification and social categorization through shared values, which first occurred within GYMC and then spread externally to youth and a global audience, grew with increased youth participation and music video contributions. The contest was broad enough in concept and specific enough in theme to relate to the vast variety of participants on both a global and local level; this was evidenced by the diverse collective expression of the music and contest participants from more than 40 countries. Global involvement in the voting process by over 200,000 people suggests the effectiveness of music as a vehicle for engagement and participation in decision-making.

#### **Implications**



Through the GYMC, children and youth saw how music can be a vehicle for their thoughts, expressions, and actions and can make a difference. By exploring the central importance of creativity, in this case music, to engage, influence and change, we can create an innovative, transformational, and sustainable education that prepares children and youth for the global challenges we currently face.

### **Building Identity in Collegiate Mid-Level Choirs: The Director's Perspective**

*Marci Major*

At the collegiate level, top tier choral ensembles usually possess distinct identities. These choirs have well-known names and directors, select members through rigorous auditions, maintain professional-level rehearsals and performance schedules, tour nationally and internationally, and exemplify excellence in collegiate music. Second tier choirs, by contrast, often consist of non-music majors, younger singers, and students not selected for the first tier choir. These second tier choirs face challenges in developing a distinct identity.

I designed this study specifically to investigate the challenges directors face and the methods they use to develop identity in mid-level choral ensembles. Four questions guided this research:

1. What impact does ensemble type exert on the second tier collegiate choral ensemble's identity?
2. How do directors of second tier collegiate choral ensembles develop the ensemble's identity?
3. What challenges do directors face with second tier choral ensembles?
4. What vision do directors hold for second tier collegiate choral ensembles?

I conducted this study using a multiple case study methodology. Using critical case sampling, ten current or former directors of second tier choral ensembles from eight mid-western colleges and universities, representing a variety in gender, experience, size of schools, and types of mid-level ensembles, agreed to participate. Each director participated in a one-hour interview, which was then transcribed, coded and analyzed for emergent themes.

Most college and university mid-level directors reported success in fashioning distinctive identities in mid-level choirs when they served different purposes from the top choir and sang contrasting repertoire. Besides choir type and literature diversity, other identity builders included director continuity, high performance standards, individual activities, building personal connections, social networks, and faculty relationships. Most directors cautiously revealed the challenges of second tier choirs; some mentioned low proficiency in sight-reading, others noted poor student commitment and work ethic. However, directors reported that these problems decreased proportionately to the number of years they worked with the ensemble.

The findings from this study offer suggestions for collegiate mid-level choir directors and also for directors of choirs of all levels. Choir directors should strive to offer unique and varied opportunities to help build a sense of individual identity separate from other choral ensembles. Ideas might include working with guest conductors, commissioning new works, and having the group participate in recruitment activities. Most importantly, directors of all levels should work to remove a derogatory hierarchy often implied between colleagues, helping all singers recognize the importance of many choral ensembles.

### **Researching Australian School Children's Perceptions and Outcomes of Music Learning**

*Gary McPherson, Margaret Osborne, Margaret Barrett, Robert Faulkner*

There is a need to reconceptualise current literature in order to explain the core elements of young people's musical development, particularly perceptions about music as an area of learning and the positive attributes they acquire from learning music, in addition to the significant role of their parents, teachers and schools in nurturing their interest. A series of mixed-method studies have been conducted to profile young people's motivation toward learning music; the developmental assets acquired from learning music; and the personal, social and environmental factors that are sufficient for personal commitment, engagement, and flourishing in music learning opportunities. In Phase 1, 3301 students in Grades 5-12 from 16 schools in Australia completed an anonymous survey rating their competence expectancies and valuing of music, English, maths, science, history, PE/Health, and art. In phase 2, a 12-month longitudinal study profiled an additional 150 students (approx.) across four music learning contexts obtained data on literacy and numeracy skills, socio-emotional development, and motivation to learn music. Parents and school teachers were also interviewed regarding their own beliefs about learning music. We anticipate these studies will help to refine theory and practice to create more meaningful musical futures in schools and communities.

### **Development and Structure of Musical Hearing Abilities: Online Diagnostic Assessment in Primary and Secondary Schools**

*Kata Asztalos*

Transfer researches of the past few decades proved that music making and singing has an important role in the development of other cognitive, affective and meta-cognitive domains. Despite of the findings most education

systems still not pay enough attention on musical development. The enrichment of the evaluating culture and frequent feedback for all of the participants of the educational process could be a solution for this problem.

In our research an online diagnostic tool was developed for measuring musical hearing abilities, which is broadly available and easy to use in primary and secondary schools. The purpose of the study was to take advantages of the technology-based assessment techniques in the field of musical hearing abilities, to examine the developmental trends and structure of musical abilities among 7-17 year old Hungarian students, and to provide a useful diagnostic tool for music teachers.

The participants of the study were 1st to 11th grader primary and secondary school students from different regions of Hungary, 1791 children in total. The sample contained students from schools with special musical and normal curriculum.

The test was administered through the eDia online assessment platform which was developed for delivering diagnostic tests. Students completed the tasks in their own schools, and they received the instructions and musical stimuli through headphones. The musical stimuli cover a wide range of hearing abilities from the successive and simultaneous dimensions of music. The entire test contained 73 items (Cronbach's alpha = .088). The musical test was accompanied by a brief questionnaire to examine the relationship of musical abilities with background variables.

Our results show growing tendencies of musical ability development during the first school years. After the 6th grade those students' achievement show developing trend who are attending in institutions with special musical curriculum. The structural organization of the examined musical hearing abilities was analyzed by Mplus statistical analysis software. Results of the structural equation support the cognitive models of musical processing.

The technology-based musical ability test could be a useful supplement to high-quality music pedagogical work as diagnostic information can facilitate the focused student development process. ICT may contribute to the enrichment of musical experience; help to arouse children's interest, and to improve motivation. Further research is required to establish a complex musical development program.

### **Music – The Missing Link in Child Development?**

*Joanne Ruksenas*

In an integrated classroom, it is typical to encounter children with a variety of developmental disorders, delays, behaviour problems, physical disabilities, emotional problems, and emotio-social problems, alongside gifted and developmentally normal children. How can we improve our understanding of our pupils' individual needs, interests and diverse learning styles? Taken at face value, the issues seem overwhelming. What needs to be considered is that each student is an individual with the same core needs: they need to feel that they belong, that they are trusted, that they are capable, and responsible. This helps children develop resilience, the ability to deal positively with what life throws at them. High stakes testing has seen an increased homogenisation and narrowing of curriculum content with an increased focus on literacy and numeracy. This has also seen the marginalisation of The Arts, including music. This paper discusses the important role that music education plays in child development by helping children transcend disadvantage and disability. Active engagement in well-structured music lessons provides a unique learning environment which affords multiple opportunities for each child to connect with their teacher and peers at their own level in meaningful ways in every lesson. This provides a strong emotional connection and sense of community and understanding that reinforces the value of self and others. By exploring and examining the experiences of children, their parents, and members of school communities, I am investigating the transformative nature of active participation in music lessons.

Developing the method involved collaboration with colleagues in the US, UK, and Australia. The research utilises a mixed measures design incorporating observation, psychometric measures of resilience, individual testing, visual ethnography, surveys and interviews and includes school teachers, music teachers, parents, carers, and the preschoolers. The aim of this design is to give as complete a picture of the children's musical world as possible to determine the role that active participation in music lessons plays in the children's developing resilience, taking into account the impact of their schooling, their relationships with their peers, their families, and their overall development.

### **Jaques-Dalcroze and Villa-Lobos: Investigation on Compositional Pedagogical Thinking or Hypothetical Dialogues**

*Elisabetta Piras, Flavia Toni*

We know the names of Jaques-Dalcroze and Villa-Lobos and it may seem hard to link these music personalities, considering their distinct biographies and ways of life, and their musical activities. Nonetheless, they do have a lot in common. Jaques-Dalcroze spent his life working in the field of music education, and his method has revolutionized the pedagogy of music. He was a very skilled and prolific composer, writing music both for didactic purposes and for professional performance; many of his compositions are for children. Villa-Lobos, in his turn, also

wrote music for children, and was a prolific composer, besides being a famous conductor. He also dedicated a great part of his life to music education.

All of these dimensions of their musical lives connect these two composers, which could seem so distant at first sight. This said, many questions arise, for instance: contemporaries of Bela Bartok, Carl Orff, Paul Hindemith and Darius Milhaud – all of them followers of the so called *Gebrauchsmusik* – were Jaques-Dalcroze and Villa-Lobos part of this movement that incorporated folk music to composition as an aesthetic choice or did they compose “utility music” only for pedagogical reasons?

We intend to answer if there are common features in both of the composers’ pieces for children. If yes, what are they? Is it possible to identify a reason for such similarities?

In order to investigate these questions, we have selected from their catalogues the compositions for children, and analysed those pieces. The most evident parameters were compared in order to understand how these composers worked with folk songs for children and if there were similarities with their works for piano as well. Many of the similarities we found may result from the Modernist thought, but perhaps some aspects are more evidently related to pedagogical objectives.

The first results show that there are many common traits between the compositions that were analysed, considering the instruments chosen and their pedagogical purposes. We also identified the use of the same ideas or the same features in this kind of composition, as much as in their compositions for professional performance.

This preliminary study encourages us to investigate the relations between Jaques-Dalcroze and the Brazilian composer, as well as how they influenced the pedagogical contexts they were part of. Did they know each other? After the International Congress for Music Education in Prague, 1936, did they correspond with each other? It will be useful to make different kinds of considerations on this repertoire, to deepen our understanding about the relations between compositional and pedagogical thoughts.

### **Murray Schafer, Ecology and Music Education: The Sacralization of the Aesthetic Experience**

*Thiago Abreu*

This study relates directly to my ongoing master’s research, which aims to discuss Murray Schafer’s pedagogical ideas through the identification of the matrix of his pedagogical thoughts and its reflections in his educational practice. “Pedagogical ideas” are here understood as the educational philosophy that guides and composes the practice of teaching. As such, through the bibliographic review of Schafer’s work, alongside specialized periodicals and related literature, three central axes that comprise his pedagogical ideas are proposed: philosophical foundations, grounded on the principles of ecology, relations with the sacred and the aesthetical experience; psychological foundations, which observe human development under a Jungian perspective; and pedagogical foundations, which subscribe to the school of musical educators of the second half of the 20th century. Ecology, in this research, is based on the theoretical framework of Fritjof Capra, who understands it as a “deep ecology”, in which the interconnectivity and interdependence of all phenomena prevail, including individual and collective manifestations, inserted in the cyclical processes of nature. According to the author, this view may be compared to a spiritual perception of the world or to the experience of the sacred, especially those originating from the schools of oriental mysticism, when it provides the individual with the conscience of these interconnections. Therefore, this study analyses the sacralization of the aesthetic experience as a mediator of the ecological relation between the individual and the whole in the pedagogical thinking of Murray Schafer. By proposing an approximation between the author’s work, references regarding “ecology” and the “sacred” via Fritjof Capra and more specifically of the “sacred” according to Mircea Eliade’s findings, it is pointed out that the educational work carried out by Schafer is not limited to the teaching of music, but wishes to create a spiritual relationship between art and the individual as a means of connection from the singular to the total, understood here from an ecological perspective. This study intends to assist the pedagogical activity of teachers that employ the educational conceptions of Murray Schafer in the teaching of music, hoping that by providing a more profound comprehension of the meaning of these conceptions, these teachers may also better comprehend their own practice.

### **Hans-Joachim Koellreutter: Education Proposals for the Teaching of Music**

*Camila Zanetta, Maria Brito*

The present work aims to address the contributions of Hans-Joachim Koellreutter (1915-2005), German composer and educator naturalised Brazilian, to the Music Education area. After arriving in Brazil, in 1937, he realised the lack of systematic actions in the teaching and learning of music in the country, starting to research and corroborate to the growth and diffusion of new ideas. The proposals presented by Koellreutter are based on a music teaching by the bias of creation and thought, always pointing to the development of the human as the main purpose of music education. He starts to discuss, therefore, about a pedagogical process in music embracing improvisation, group creation, inter-human contact, the overcoming of the competitive spirit, targeting an art teaching that does not

stimulate egocentric and individualistic tendencies, highlighting the socialising function of music. The improvisation models and communication exercises created by Koellreutter reflect these ideals, and are also games very useful in the process of thinking about our current researches, that focus on the playful and interdisciplinarity in music classes with children. Musical and theatrical elements are perceived in several of his games, whose exploration of sound and improvisation arise after the previous presentation of scenery and characters, apart from the split of the class in a group of players and another of observers/audience. Thus, with the aim of presenting the theoretical conceptions and practices of the educator, we will raise data and pedagogical propositions obtained through documentary research, analysing the interviews he gave, his published essays, as well as academic papers and books that discourse about him and his legacy. The documentary research, in turn, is part of the Master's Project in progress that seeks to understand which are the contributions of musical improvisation experiences in scenic-musical games to the development of children. We believe that the considerations produced by the investigated materials can collaborate to the research and practice of many education professionals and, more specifically, to music educators. In Brazil, the ideas of Koellreutter has increasingly influenced researches and directed many teachers' proposals that aim pedagogical spaces propitious to musical and human development. Therefore, we believe that this work will enable a better understanding about this educator, spreading his ideas of music and education to professionals from different countries.

### **Music Education Majors vs. Elementary Education Majors: The Relationship Between World Music Preferences and International-Mindedness**

*Sharri VanAlstine, Alena Holmes*

According to Fung (1995) "world music traditions brought into the country are worth studying and are worth being incorporated as part of the nation's musical life, including its education." Many educators agree that the learning of world music is beneficial for the development of international-mindedness. Reflecting the globalization of society, pre-service music teacher education programs typically include at least one world music education class. Elementary education majors, however, are not commonly required to take courses in multicultural or international education. The purpose of this study is twofold: 1) to determine whether there is a significant difference in preference and familiarity for world music between music education and non-music education majors, and 2) to determine how international-mindedness is related to, or effected by, preference and/or familiarity to world music. In this cross-sectional survey (Creswell, 2008) study pre-service teachers (N=85) provided insights into their familiarity and preference for world music samples with which they may or may not have been familiar. They were also asked to respond to survey items designed to measure international-mindedness. All participants were pre-service teachers in music education (N=25) and elementary education majors (N=60) at a mid-sized university in the upper midwest region of the United States. The survey instrument was administered to all participants on their first day of class in the 2013 spring semester. Statistics used include: descriptive statistics, frequencies, Spearman rho Correlation, Kruskal Wallace, and Mann Whitney U tests.

Findings indicate there is a significant difference between music education and elementary education majors' preference for world music. Music education majors preferred the world music examples to a significantly greater degree than did their elementary education counterparts. Interestingly, there was not a significant difference between groups for familiarity with world music – only with preference for world music. Furthermore, there were significant correlations between preferences and international-mindedness.

Elementary majors do not enjoy world musics to the same degree as music education majors. This may be attributed to the variety of musical experiences that music education majors have enjoyed in the past. It is likely music education majors have performed world musics before, and they may have even explored musical genres and cultures simply arising from their passion for music. Perhaps more significantly, preferences for world music are correlated to the development of international-mindedness. This suggests world music instruction is an important component in the curriculum for both music education and elementary education pre-service teachers.

### **Integrating World Music in the Piano Education of Children: An Examination to Musical and Cultural Understanding**

*Antonio Fermin*

Children are often introduced to folk and traditional songs from other cultures within the context of what is learned at home and school. Through singing they learn the stories of other people with a sense of expression and discovery. This awareness - a persistent connection between education and culture - allows music to become a means of socialization among children and their sensibilities of culture (Jorgensen, 1997). This early exposure can be meaningful for the child acknowledges not only the existence of other kinds of music, but encounters other unique characteristics to allow him to become a sensitive listener. When students are introduced to a great variety of musical sounds from all over the world, their palette of musical experiences is expanded (Anderson & Shehan Campbell, 2010). This collective learning - central to world music education - can support early musical training at

the piano effectively, particularly when introducing children to music from other lands. This study addresses two important questions: Can piano teachers provide children with the opportunities to experience music from other traditions with the cultural understanding to support the learning process? Can these cultural insights strengthen the quality of teaching? An examination and evaluation of relevant early and intermediate piano repertoire that integrates folk and traditional material from various parts of the world proved significant to support the pedagogical liaisons between musical and cultural backgrounds.

### **Músicas e Brincadeiras: Musical Features of Brazilian Children's Songs for the American General Music Classroom**

*Bradley Green*

The purpose of this qualitative, ethnographic study was to identify the salient musical features of a diverse collection of Brazilian children's folk songs. The songs in this study were collected during 47 days of field work in several locations of Northeast, Southeast, and Central Brazil. Songs were then compiled, analyzed, and annotated for use in the American general music classroom. Songs were then notated in standard notation and mastercopy format, translated, and pronunciation helps (IPA and phonetic) were included. Additional data collected by the researcher included: content analysis of video and audio recordings, school observations, and structured and semi-structured interviews. Triangulation of data was conducted in the form of multiple data sources, member checks with native Brazilian Portuguese speakers, and the involvement of peers in reviewing material for authenticity and reliability. The final collection of 30 songs was compiled after the following criteria for song selection were developed: 1) accessibility for the young voice, 2) accessibility of Portuguese for the English speaker, 3) aesthetic reasons (e.g., beauty, novelty) 4) diversity, 5) and representation of Brazilian children's songs overall. Raw data consisted of audio and video recordings, and field notes. The results of this study yielded information regarding characteristics of individual songs, as well as characteristics of the collection as a whole. The musical features of the songs identified were: the presence of an anacrusis, outlines of the tonic triad, melodic sequences, repeated note group fragments at the ends of phrases and motives, and descending pentachords (s-f-m-r-d or m-r-d-t,-l,) at the final cadence. The text often contained animal sounds, repeated syllables and vowel sounds, and parlendas (tongue twisters). The time signatures were 2/4 and 4/4, with only one song in 3/4.

Rhythmic content ranged in complexity from quarter notes to sixteenth-eighth-sixteenth notes and dotted sixteenths. Approximately two-thirds of the songs contained anacrusis and two-thirds (20 of 30) of the songs contain semitones. The smallest range found was a minor third, and the largest range is an octave. With the exception of one song in the Aeolian mode, the tonality of the songs was either major or intervallic centered with a major feel. Formally, the songs were usually divided into two or four sections. Songs in this collection may be used at many levels of teaching and learning music because of the broad range between simple and complex musical material.

### **Group Practice Course of "Jardim de Gente" as a Space for Dialogue, Human and Musical Formation**

*Gabriel Ferreira, Marco-Antonio Toledo Nascimento*

The Centro Cultural Bom Jardim (CCBJ) is a cultural space of the State Government of Ceará, created in 2006, in the neighborhood "Grande Bom Jardim" on the outskirts of Fortaleza. The project "Jardim de Gente" acts together with the CCBJ and is responsible for training in Art and Culture of the residents whose function is to democratise access to cultural resources, motivating autonomous income generation and professional market placement. Courses, workshops and free activities for all age groups are available in various parts of the "Grande Bom Jardim" through partner institutions to the CCBJ which aim to assist as many people as possible and taking into consideration that the related area is of considerable size.

This study aims to show the Group Practice Course of "Jardim de Gente" in a non-formal and formal space using concepts based on observations of Afonso (1987), Trilla (1996) and Garcia (2005). A strategy of Mixed Methods Research (Cresswell & Clark, 2013) was conducted and this paper uses data from a variety of sources, such as the project "Jardim de Gente" annual magazine, as well as stories and experiences of the researcher and the students of the course, but always following a philosophical assumption that helps in understanding the function for the music learners of the region through concepts of everyday informal and also formal knowledge proposed by Heller (2004). The music is included in the neighbourhood even before the beginning of the CCBJ and the project "Jardim de Gente", primarily through rock bands, but unfortunately due to lack of incentive and difficulty with raising in the city, this was a discontinued activity.

We then conclude the importance of the Group Practice of "Jardim de Gente" as forming activity, not only professionally, but also as a space for musical dialogues and acquisition of formal learning in the outskirts of Fortaleza, besides the importance of formal and non-formal environments for the same activity.

### **Guided Participation in Musical Learning: a Study on Hand Clapping Games**

This research intends for understanding how children learn and develop musical skills, departing from those relationships built among their pairs during the period of school playground in which they spontaneously live and play hand clapping games.

The study was based on a sociocultural perspective of human development as by Bárbara Rogoff, especially according to her concept of guided participation, which approaches children participation in sociocultural activities in their communities. This theory resembles and complements Barbara Rogoff's. The study is also based in the social learning theory as by Etienne Wenger. Wenger argues that learning depends on people engagement as legitimate peripheral participants of a community of practice, always considering that this engagement is variable. Based on these ideas, it was thus aimed here for understanding how children that collaborate in a same activity, say the hand clapping games, link and structure musical ideas which emerge from the degree of their attachment in the process of guided participation.

The research methodological design was case-study based, mainly as participant observation. The data collected includes video recordings, field annotations, informal talks and interviews. During 35 meetings, a group of children between 5 and 10 years old was observed playing hand clapping games in the school playground. Departing from the transcription of data generated during these observations, it was possible to verify and evidence those creative musical processes involved, as well the guided participation established among those children from their individual and collective expressions. These emerging creative musical processes testify themselves an amazingly efficient teaching-learning process, characterised by a holistic, collaborative apprenticeship, by means of mutual experiences and living exchanges.

Departing from the analysis of these two processes, that is, children's creative musical processes and the efficient teaching-learning processes installed in them, it was possible to understand how individual and collective reflexive processes happen during the creation, transformation, appropriation and simplification of hand clapping games. Children built a repertoire of gestures and body movements, dances, rhythms, melodies and songs that are progressively amplified and which orient their future musical creations. In hand clapping games, children develop musical abilities in collaborative interactions and learn to mutually link and structure their ideas, as well as to solve usual and specific musical issues.

It was concluded that hand clapping games are an appropriate medium to musical learning development, which is risen from own children perspectives thus contributing with the understanding of their musical minds.

### **Ontopsychological Pedagogy as Humanist Premise for Music Education**

*Patrícia Wazlawick*

This work, characterized as theoretical study, discusses the importance of pedagogy in approach of Ontopsychological School as humanistic premise for music education in the formation of children, youth and adults in the roles of students and teachers. Pedagogy, according to Ontopsychology, is understood as the art of assisting and developing a subject to realization. Has the practical scope of educating the individual to do and know yourself, to a pedagogy of themselves as leading people in the world, and educate one I logical-historic record with winning skills and behaviors. The key-concept that underlies this pedagogy is the responsibility, because every human being is given the responsibility of being a person, to answer for their actions, acting consistently with themselves, with their training/education with their tasks and work, in every small and great action that builds as the subject and gives you the possibility to develop. The tutoring is to perform a subject capable of being true to yourself and functional for society. The main ideas addressed concerned the responsibility for the continued pursuit of qualification, training and technical preparation of teachers, ever-higher levels of theoretical and practical knowledge, leading and coordinating projects in music education through continuous study and technical training in music, lifelong learning, enabling up, qualifying and continually improving the know-how to become more competent professional. Also noteworthy is the lifestyle consistent with their own identity, which attempts to successfully manage their lives, health, wellness, nutrition, sleep, personal presentation, hygiene, intellect, physical environment, in short, all the singular existence for further development in social context. It should be the integral role of the teacher: the teacher is the driver of student learning, as well as being a mediator between this instrument and knowledge. This is evident when teachers are examples of life that prompt the children and young people the desire to learn, study and perform more. Thus, the implications relate to resume humanist assumptions in music education that encourage the reaction to develop, qualify, to mature, to improve as a smart person, encouraging each student to reap the learning tools, knowledge and crafts at work, developing their own autonomy and responsibility for yourself, and produce a healthy art with ethical and aesthetics function for the social.

### **Overnight Summer Music Camp and the Impact on its Youth: A Case Study**

*Ari Nemser*

This study explored the niche environment of an overnight music camp (OMC) in the US, aiming to better understand the music camp environment itself, while uncovering the possible unique ways it may impact the social and musical developments of its participating youth. Research questions focused on the ways OMC impacts attending youth, and how it may facilitate growth that may differ from or be non-existent in the traditional classroom; concentrating on how youth perceive these differences. Attracting both American and International students, a well-established camp was used for this qualitative case study, framed by the concept of multidimensional growth. According to Gillard et al (2011) “Camp is one setting for experiential education that holds the potential to foster positive relationships and competence-building opportunities that offer experiences for youth to initiate and engage in behaviors that aid in the transition to adulthood”(89). This framework was particularly helpful in the exploration of a comparative outlook between the formation of learning environments within said camp and those of traditional music classrooms. Data collection was accomplished through two series of surveys, interviews with campers and staff, focus groups with campers, and on-site observations.

The study uncovered strong positive responses toward social and musical growth among the attending youth, aged 12 to 17. Themes highlight isolation from technology and the establishment of a community of practice fully immersed in music as key factors. These in turn, facilitated the establishment of learning models and engagement patterns that are not prevalent in many traditional school settings. The camp provided formal structured music education but within the context of a holistic environment where choice and self-motivations are fostered. According to Thurber, Scanlin, and Henderson (2007), camps are “Ideal for positive youth development” offering, “structured voluntary activities” with ample opportunity to take initiative, take risks, and develop mastery (p.243). This combination of highly motivated youth being given the space to take initiative within the context of a well-organized environment of musical immersion is precisely what was observed throughout this case study.

A scarcity of representative music education research is felt today, particularly those attempting to explore and evaluate the learning opportunities unique to overnight music camps. This study outlines patterns of student interest, teacher effectiveness, and other variables related to creating optimal conditions for learning, offering pedagogical, structural and conceptual insight to those interested in the role of environment upon the education of youth, within or outside traditional classrooms.

### **Concert Hall Education in the United States and The Netherlands: A Comparative Review and Analysis on Young Audience Development**

*Antonio Fermin, Michel Hogenes*

Effective trends in music education and their implementation in schools can lead to wider involvement of young audiences. In both, the United States and The Netherlands, music programs - from primary to secondary schools – are framed within the general context of educating students in art and their cultural heritage. These aims encompass not only the development of musical and expressive skills, but also, the cultivation of the individual as an active listener and participant. The authors examine this theoretical assumption through a systematic review of relevant concert audience development programs in both countries that contribute towards greater musical involvement through planned activities in the classroom and concert hall, and attempt to identify relationships involving American and Dutch young people’s musical experiences and the factors that play a role in bringing awareness to concert hall education. On the basis of their review, the authors raise questions about the assumption and propose research that can lead to a better understanding of the correlation between the quality of students’ music learning and the contexts in which this learning occurs.

### **Audience Response to an Interactive Musical Performance**

*Christine Carucci*

Interactive recitals are a way of presenting live music in an engaging and educational format, while maintaining the integrity of the musical composition. The purpose of this study was to examine if the use of an interactive recital influenced audience member’s interest, understanding, or engagement following a musical performance. To examine each variable, an interactive recital of classical piano music was programmed. A theme of Brazilian contemporary compositions was used, and each musical selection was studied for salient musical elements. One piece was used to present an overview of the elements of music, and three others were used to demonstrate harmony, rhythm, and form, respectively.

To examine the research questions, a variety of interactive components were implemented within the performance. The interactive recitals were presented for six different music appreciation classes at a public university in the United States. A total of 293 students participated by completing a survey after each performance. Subjects were described as being 60% female, with an average age of 19.6. They largely identified themselves as being non-musicians (50%, n=141) who did not participate in any performing ensemble during their formative schooling (36.5%, n=104). The

subjects reported attending an average of 1.2 performances (SD=2.31) of “classical” or “art music” within the last year.

For each of the six performances, one of the interactive components was omitted, and the performance of that particular selection was presented without audience interaction. Results between interactive and non-interactive performances were compared using ANOVA calculations, and Tukey’s HSD tests were used to test for significant differences between groups. Interaction during the musical performance was significantly higher when compared to the non-interaction group on the rhythm selection [ $F(2, 291)=13.06, p=.00$ ] and the form selection [ $F(2, 268)=59.3, p=.00$ ]. In addition, audience members reported being more engaged when using an interactive component [ $F(2, 285)=13.24, p=.00$ ], and reporting a greater likelihood of attending a performance similar in format [ $F(2, 285)=3.71, p=.02$ ] than those that did not have the interactive form presentation.

Results of this study demonstrate that interactive recitals can be helpful for engaging self-identified non-musicians in the classical music paradigm. Suggestions for training student performers to apply interactive components within their musical performances are provided, as well as a discussion of how traditional music appreciation courses might incorporate more interaction and engagement within the curriculum.

### **Distance Music Education Teacher's Training**

*Leonardo da Silveira Borne*

This paper, part of a masters’ dissertation, aims to provide information on the comprehension of practices in the distance education done by music professors. Based on the perceptions of eight professors who teach or taught in distance music classes and courses, which were gathered by the means of semi-structured interviews, we observed their discourses to verify common points and peculiarities about their training to teach in the distance modality. We sustain that this training will resonate in their praxis and, therefore, provide glimpses and some enlightenment on their praxes. The theory regarding teacher’s work from Tardif and Lessard (2008) was our main basis for the analysis, although other literature were also used to enrich our comprehension. This study is qualitative and descriptive and the analysis shows multiple ways and possibilities of training in distance music education, and some points can be withdraw of their training: none of them had distance education experience as a student; most of them did not have training in technology and/or online tools; the most part of the professors attended to courses and workshops about distance education after or short before started to teach in this modality; and these courses were about some tool or technology as well as the conception and theory of distance education field. All these factors sustain that the training is related to the professors' previous praxes (in non-distant education), what configures in a *Praticum* (Pimenta, 2009), being this a possible space for reflection, criticism and discussion, which contributes for the re-signification of this new praxis, the distant music teaching. With these conclusions, we advocate that the undergraduate courses should consider to include in their curricula practices and/or courses about/in the modality of distance education, which would enrich and provide a wider training for the musicians and music teachers.

### **Distance Learning Music: A Study of Online Music Pedagogy in Higher Education**

*Fernanda de Assis Oliveira*

This paper presents a completed study on the online musical pedagogy of a distance music course that has as a virtual musical learning environment Moodle platform. In this study, the online music pedagogy includes: methodologies, resources and used instructional materials and the direction of these theoretical-methodological contributions in the formation process of the distance music course from the relation among the Moodle platform, tools, content and their social actors.

In order to understand the music teaching and learning from their agents - coordinators, managers, teacher author / supervisor, distance tutors, virtual students in the context of their social relations in its various forms of manifestation in cyberspace, the study built its theoretical basis in the following fields of sociology: music education (Souza, 1996, 2000, 2008), communication (Lemos, 2008), education and distance education (Halaban, 2010; Fainholc, 2007), from their shafts and connections theoretical. The research aimed to understand how to set up the online music pedagogy which is configured as a virtual musical learning environment in a Distance Musical Degree. The methodology used was the case study with a qualitative approach (Poupart et al., 2008; Deslauriers e Kerisit, 2008; Godoi et al., 2007; Yin, 2005; Bogdan e Biklen, 1994) and the online interview as a technique for data collection (Nicolaci - Da - Costa, 2007).

The results indicate that the reasons for choosing the distance music course are linked to access, flexibility, beyond the reach of a second training and conducting "a dream", to do the music course. Prejudice is linked to education quality, knowledge about the music course in this mode, the credibility about learning music on the internet. Furthermore, this type of education combines work, family and leisure.



The data confirm that the online music pedagogy needs to be considered from their specific demands in each discipline, linked to each context inserted in the training process. Thus, it is for professionals in music education area prepare, test, revise and rethink strategies needed to develop the music course in this distance mode.

### **A Proposal of Musical Training for Teachers in Nurseries**

*Malba Cunha Tormin*

This study presents data on the second stage of research a doctoral thesis carried out at a nursery centre in the city of São Paulo, Brazil. This step was performed in guidance and training to musical education teachers who work in child public nurseries. From the results collected in the first stage of the research it became clear that the musical activities in the nursery occupied a marginal space in educational practices with children aged zero to three years, revealing the absence of theoretical and methodological strategies. This fact is mainly because the nursery teachers have no musical training courses in pedagogy, and also there is the presence of music educator in childcare environments. As a methodological resource within the action, research was carried out on Extension Course 60 hours in the classroom and distance mode with the goal of providing musical training to teachers in nurseries. The course was held at the Faculty of Education at USP with the participation of 35 professionals from twelve schools in the public nurseries network in São Paulo. The musical was based on meditational assumptions by Vigotski and Feuerstein and structures of learning and Bruner theory of learning music for newborns Edwin Gordon. The course content is presented through experiences, body movements and interpersonal practices, establishing links between theory and practice of music, besides the positive interaction between teachers and seizure of the content. The data was collected through participant observation, field notes, video recordings, questionnaires and reports from teachers. The results were analysed using qualitative analysis of Bardin and coded into five categories: Body work, mental and emotional teacher; difficulties and overruns; musical training teacher; musical language in school and change the design and practices. The results were positive and surprising, raising awareness of teachers about the role of music in child development. Also the changes in practice, culminating in the development of musical projects undertaken and videotaped in their schools, were presented at the end of the course.

Keywords: musical learning, teacher training, mediation.

### **Marking the Passage of Time: Reflections on ISME at its Sixtieth Anniversary**

*Marie McCarthy*

ISME celebrated the 60th anniversary of its birth in 2013. This paper surveys and evaluates developments in the Society since the 50th anniversary in 2003. The paper continues the story of ISME documented in the book, *Toward a Global Community: The International Society for Music Education, 1953-2003*, which was published on the occasion of the 50th anniversary.

The goal of the paper is threefold: to document salient developments in ISME since the 50th anniversary, to provide the Society with a record of its history, and to stimulate interest and curiosity in the history of ISME as it relates to the history of music education internationally. The overall effect is one of forming deeper bonds among the members through knowledge of the history of this global community. Participants witness the variety of activities conducted by the Society, the expanding reach of its impact, and the contributions of particular nations and regions to the overall achievements of the Society.

The method used is continuous with that employed in writing the narrative of the first five decades. Primary sources accessed in the ISME archives and from ISME officers are examined against a backdrop of global developments of the period. Themes are gleaned that form the basis of the paper. The story begins with a brief overview of global events and innovations that influenced the Society's development during the decade. A description of changes in the priorities, policies, and administrative structures of the Society follows. Themes and directions of world and regional conferences are placed in context. Commission and SIG activities and achievements are related to the overall goals of the Society. The scope and function of ISME publications are compared to earlier periods. Conclusions focus on patterns of development as well as the primary achievements and challenges of the decade. These findings are placed in the context of and interwoven with ISME's earlier history. Bringing together insights from the past into the sixth decade of its history leads to considerations for future directions.

### **Teacher and Student Perspectives on One-to-One Pedagogy: Practices and Possibilities**

*Gemma Carey, Catherine Grant*

Research into higher music education conveys a strong sense that the one-to-one model of instrumental and vocal tuition plays a valuable, even irreplaceable, role in the training of professional musicians. However, some studies suggest that the model can have adverse consequences for students, including a tendency towards teacher-dependency and the erratic development of musical skills. Several recent studies into conservatoire education

explore specific issues relating to one-to-one tuition from the perspectives of teachers and/or students, the two groups of people arguably best able to provide insight on current practices and future possibilities for this pedagogical approach in the tertiary context.

Building on these studies, this study juxtaposes and analyses teacher and student perspectives on the nature, value, effectiveness, and challenges of one-to-one vocal and instrumental tuition. Teachers and students at one Australian conservatoire participated in semi-structured interviews and focus groups that explored their experiences and perceptions of one-to-one pedagogy. These interviews and focus groups were a part of a larger research project that sought to generate empirical evidence about one-to-one learning transactions in the conservatoire context, and to explore and document the processes of one-to-one teaching and learning, with an overarching aim of systematically reflecting on how those processes might be made more effective.

Four key themes emerged from the interview and focus group data: the importance and value placed on customising teaching to the learner; the varying perceptions of the optimal nature of the teacher-student relationship; the challenges for both teachers and learners in negotiating issues of student dependency versus self-sufficiency, and the perceived possibilities, advantages and challenges that (may) arise from situating one-to-one in a broader learning context within the institution. Aside from an undisputed view that one-to-one is essential to students' learning and development, reported experiences and perceptions of the nature and value of one-to-one tuition varied considerably, with teacher-participants indicating a variety of pedagogical styles and techniques, and student-participants a variety of learning preferences and approaches. Conclusions therefore primarily reference the diversity of learning and teaching perspectives and experiences, rather than pinpointing their nature and quality. By drawing on voices 'from the inside' to characterise one-to-one practice in this way, the study contributes to evidence-based research about learning and teaching in the conservatoire environment, with implications for optimising instrumental and vocal music education both in the tertiary context and more widely.

### **ePortfolios in the Teaching of Music and other Creative and Performing Arts in Four Australian Universities**

*Jennifer Rowley, Dawn Bennett, Diana Blom*

This paper presents findings on the influences of the use of ePortfolios on teaching in music and other creative and performing arts. It is based on a two-year project in four Australian universities in 2012 - 2013. Rather than concentrate on the effects of ePortfolios on students, it focuses on teachers and their responses to teaching through the use of ePortfolios. As each of the universities involved in this project has different types of degrees in these discipline areas, and different policies and uses for ePortfolio-based work, ways that teaching responds to ePortfolio use differ between them. To explain this, roles of ePortfolios and ways they are used in music and other creative and performing arts areas in each of the universities are explained. This is followed by comments from staff members using ePortfolios in their teaching; changes to teaching as a result of ePortfolio use are particularly noted. These comments are derived from semi-structured interviews with the staff members involved in each of the four institutions of the project. The results of the project indicate various ways in which teaching in music and other creative and performing arts is being influenced by incorporation of ePortfolios into university work. Specifically, these relate to changes in assessment procedures, rethinking by staff of ways of demonstrating the longitudinal nature of study in music and other creative and performing arts, the ability of ePortfolios to provide holistic views of university learning, and the significance to staff of ePortfolios as representation of the multiple identities that music students develop during their studies.

### **Consensual Assessment Technique and the Measurement of Creativity in Music Education**

*Clint Randles*

The purpose of this study was to explore the reliability of measures of both individual and group creative work using the Consensual Assessment Technique (CAT). CAT was used to measure individual and group creativity among a population of pre-service music teachers enrolled in a secondary general music class ( $n = 23$ ) and was evaluated from multiple perspectives for reliability. Consistency was calculated using Cronbach's Alpha. Judges were found to be highly consistent for Individual Creativity ( $\alpha = .90$ ), Individual Craftsmanship ( $\alpha = .87$ ), Group Creativity ( $\alpha = .86$ ), and Group Craftsmanship ( $\alpha = .81$ ). Judges were much less consistent with their ratings of Aesthetic Sensitivity for individual compositions ( $\alpha = .67$ ) or group performances ( $\alpha = .69$ ). Absolute agreement was calculated by using Intraclass Correlation Coefficient (ICC). Judges were found to be highly in agreement for Individual Creativity ( $\alpha = .79$ ), Individual Craftsmanship ( $\alpha = .83$ ), Group Creativity ( $\alpha = .87$ ), and Group Craftsmanship ( $\alpha = .83$ ). Judges were much less in agreement with their ratings of Aesthetic Sensitivity for individual compositions ( $\alpha = .57$ ) or group performances ( $\alpha = .71$ ). Judges ratings for individual creativity were consistent over time, as evidenced by test-retest reliabilities of .89 (creativity), .83 (craftsmanship), and .79 (aesthetic sensibility). Results indicate, in agreement with prior research (Hickey, 2001; Priest, 2001), that CAT is a reliable measure of creativity. The researchers introduce the

idea that absolute agreement might be a worthwhile construct to explore in future work in the measurement of creativity in music education.

### **Music Experience and Effect on Adult Creativeness: Final Report**

*Peter Webster*

The paper will present the results of a nationally funded study of the effective of music experiences in K-18 on the creativeness of adults in the fields of architecture, industrial engineering, and culinary arts. The research was funded by the National Association of Music Merchants (USA). Preliminary design and early results were presented in the ISME meeting in China. This paper will present to membership the final results, including quantitative and qualitative data. A detailed questionnaire was administered to several working professionals in the three professions (n=200) drawn from samples working in Chicago and Los Angeles. In addition to their music background data, informants also nominated who they considered the 10 most creative professionals working in the fields today. From that list, the research chose to interview the "creatives" in detail and results were compared to the full data set. It was determined that indeed for some of these professionals, extensive experiences in music did contribute to their creative success; however, no definitive conclusions can be drawn given the role that personal knowledge and professional circumstances played in their success. Fascinating personal accounts will be summarized for the audience.

### **How Eight Musicians and Teachers Verbalize the Creative Process at Work when Practicing Interpretation**

*Isabelle Heroux, Laurence Lambert-Chan*

Several research led among expert musicians helped define what constitutes effective rehearsals (Parncutt & McPherson, 2002; Jørgensen & Lehmann, 1997), identified the elements constituting the expression as well as its role (Friberg & Battel, 2002; Juslin & Sloboda, 2010) and described the work steps of a piece of music (Chaffin & al, 2003; Sloboda, 2005). However, none have analyzed the entire creative process in the work of interpretation of a piece of music. While models were developed to explain the creative process of an improvisation (Press, 1998; Kenny & Gellrich, 2002) and a composition (Collins, 2005) through observation of expert musicians, no model was developed for the creation of a musical performance. However, the musical interpretation is often at the centre of music teaching, whether in private or group lessons.

This paper presents part of the results from a research aiming to understand the entire creative process of a musical interpretation of eight expert soloists and teachers. Thus, from these eight expert soloists, we present their conception of creativity underlying the work of interpretation and how they transmit it in their teaching. Data collection was conducted in two steps: first, through semi-structured interviews, and then through self-confrontation interviews (Theureau, 2010/12) and explicitation interviews (Vermersch, 1994). The results were analysed through a grounded theory analysis (Paille 1994).

Results and Conclusion

The results highlight the difficulty for musicians to spontaneously verbalize their creative process underlying their interpretation work. The results also suggest that musicians do not explicitly address the creative process in their teaching. However, the various interview techniques borrowed from phenomenology (i.e. self-confrontation interviews (Theureau, 2010/12) which enables the verbalization of the action a posteriori, and explicitation interviews (Vermersch, 1994), which facilitates access to the nonconscious processes and a detailed description of the action) led us to identify creative processes. Thus, for the musician experts participating to our study, their lack of knowledge of their own creative process might explain their difficulty to teach how to develop creativity underlying the work of interpretation.

### **Creative Musical Product in Music Improvisation: The Mediating Role of Higher-order Thinking Skills**

*Ku Wing Cheong*

The purpose of this study was to investigate the mediating effect of higher-order thinking skills on the relationships between two teaching strategies (aural-imitative and aural-motivic analysis) and creative musical product in improvisation. The data for the two teaching strategies and creative musical product were collected and assessed by three expert judges using with researcher-designed measurement instrument Higher-order thinking Skills Test in Improvisation (HOTT) and Creative Musical Product Test (CMPT).

The findings imply that teaching strategy aural motivic-analysis has an effect on higher-order thinking skills in music improvisation and higher-order thinking skills is a catalyst for creative musical product. The results also indicated that cognitive variables in the thinking skills fully mediate the effects of teaching strategies on creative musical product in improvisation with an increase of effect size. From the findings of this study, a theoretical model for musical improvisation is also proposed.

## **Back to the Future: A Role for 1960s Improvisatory Scores in the 21st Century University Music Performance Program**

*Diana Blom*

In the late 1960s Universal Edition, UK, published several music scores by composers Bernard Rands, David Bedford and George Self for use in the school music classroom. These improvisatory framed scores introduced school students, for the first time in twentieth century music education, to modern classical music sounds which emerged from the ideas and music of Cage, Varese, Stockhausen, Penderecki, Maxwell Davies and Ligeti. The scores are concerned with a range of ideas including pointillism, texture, electronic and indeterminate sounds. For composer, music educator and author, Brian Dennis, writing in 1970, they also offered colour, that is, the imaginative use of pure sound qualities with textures and sound patterning, to students in that decade and beyond.

**Aim:** This paper focuses on research into student responses to preparing and performing these scores, in a university music department which adopts a largely class-based approach to teaching performance, from a large cohort of first year students who play classical and popular musics. The scores offer a way of engaging a large number of players in group music-making. But they also offer a non-traditional approach to score reading and improvisation, an engagement with a seminal time in the history of music education when contemporary composers and educational thinking aligned, and a focus on elements of music, including colour, texture, pattern and improvisation, which are seldom discussed in classical music.

**Method:** A questionnaire, which received 72 responses, asked seven questions concerned with familiarity with the scores, artistic outcome from the group, skills learnt, notation, the roles of performer and composer in such scores, composition and whether the students liked the pieces.

**Results:** While findings noted familiarity with some Zappa, minimalism, Cage and Pink Floyd, plus others through YouTube explorations, overwhelmingly students had not encountered any music like this before. Skills learnt ranged from ensemble playing, extending vocal sounds, interpretation, understanding alternative notation, to thinking outside the square and losing one's tunnel vision of how composition is understood.

**Conclusions:** Among other considerations, the responses indicated to us, and to other music educators, that the use of the improvisatory framed scores with first year performers is a positive experience for several reasons, in particular because they encourage musical thinking outside the square in relation to such aspects as style, interpretation, notation, composition and ensemble, and allow us to consider the impact these musical activities have on these (mostly) young musicians as composers as well as performers.

## **Why are Musicians Driven to Study Academic Music?**

*Claire Slight*

The majority of professional musicians' careers will include an element of teaching or performing, however many individuals within music are choosing to study for longer, delaying their full-time entry into working life. Whilst there is much research on children's decisions to study music, and adults' decisions to partake in musical activities, there is currently little research upon the motivations to study music to a high level, particularly choices to study non-performance courses. The aim of this paper is to discuss the motivations of students studying non-performance based music graduate degrees. The research draws upon theories of identity, motivation, and life transitions. The hope is to increase our understanding of this group of students' needs and expectations so that institutions may in turn be able to provide more specialist and relevant support.

The results discussed within the current paper are from the first phase of a two year longitudinal study on music graduate students' experiences. Semi-structured interviews were conducted with 17 participants and transcripts were analysed using Interpretative Phenomenological Analysis to observe emerging themes. Travel costs to these interviews were funded by SEMPRES. The findings showed that students were motivated to study due to a natural curiosity, strong sense of self as musician, and desire to learn more deeply about music. Many felt that the academic master's degree enhanced their experiences within music, as performers, teachers or listeners. Where the degree was flexible, participants were able to be proactive in using the degree in a way which benefited them the most. For some this meant research preparation, for others it involved viewing the degree as more vocational, allowing the time and space to develop knowledge and skills directly relevant to their professional careers. Those who were uncertain of the next step seemed to benefit the least from the degree, and were least certain of skills developed during the degree. The research has highlighted the importance of allowing a flexible approach within academic courses so that they may be tailored towards both vocational and research preparation needs. Individuals who lack clear career plans may need more support in understanding the skills they possess and have developed through their degree so that they feel more confident in exploring their career choices. The study highlights the way academic study can be used to compliment other forms of musical involvement.

## **Music in Advertising and Analysis of Audiovisual Communication**

*Sandra Fortuna*

We all know how much advertising is conditioning the choices we make every day, but not many are aware of how sound affects the multimedia communication, and advertising in particular. In many cases, the sound log can not be reduced to a simple musical add on, as instead it's a very powerful tool for communication and able to influence the buyer because the language is less processed at a critical level .

**Aim**

The aim of the listening experience focuses on the research of the functions of the music in the spot. The purpose is to get the listeners experiencing how crucial is the sound in the general meaning of the spot and how it changes the interpretation of the images and the qualities attributed to the product, each time that the spot is repeated with a different musical background.

**Method**

The experience was repeated with different groups divided by age and musical skills : as students of the Conservatory Music Teaching department, students of the Conservatory Instrument department , students of a high school and adults non-musicians adults. A series of commercials were viewed and analysed using the method of "masking" and the method of "forced marriage" (Chion, 2001). The process of "masking" consists in isolating the visual and sound levels so to analyse them separately, "forced marriage", instead is based on the overlapping of different and contrasting sounds on the same visual sequence.

**Summary**

Several stages of analysis were followed: collection of advertising adjectives; cataloguing of the responses; separate analysis of the visual sound and verbal register; analysis of musical structures according to some reference grids; collective individuation of the correlations between music and image.

The analysis has confirmed that the meanings of music in one advertising spot have their roots in the synaesthetic perceptions, in the evocation of kinetic and kinematic aspects caused by sound, as well as in a number of musical stereotypes.

**CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION**

The listeners have obtained awareness of the relationship between structure and meanings in music and of the influence on audiovisual communication.

For these reasons, during the educational activity of listening, it is advisable to take into account within the teaching environment such a commonly used and conditioning repertoire.

## **Music Economy Field Configuration: An Exploratory Study**

*Sílvia Carvalho, Annibal Scavarda*

The universe of music encompasses several manifestations that evolved alongside with mankind. Since immemorial times, music became embedded in the very fiber of society. Other than that, most musical manifestations or activities tend to provide direct or indirect means of livelihood for people in many music related fields, while the power of the music market has by far extrapolated artistic situations, as well as socio-cultural boundaries.

As music and economy become more and more closely related, the knowledge of the deeper implications of this relationship should no longer remain a privilege of those who already hold the economic power. It is time for music research to build an academic understanding on the quality and on the extent of the economic dimension within the otherwise socio-cultural and artistic complexion of music.

In that sense, the present study intends to gather and analyze data from different sources, in order to outline a field configuration of the economic structure within the contemporary musical milieu.

The methodology is based on an exploratory study undertaken through the establishment of a multidisciplinary groundwork. It departs from a literature review on topics concerning music economy, music sociology, and music anthropology combined with the collection and evaluation of data regarding ways, means, and environments possibly related to the music economy field configuration.

Throughout the evolutionary path of music, the associations amongst its social, cultural, artistic, and economic dimensions became quite evident, and from their specific combinations, a vast number of domains, relationships, industries, and organizations may be recognized within the economic structure of music. Thenceforth it is possible to maintain that economy is to a large extent related with the socio-cultural and artistic complexion of music.

In addition, this study points to the inclusion of technology alongside the social, cultural, artistic, and economic dimensions of the contemporary musical phenomenon.

As to the implications for music education in general, it is reasonable to presume that the comprehensive understanding of music economy may contribute to widen the scope of training for professionals in a variety of music related areas, as well as in expanding audience building towards alternative musical styles, genders, and approaches.

## **Gender Elements in the Music of a South African Musician: A Phenomenological Approach**

*Zoliswa Twani*

Bowman's (1998) views about music's role in the gender debate relate to this research. South African female jazz singers emerge as dynamic players in the South African music industry, yet little is known about them. Their contribution is a topic that is almost unheard of in formal South African academic contexts while young heroines hold flagship in this genre. My contention is that industry readiness is not sufficiently addressed in our educational institutions for preparation of the young and this impact on the musical development of musicians in the industry. The paper aims to bring to light educational values embedded in some popular music that can be useful in nurturing developing musicians even in academic settings and to conscientise educators to include gender sensitivity and other values in the music programmes. The phenomenological investigation on the life and music of Siphokazi Maraqaana asks the question: what can we learn from her experiences and her music? The significance of using her story sustained by Freire's conscientização theory is advanced. I posit that narrative inquiry when used by a researcher acting from within the critical paradigm has a strong researcher-distinctive product. Using thematic content and deconstruction analysis techniques, significant results which have implications for socio-economic survival efforts of musicians emerged. Kamien's (2008) suggests that "Music in African society emphasises ... a variety of societal occasions that seek to heal, entertain, criticize, unite, commemorate." this idea is addressed through several themes in Maraqaana's songs. Some challenge and educate the youth about various values, customs and traditions. The song: Ngekhe balunge refers to the plight of women and girls; encouraging them to fight for their dignity. The music and text make reference to a variety of gender trajectories to exonerate women and girls, while sensitively honouring the fathers. A number of conclusions are drawn: gender barriers before her meaningful recognition and that engendered biases interfere with educational and developmental spaces of women; her own consciousness about gender sensitivity and how to navigate through them for survival and success is strong; she embodies and becomes the voice of troubled women and the youth including boys. Without fail she recognises men for their contribution to humanity, and is in no way anti-men. In bringing values to the classroom the importance of music nuances that communicate the universality and functionality of music permeates all genres and cultures as these are artistically weaved into song.

## **Why is Choir a Man's Thing? An Australian Perspective**

*Sarah Powell*

This paper reports aspects of a doctoral study, which explores the phenomenon of males in choir. It focuses on their perceptions of success, expressions of masculinity, and the role of identity from a theory of possible selves. It is clear that singing in a choir has significant benefits across a range of different life criteria and that to ignore its potential is to deprive individuals of a natural form of communication. In Australian society, boys are missing out on the opportunity to exercise creative and personal expression, affecting the development of healthy identity.

The aim of the research was to explore the experiences of males in choir by focusing on their perceptions and definitions of success; understandings of masculinity; and the role of possible selves. Possible selves theory suggests that conceptions of future and past selves will influence the current self, thereby motivating individuals to pursue a desired future or avoid a feared one. The study proposes that participation in choir is significantly affected by the stereotypes defined by the dominant, ideological, Australian male.

The study used a combination of methodologies: phenomenology, case study and narrative inquiry. Data was collected from four choirs through surveys, interviews, focus groups and observations through video recording. Data was coded around three main themes: masculinity, possible selves, and success.

This paper reports on elements that emerged in relation to masculinity and particularly focuses on one participant choir, the male community choir. Stereotypes are considered in terms of how choir is perceived and males typecast, particularly in Australian male culture. Mateship, expressed as friendship and relationship with other men, is discussed in terms of the social ramifications, and working together was an important part of this.

Understanding the concerns and motivations of boys and men, whether personal or socio-cultural, is a critical component in planning for choirs. Helping young males formulate clear goals for future selves that include choir is part of this. It will influence a range of decisions regarding the repertoire chosen, rehearsal techniques, performance opportunities, timetabling and a conductor's overall approach. This research suggests that in order to make choir an acceptable activity in the Australian male culture, educators must consider the impact of male perceptions of success and cultivate it as a meaningful male context.

## **Harp, Gender and Orchestra**

*Lia Lonnert*

In research from the 1980s, it has been shown that harp is considered as a feminine instrument and that most harpists are women. This corresponds very well with the common view on harpists and harps: that it is a feminine instrument played by women. In this paper the aim has been to examine the background and to regard the consequences of the harp being connected with women and feminine values. The focus has mainly been on education and its connection to orchestra playing.

The harp has since the 18th century been seen as an instrument suitable for young women, especially regarding the sound, the way the musician look when playing, and that accompaniment was not needed. Women playing the harp suited the idea of an “ornamental” education of the aristocracy and the bourgeoisie in Europe. The harp was first used in orchestral works for the stage as incidental music, operas and ballets from the 18th century. During the 19th century harp was used in programmatic orchestral works and later towards the end of the century in abstract musical forms. During this time and development women were playing orchestra. Women were also teaching harp, writing methods, composing harp music and working as professional musicians although most professional composers, teachers and musicians were men. In the early 20th century, and in some orchestras even at the end of the century, often the harpist was the only woman in the orchestra. In the end of the 20th century women have gained entrance to orchestral positions and teaching positions on equal, or almost equal, terms as men. Female orchestral musicians could be regarded in different ways. They could be seen as being able, or unable, to perform music due to their sex, or they could be seen as musicians based on competence regardless of their sex.

The sources in this paper have been letters, diaries, autobiographies, interviews, newspaper articles as well as research on history of the harp, history of the orchestra, and gender studies. Besides looking at working conditions for women in orchestra, the study raises the question if orchestration has been affected by the fact that mostly women play the harp and that the harp is considered a feminine instrument. This paper puts focus on different aspects of female participation in orchestras, the education of musicians, and the idea that some instruments are gendered.

### **The Effect of Gender on Perceptions of Quality in Musical Composition: An Experimental Study**

*Robert Legg*

Persuasive arguments have been made for the existence of pedagogical discourses that invoke masculinity and femininity as factors in the ascription of quality to musical compositions, and previous research has shown that some music teachers ascribe ‘maleness’ to the characteristics of musical compositions that they regard as markers of high quality. Drawing upon Lucy Green’s theory of ‘inherent’ and ‘delineated’ meanings in music, this presentation reports research that set out to explore the effects of these gendered discourses upon the subjective judgements of musical quality.

The quasi-experimental study reported in this presentation sought to explore whether problematic and potentially discriminatory associations – specifically between ideas of maleness and the ascription of value – are made by school-aged children. In particular, the study attempted to test the hypothesis that musical compositions believed to have been composed by males are perceived by school-aged children to be of better (and different) quality compared with those made by females. This hypothesis was explored with a large sample of school-aged participants (n=951), resulting in a large and statistically powerful dataset.

The respondents were divided almost equally between two groups. Both groups completed a questionnaire in which they evaluated two short musical compositions (A and B). The pieces were presented in the same order to all participants, but in the version designed for the first group Composition A was entitled ‘Katie’s piece’ and Composition B was called ‘John’s piece’ whilst in the version for the second group these titles were reversed. The effect of these mirrored titles was to lead each of the groups to different conclusions about the gender of the compositions’ respective composers.

Univariate analysis of variance (ANOVA) found that there was a modest but highly significant ( $p < .01$ ) advantage to whichever piece was presented as the work of a male composer. Further analyses showed similarly significant advantages in terms of the subjective perceptions of structural and melodic quality. Respondents were also invited to select from a bank of adjectives those that best described each piece; analysis of their selections showed that terms like ‘delicate’ were used significantly less ( $p < .01$ ) to describe music presented as the work of a male composer, whilst adjectives such as ‘catchy’ were significantly less often used to describe compositions presented as the work of a female.

The implications of the studies findings for the wider education community are discussed.

### **Educational Concerts in Basic Education: Developing Musical Appreciation**

*Gina Soares*

This paper presents part of the research that investigates the social representations of orchestral music along with teachers from five different elementary schools served by the Philharmonic Orchestra of Espírito Santo (OFES) that

performs educational concerts through the program *Série Música nas Escolas* (series Music in Schools). The aim of this research is to propose a teachers training program focusing on music appreciation using the educational concert as an inspiring event. The teacher training program will be constituted from the social representation concerning the orchestral music of the teacher, if any, or from their level of comprehension of the same, along with the understanding of the appreciation offered by the literature, which will be discussed at this time. According to the relationship between the teachers and the orchestral music and its aspects, we adopted, as reference, the Social Representations Theory proposed by Serge Moscovici (1985) and developed by Denise Jodelet and collaborators. Social representations are "a way of knowledge socially produced and a common reality to a social group" (Jodelet, 2001, p.22). In order to collect and analyze the data, we have been using as methodology the discourse analysis proposed by Duarte (2004) which aims "the apprehension of the senses showing the argumentative and communicative character of the discourses which they are conveyed" (Duarte, 2004, p.71). The instruments used for the data collection will be the semi-structured interviews and the focus group in the panel format. This research is justified by the need to build joints between musical knowledge and the school context. The educational concert can be configured as an appropriate approach to connect orchestral music with the teachers and their students, developing the understanding. The OFES, like other orchestras in this countries and abroad, proposes an educational activity. The research analyses the educational concert and its conditions. It also investigates the teachers from the schools located in five countries (Vitória, Vila Velha, Cariacica, Serra and Viana) served by the *Série Orquestra nas Escolas* (series Orchestras in the Schools) and it reviews the literature to propose the training program. We undertook a literature review to apprehend the aspects related to music appreciation that may offer ways for the development of our proposal of teachers training, which is our ultimate goal.

Keywords: music appreciation - educational concerts - basic education

### **The Musical Theatre as a Pedagogical Approach: Improving Musical Skills in a Different Way and in Different Contexts**

*Marcus Freitas*

The musical theatre as a pedagogical approach is historically recent and its musical and pedagogical possibilities may lead it to a place far beyond where it is in this moment. Considering the different spaces and dimensions where the music education occurs, this paper presents the musical theatre as a possibility for teaching music in those different contexts. Aiming to do it, we will discuss the relevance of the work with musicals and its various possibilities for musicalizing, ear training, rhythmic developing and improvising stimulating. In order to evaluate the efficacy of this work we are composing a musical through the collaborative process. We are preparing its presentation during a whole semester as part of research to complete a master degree. The musical will be performed as one of the holiday ceremonies of a Baptist church in Brazil and the group involved is part of this church. All the members of the cast were invited to the musical theatre company and experimented, there is no selection process so that everyone who is interested can join the group freely. Throughout this semester, the students have been stimulated to perform (singing, playing, dancing and acting) and have also been given the opportunity of expressing their opinions in each step of the creation process. They have been stimulated to improvise (rhythmically and melodically) as well, through different warming-up activities, which culminated to the composition of many parts of the musical. At the end of this process of rehearsals and performances, we believe we will find different benefits from this work. At first, these benefits will be shown by the students themselves through semi-structured interviews and personal reports that will be catalogued by the researcher. After that, the researcher and the teachers that have helped him through all this time (the dance teacher, the acting teacher and the physical educator) will try to punctuate what they could observe in students' development. We expect that this work will help students improve their musical skills in a different way so that social, cognitive, affective and psychological aspects may be improved as well. We also expect that the other artistic abilities will be developed, helping students to get a full artistic and holistic growth. Finally, this work may provide us another possibility to teach music in different contexts and contribute to the musical educator's development, preparing him/her to act in different ways, multiple spaces and various dimensions.

### **The Learning Process of Three Electronic Music Producers of Dance Floor**

*Eliza Vazquez*

This work has focused on understanding the learning process of three producers of electronic dance music, they belong to the underground scene of Brasilia. Around this theme we are looking for to understand how those producers to get the learning process. The ethnographic case study was the chosen methodology, where the observation environment is the dance floor and the social network sites are the producers. It was noticed that the three built their knowledge independently, exchanging experience among peers, searching for information in cyberspace, on the track (such as a DJ or goer) and making use of manufacturing technologies for learning how to



produce. On the track the producer interacts both as a DJ and as goer and these experiences are moments of analysis and expansion of repertoire, where he sees the reaction of the runway to the sound elements of music and seeks to understand the best way to compose for this context. The producer uses cyberspace to publicise their work, buy songs, search, share information and receive feedback from their productions. Their listening is active, seeking to recognise styles, tones, shapes and constructs sets. Through cyberspace they foster the scene, exchange information and music, expand knowledge and establish relationships between other producers, DJs and patrons of the scene.

Involvement with the production technology is key to building these knowledge producers, and computer software are the tools used to build their music, and as they understand the logic of the program they can better produce. Their knowledge is built into do during sound manipulation, letting himself be guided by listening, the producer builds his music, evaluates and modifies if necessary, in a dynamic process of production and learning. This interweaving of experiences in a non-formal learning space opens reflections for music education in formal education, which should seek a teaching methodology that understands cyberspace and the dance floor as places of learning, proposing specific activities and experiences in these environments, as well as understand the importance of experimentation and different music software, leaving the listener to guide the composition, developing a critical perception, active and creative.

### **Solo Practising? Challenging Assumptions About the Role of Social Mediation in the Practising of Musicians**

*Albi Odendaal*

This paper reports on one aspect of a larger investigation into the influence of the theory of perceptual learning style on the practising of instrumentalists in higher music education. It aims to challenge a basic assumption of the theory, that learning can be considered as only individual, cognitive and acquisition oriented, through pointing to several areas of social mediation in the practising of pianists. The data were gathered through observations and stimulated-recall interviews with six student pianists. Each pianist was observed and interviewed on four occasions, with two different works at an early and late stage of work with each. Coding of both observation and interview data allowed comparisons between individuals. Two areas of social mediation are discussed, the active social mediation of individual learning by teachers and the cultural scaffolding of the wider milieu of classical music. In suggesting that social mediation is an important influence in practising it argues not only that the conception of perceptual learning style does not adequately address the variation that occurs between the practising of individuals, but also points to an under-researched area of investigation into the practising of musicians, arguing that further research into such mediation is necessary for the development of a complete understanding of practising.

### **Aspects of Gesture and Agency within the Social Worlds of Western European Art Music and Improvised Jazz**

*Marc Duby*

It is because human beings have thus been thrust into history, and into participation in the labour and the struggles which constitute history, that they find themselves obliged to view their relationships in a clear-eyed manner (Guy Debord 2006, p.48).

In this paper I consider some tactics whereby improvising musicians attempt to define themselves as individuals within what Pierre Bourdieu has termed the 'social topology,' examining how Bourdieu's spatial metaphor may be applied to western European art music (henceforth WEAM) and improvised music respectively. In examining the potential tension between the individual's need for self-expression and the legitimating function of the tradition, I interrogate some tactical moves employed by improvising musicians to express their subjectivity within their particular (and musical) topologies. In this regard, Michel de Certeau's definitions of "tactics" and "strategies," for which he finds evidence in everyday life, prove appropriate theoretical concepts for the analysis of improvisation as a potentially subversive interrogation of boundaries, rules, and limits. Drawing on ideas from critical theory and poststructuralism, I consider some of the ways in which musicians may be said to signif(y), how they engage with John Corbett's three arbiters: firstly, the body of the performer/instrument (the musician as the embodied agent in time and space), secondly, how the performer acquires a vocabulary, and, finally, the performance context (intra-performer and intra-audience relationships).

### **3:00pm Research-P88: The Body of the Singer on the Scene**

*Deborah Oliveira*

Emotions influence physiological processes, and these, in turn, influence acoustic processes, changing the characteristics of speech and singing. This premise of the 19th century grounded the basis of most attempts to explain the articulation between expression and vocal music. The body as an active participant in reflecting and

causing emotions can be seen in philosophical writings of the 19th century and earlier, but also in writings of cognitive science in the last decade of the 20th century. The body on musical creation also has had its place in theoretical discussions in the 1990s, when Musicologists began to consider the role of embodiment, bearing in mind the need for repetition of movements for the complete mastery of a technique. The idea of a disciplined body influencing emotions is only contradicted by the writings of the 1960s and 1970s, period regarded as the golden years of cognitivism, when contributions of the body to emotion were seen as too unspecific, and cognition was thought of as something disconnected from the body. Even though body language relates to emotion, trying and working on emotion is a complex and subjective process. Many individuals have difficulty in exposing/identifying their feelings. Singers present excessive technical concern, focusing on internal processes of sound production. My goal is to provoke emotions and lead the individual to expression, starting from external stimuli to body movement and scenic displacement. My methodology was a series of experiments with students and interviews with voice teachers. Experiments were applied to a heterogeneous group of thirty students, for four months, with eight-hour weekly meetings, and consisted of rhythm and sound body movement exercises. The strategy was to stimulate singers with sound, so they would react quickly to it with gestures/displacements. These experiments showed that 80% of the students began to demonstrate greater scenic clearance and vocal improvement. The interviews showed that: 1) most respondents agree that at least 80% of the voice students need help with the development of corporal expression and scenic space utilization; 2) most respondents did not work the body expression together with the vocal development; 3) there is no systematic scenic/body development for singers. From the obtained data, it was possible to observe that the approach to the singer's corporal expression, when applied from external stimuli, with the goal of achieving significant immediate reactions, can be an effective way of training, as well as a great help in the vocal development.

### **Vocal Flexibility in Meredith Monk: Expressing Feelings We have no Words for** *Susan Silva*

Meredith Monk (1942) is an American artist (composer, singer, director/coreographer, and creator of new opera, music-theater works, films and installations), pioneer in extended vocal techniques and interdisciplinary performance. To Monk, the voice is a direct line to the emotions, expressing feelings we have no words for. In her *Notes on the Voice* she refers to a dancing voice, a voice as flexible as the spine. The voice would be a solid body and Monk a coreographer. The vocal flexibility and the relationship with the body is the focus of investigation in the present work. For this purpose we have selected three compositions of Meredith Monk to analyse: "Biography" (1972), a solo from *Education of The Girlchild*; "Earth Seen from Above" (1987), from *Atlas*, an Opera in three parts; and "Panda Chant II" (1987), from the Opera "The Games". Through bibliography about Meredith Monk and bibliography on twentieth-century vocal music we have identified some resources and techniques Monk uses, such as syllables instead of words and extended vocal techniques. Our personal experience in participating in workshops with Meredith Monk and Vocal Ensemble, in appreciating live performances and in performing in one of Monk's works was also taken into consideration. They've enabled us to see the body present in the voice work, from warm-up to improvisation and performance; in addition, we could notice skills demanded from the performer: memory; attention; motor coordination; independence of voice and body; and independence of each side of the body, for instance. The aspects of Meredith Monk's vocal flexibility and relationship with the body that we present here are helpful to have a basic understanding of the richness of her work. This research is a reflection on the relationship between body and voice in the performance and on ways to the training of artists of the performing arts.

### **Vocal Development at Primary School: A Study of General Music Teachers' Training, Procedural Knowledge, and Motivation to Teach Singing**

*Irma Sofía Herrera Rascón, Patricia-Adelaida Gonzalez*

One of the most important activities in most music education curricula comprises singing and vocal development, particularly in early developmental stages. This study aimed to diagnose the current state of vocal music education in primary schools in Chihuahua State, Mexico. The study examined music specialists academic training, musical and teaching experience, including their psycho-pedagogical approaches, and their motivational profile to teaching singing. This study draws on the expectancy-value theoretical framework that situates the expectancies and values as the main components that determine achievement and participation. It also takes into consideration, the pedagogical, philosophical and psychological perspectives of authors such as Dewey, Welch, and Eisner. A questionnaire was developed including items for demographic information, musical profile (formal or non-formal training), teaching expertise, procedural and technical knowledge in vocal development (vocal technique, breathing, warm-ups, relaxation, etc.), motivational profile in relation to including vocal activities in their current practice, teachers' perceptions of student motivation to singing, and institutional support to music education and vocal development. Results from the study show a limited level of professionalization of general music teachers,

since only around half of participants (52.2%) held a specialized degree in music or music education. Only 43% of participants reported formal knowledge in voice teaching. Teachers reported a good level of knowledge and understanding of contemporary approaches in general education and music education, which also reported to be applied in their daily practice. However, despite they attributed a high value to apply psycho-pedagogical strategies to improve their practice, they do not express adequate levels of competence and expectancies for success.

### **Singing Ability of 1-3-year-olds Measured in terms of Pitch Accuracy and Singing Range**

*Helga Gudmundsdottir*

There are numerous reports on toddlers' impromptu singing of standard songs and invented songs. Young children's individual singing increases from age 1 to 3 years and during this period toddlers are known to generate large amounts of singing of various kinds. In general young children are reported to use large singing ranges in free vocal play but very narrow ranges when singing standard songs. Few studies, in recent years, have systematically collected singing from large groups of infants and toddlers.

The purpose of the present study was to develop methods for systematic collection of singing data from children 3 years and younger that would accurately estimate young children's vocal abilities. This included singing a favorite song and learning a new song using age appropriate methods. Most of the methods tested proved successful with the 2-3 year olds but only some of them were successful in eliciting consistent responses from 1-2 year olds. Pitch analysis on the young children's singing of a new song and a song of choice revealed that pitch accuracy was higher and singing range was larger than expected for this age group.

The results will be examined and put in perspective in terms of implications for research methodology and data collection with very young children. Furthermore, the issue of systematic underestimation in the research literature of young children's singing abilities will be addressed in the context of research methodology. Implications for music education will be discussed.

### **Ethnic Features in Children's Spontaneous Singing: Implication for Music Education in China**

*Yiyang Wang, Yanjie Yang*

#### **1. Theoretical Background**

According to previous researches, it seems that the studies on children's spontaneous singing are mainly included in the studies on spontaneous music behavior with an expanded range. And previous researches are focus on several dimensions, such as: (1) Analyzing the holistic feature of children's spontaneous singing; (2) Exploring the function of spontaneous singing; (3) Categories of singing behavior; (4) Discussing adults' reflection.

#### **2. Focus of the Work**

Based on the literature, the study will explore the cultural influence emerging from children's spontaneous singing; try to figure out if there are any ethnic cultural differences. Specifically, the study collects the contents; repertoires; musical features of children's spontaneous singing; analyzes cultural elements that appears and draws the implication for music education.

#### **3. Method**

The study employs quality methods of observation and interview to collect data. The use of paper files and recording devices help to revisit each episode.

#### **4. Results**

Based on the data, children's spontaneous singing falls into two categories in our study: flowing chant and the normal songs. We also find out that: (1) traditional ethnic music culture is in a functional transform; (2) local dialect influences the pitch of children's flowing chant; (3) the repertoires of children's normal song singing tend to be similar.

#### **5. Conclusion**

Children living in different ethnic region will begin to chant in different pitch, which can be influenced by various ethnic language systems. The real traditional ethnic music almost fades away from children's daily lives. Dominated by mass media and pop culture, children in diverse ethnic regions would spontaneously sing the same songs. They have the same repertoire. Meanwhile, this may be also rooted from the functional changes of ethnic musical culture: from communication to artistic performance.

Considering the little ethnic features emerged in children's spontaneous singing, we should make an effort to conduct a proper ethnic music education by developing local ethnic music materials (such as textbooks), and inviting ethnic artists to the classroom. Therefore, the goal of preserving traditional ethnic music culture and enriching children's understanding for diverse music styles can be achieved.

### **Investigating the Practice of Choir Leaders**

*Pia Bygdéus*

In my licentiate thesis *Expression through action. Mediating tools in choral leaders' work with children's choir and youth choir*, accepted by Lund university in December 2012, I investigated children's choir directors in their professional development as individuals as well as at a collective level.

The study is qualitative in character and the aim was to describe, verbalize and make visible the mediating tools that choir directors working with children and young choirs use. In a longitudinal study, four choir directors were observed closely while working with their choirs. They also took part in semi-structured interviews. The empirical data material consist of observation notes, reflective writing, individual interviews, focus conversations and videotapes.

The results demonstrate that the role of the choir director is a complex one. When working with a choir, choir directors often use several aspects of their professional role. Analysed from a sociocultural perspective, the result points at eight groups of mediating tools: a) A listening attitude towards the choir, with the music in focus; b) a variation in ways of working with the choir, where a variety of physical tools are used; c) the use of musical routines; d) the choir director acting as a role model in shaping musical expression with the group; e) a concentrated cooperation with the choir through short and expressive instructions; f) reflection in practice by planning and self-evaluation; g) storytelling, which results in memory training, stimulation of the imagination and the sharing of common experience, and h) the use of target images expressed as visions, small/big goals or jointly stated, communicated targets. The choir directors who participated in the study use a variety of these approaches and ways of working as a strategy for communicating and working with children's choir and youth choir.

In this presentation, the study described above, and the preliminary results of the continuing study of choir leaders will be presented and discussed.

Keywords: choir leadership, choral pedagogy, choral conducting, mediating tools, sociocultural perspective.

### **Measuring Student Growth: iPads and Authenticity in the Choral Rehearsal**

*Rhonda Fuelberth, Susan Cogdill*

Choral music educators are responsible for developing and utilizing assessment tools that measure student growth in the choral classroom. Ensemble/group singing presents a number of challenges for measuring individual progress in musicianship and skill development. Choral educators often have students demonstrate their musical understanding by singing in small groups in front of the choir to determine the level of individual musical preparation and/or vocal development. To authentically assess student growth in the ensemble setting, students should be evaluated within that context. Authentic assessment can be carried out in an engaging and efficient manner by utilizing current technologies such as digital recorders, playback equipment, and electronic evaluation software. An additional assessment challenge in having students sing in front of their class alone and within small groups is that it may not provide an accurate reflection of student growth due to possible performance anxiety associated with individual public performance. While allowing students to complete assessments in practice rooms may alleviate anxiety, it may also increase concerns over student supervision and safety. Measurement of student growth within the choral rehearsal would seem ideal but teachers may find it difficult to monitor individual student growth while trying to manage instruction for the entire classroom.

Participants in this study were singers participating in choral ensembles in American high schools. Ensemble members participated in an assessment model where four conditions were implemented. Both instructors and ensemble members completed digital assessments using iPads under the following conditions: 1) individual singing-practice room, 2) small ensemble singing-practice room, 3) individual singing-ensemble rehearsal, and 4) small ensemble singing-ensemble rehearsal. Digital recordings were evaluated using an online rubric designed to assess musical preparation and vocal development. This paper compares self and instructor evaluations, examines student responses to the four assessment conditions, and provides insight into students' reflections of the experience. In addition to measuring student progress, the study compares physical indicators of anxiety (heart rate), as well as more subjective, self-reported indicators of anxiety including student scores on an adapted Kenny Music Performance Anxiety Inventory (K-MPAI). Choral music educators should be encouraged to utilize various assessment options in order to meet the individual needs of the students participating in ensemble singing. Further, teachers should be sensitive to student performance anxiety in a variety of assessment and performance environments.

### **Cross-referencing Multimodal Responses to Structural Elements: A Neurobehavioural Approach to Music and Emotions**

*Anri Herbst, Efthymios Papatzikis*

It has been repeatedly reported that motivation for listening to music is majorly driven by the latter's emotional effect. Nevertheless, there is a relative opposition to this approach, suggesting that music does not elicit true

emotions. Counteracting this notion, contemporary research studies employing behavioural and neuroscientific methods indicate that listeners do respond affectively to music. Psychological studies show that listeners are quite consistent in associating basic or primary emotions such as happiness, sadness, fear, and anger to musical stimuli. Even children as young as three years of age reliably associate musical experts and emotions. There is also evidence of emotional responses related to structural musical elements.

Although there is a scientific basis in differentially approaching and registering affective responses to music – as of their behavioural or biological states – no study has yet combined behavioural and neuroscientific research domains, cross-referencing their results. There is furthermore a quest for more research focus on the temporal dynamics of music-related emotions, examining music emotions in longer pieces of music where emotive responses may differ; this ‘continuous-response research’ requires new research tools and approaches, which suggests that multimodal approaches that would include neurobehavioural responses should be used.

This talk will present preliminary results on measurements taken in a multimodal way from a group of musicians’ responses to structural elements within two compositions (South African and Greek). Based on the hypothesis that ‘an emotion, projecting a certain valence or intensity to a specific musical stimulus, provides a common behavioural and biological imprint’ we will discuss and try to disentangle the question whether certain musical elements reliably induce certain neurobehavioural responses. Three listening tests, an interview, as well as electrophysiological data (EEG) will be provided. Findings of this study have multiple applications and are of consequence to the fields of music psychology, composition, music education, music technology, music therapy and the film industry.

### **If You Listen, I'll Tell You how I Feel: Understanding the Phenomenon of Emotional Expression Through Songwriting with Incarcerated Men**

*Catherine Wilson*

Throughout human history, music has served as a coping mechanism when people have endured extreme hardships in life. Music and songs in prisons evolved out of a necessity to express the pain of the prison experience. Research has suggested that song writing is a powerful therapeutic and educational catalyst, and that song writing may facilitate the processing of difficult emotions.

The purpose of this study was to gain a greater understanding of the emotions expressed in the songs of people who are incarcerated, and how songwriting as an outlet for emotional expression influences the writers. Data collected for this study included 47 songs written by 17 incarcerated men, written observations and reflections by participants and three facilitators, transcriptions of four workshop sessions, and sound recordings/transcriptions of 16 spoken introductions and 13 songwriter-performed pieces. An additional 32 songs were collected from case-study Axel James for examination. All data were collected using ethnographic methods. Modified grounded theory techniques, including initial coding, focused coding, and memo writing were used to analyse the data.

Findings revealed that although the men expressed more happy emotions than sad in their song lyrics, the most frequently expressed emotion was desperation, and desperation was most often expressed in songs with a context of incarceration. Furthermore, findings suggested emotional connections and tensions among codes within individual sets of lyrics. In addition, songs that expressed wonder and humour were often a way to cope with incarceration, and song writing was also a way express the pain of addiction.

Throughout the workshop sessions, the men experienced feelings of psychological comfort in routines and relationships established over time. Letters from participants stated that group interactions and opportunities to perform for an audience were primary motivators in their decision to participate in the Songwriters’ Workshop. For most men, group response processes generated new ideas for songs, and greater song quality. Some of the men further stated that participating in the Songwriters’ Workshop helped them to foster better relationships with others, and re-envision their futures.

Based upon these findings, I suggest that Waterman’s theory of the Personally Expressive Personality extends beyond the individual. I propose a theory of the expressive community, in which the community influences individuals, and individuals influence the community. I further suggest collective-actualization, in which individuals in the communally realise the potentials, capabilities, and talents of the group and seek the achievement of these potentialities.

### **Does Slow Music Always Sound Sad? An Exploratory Study of Listeners’ Affective Responses to Music Using Linguistic Inquiry**

*D.Gregory Springer*

Psychologists and other researchers have measured listeners’ affective responses to music using various static and continuous methods, but few have measured affective responses as manifested in linguistic patterns. Prior research has demonstrated the perceptual link between tempo and affect; many sources explain that slow tempi are often associated with negative emotions (e.g., sadness) and that fast tempi are often associated with positive emotions

(e.g., happiness). The purpose of this exploratory study was to analyze listeners' affective responses to music based on the linguistic content of their free-response writings.

Participants (N = 44) were undergraduate students at a large research university in the United States who were sampled from music methods courses. They listened to four excerpts of solo piano music used in previous research studies - two compositions by Mozart and two compositions by Chopin. Excerpts were labeled by composer name and relative tempo as follows: fast Mozart (FM), slow Mozart (SM), fast Chopin (FC), and slow Chopin (SC).

After listening to each excerpt, participants wrote free responses describing the music. Responses were transcribed into text files and subsequently analyzed using Linguistic Inquiry and Word Count (LIWC) software to investigate the following dimensions: (1) word count, (2) general affect words, (3) positive emotion words, and (4) negative emotion words. For each linguistic dimension, significant differences were observed among the four excerpts (FM, SM, FC, and SC) with medium and large effect sizes. Results suggest that, although listeners' use of general affect words was influenced by tempo, their use of positive emotion words and negative emotion words was affected by specific excerpt, rather than tempo. This finding, which is consistent with results of a prior study, suggests that listeners' written responses might be influenced by other collative or perceptual variables. Implications and suggestions for further research are discussed.

### **2:00pm Research-Pg8: An Exploratory Study of a Rating Scale for Piano Improvisation**

*Chang Liu*

The purpose of this study was to construct and examine a rating scale for collegiate piano improvisation. The 7-item Piano Improvisation Evaluation Scale (PIES) was constructed and refined through a facet-rational approach to scale development. Four piano students and one professional piano teacher were asked to record two improvisations based on two motifs. Items of evaluation were made based on input from accomplished pianists and the knowledge and expertise of the piano teachers. Twenty-five pianists with varying degrees of piano experience evaluated the 10 improvisations using the PIES. Reliability was good ranging from .82 to .91. Construct Validity for the PIES was confirmed through the analysis of a multitrait-multimethod matrix (MTMM). The results of this study indicate that this approach is an effective method of developing a rating scale for collegiate piano improvisation. The results suggest that piano teachers need criteria that are specific to adjudicate the piano improvisation. This rating scale is to provide piano teachers with tools, such as an evaluation package-PIES, that they can exchange their thoughts and feelings about the ways of piano improvisation.

### **Seeing the Sound, Hearing the Images: From the Visual to the Sonic Through Explorations in Group Improvisation**

*Anthony Branker*

The purpose of this study was to examine the classroom experiences of college students who were presented with the challenge of creating group improvisations by interacting with visual art serving as creative stimuli that included artefacts of photography, drawing, painting, sculpture, as well as objects of urban/street, computer, abstract, and landscape art. This activity took place within the context of an academic course offering where twenty instrumental and vocal music students from a liberal arts university worked together over twelve-weeks in various improvising ensemble configurations to create works emanating from collaborative-based activities that made use of freer approaches to music-making. Resulting data were collected from observing group rehearsal sessions and discussions, student responses to questions following weekly sessions, field notes and informal jottings, and responses to post-study questions. Select meeting sessions were recorded by audio and videotape.

When sharing their views on how interacting with visual imagery can impact one's ability to create music through improvisational means, students acknowledged that such a method can: introduce new approaches to creating music in improvisational settings; offer alternative strategies for heightening communicative interaction in a small group, especially one's ability to listen and respond to the musical contributions of others; and help develop an awareness of the importance of pursuing mutual understanding in group situations. Yet, students also recognized that: it can be quite challenging to reconcile the often-conflicting interpretations found within a group; relating to or "connecting with" an image in stimulating ways can sometimes be a difficult thing to achieve; crafting a group improvisation without some manner of discussion can be both freeing and impeding; and the creative tension between structure and freedom can be difficult to negotiate.

When visual imagery is used to stimulate sonic creation, such a method can: encourage exploration and risk-taking; empower students to unearth new relationships between music and the visual arts; and promote communicative interaction, collaboration and shared ownership.

Findings from this study suggest that interacting with visual art in ways that serve to inspire group improvisation can provide students with the opportunity to re-imagine the process of creative music-making thereby serving to facilitate the development of creative and critical thinking.

## **Reshaping Musical Understanding Through Ipad Use: A Study of a Fifth Grade Composition Class**

*Katie Carlisle*

This study is situated within the developing literature on touch interface technology use for composition within music education settings. While there has been discussion on the use of this technology, with attention to the iPad, in K-12 school music instruction (Burnard, 2010; Randles, 2013, Riley, 2013), there have been limited studies focused upon the impact of touch interface technology use upon students' developing musical understanding. O'Neill and Peluso's chapter (2014) documents a study of iPad use and impact within higher education settings for music.

The purpose of the study was to uncover fifth grade students' developing musical understanding as they participated in a project-based music technology curriculum focused upon creating original music. The technology utilized was primarily iPads. The research question is: What is the developing musical understanding as a result of student participation in a 5th grade music technology class focused upon project-based creative learning?

The study used semi-structured interview with student and teacher groupings. Four classes of 15 fifth grade students were interviewed on a weekly basis for nine weeks. The class was taught by a teaching artist composer and a graduate student composer at an urban charter school in the southeastern United States. The composers were interviewed four times over the teaching period.

A major result from this study is students' musical understanding was reshaped through their use of touch interface technology. First, students with little to no experience with staff notation benefited from first interacting with the GarageBand application for iPad, where pitched instruments students touch are labeled with letter names. When students then utilized the Noteflight notation program, they were more confident naming notes on the staff. Second, playing the instruments in GarageBand created a sense of confident musical play in students as they developed their compositions. Third, tension ensued regarding the argument of the iPad as an authentic instrument (Randles, 2013). The composers in the study presented the iPad as a instrument and tool for composition. Students identified the instruments within iPad applications as instruments because of the realistic sampled sounds they produce. However, students viewed the iPad itself not as an instrument because of the lack of tactile feedback response when the screen is touched.

While students develop confidence and control manipulating and shaping sound through touch gesture, the current lack of tactile response on the iPad that one experiences performing on an acoustic instrument is concerning.

## **English as Global Language in Music Education: Some Critical Considerations**

*Alexandra Kertz-Welzel*

Internationalization and globalization created a global music education community which is not only linked by similar ideas, but also shares a common language. English functions as global language, as Lingua Franca, and facilitates the international discourse in music education. While it seems to be good to have a common language in terms of improving music education globally through international dialogue and exchange, it also has its clear downsides that are often overlooked: First, English as Lingua Franca can cause disadvantages for Non-native speakers. This not only concerns English grammar, but also rhetorical practices that vary across cultures. Second, the concepts, approaches and music education terminology of the Anglo-American music education tradition clearly dominate the international discourse. Non-native speakers of English have to adapt their own ideas to the vocabulary and concepts available in English, even though there might be inconsistencies. Third, the standards in international music education journals follow Anglo-American notions of good writing. This does not take into account sufficiently the diversity of rhetorical and scholarly practices in music education internationally. The aim of this presentation is to raise awareness for the challenges and opportunities of English as global language in international music education. By using approaches from globalization studies and English for academic purposes, the presentation aims to offer new perspectives for more diverse thinking and terminology in international music education. It is important for the future of music education, that the richness of various music education traditions and research cultures can be part of music education internationally. Therefore, research is needed addressing the diversity of music education and research cultures in a global world. Then, it might be possible to shape the internationalization of music education in a way that takes into account the diversity of music education practices and research worldwide and thereby facilitates the improvement of music education significantly.

## **Musical and Linguistic Negotiations of Cross-Cultural Music Learning Contexts**

*Brent Talbot, Alice Broadway*

In the summer of 2013, thirteen American participants flew to Bali to engage in a course about language, culture, immigration, and music. The purpose of this research was to examine these participants in three cross-cultural settings involving gamelan music in Bali, Indonesia and the discourse surrounding transmission. The three settings

included: 1) the Bali Arts Festival in Denpasar, 2) a facility for westerners to learn music and dance near Ubud, and 3) the village of Banjar Wani.

Borrowing from Talbot (2011) discourse was defined as "meaningful, mediated language-in-place" (45). We borrow the word transmission from the field of ethnomusicology to convey an idea of teaching and learning that is socially and culturally situated. We give further definition and description of the word by connecting it to research in discourse analysis. For the purpose of this study, transmission is the process in which ideas or information are conveyed and received from one person to another. The primary medium of transmission was gamelan music.

This research was conducted using nexus analysis, a methodological approach developed by Scollon and Scollon (2004). Through this method we: 1) entered a zone of identification with key participants, 2) mapped the cycles of people, places, discourses, objects and concepts in place, 3) explored these as mediational means, 4) focused on interpersonal relationships and participation structure, and 5) examined how social power interests are produced in the discourse. In these cross-cultural sites of transmission, objects (i.e. instruments) and concepts (i.e. gestures) used as mediational means were common. We separated language from mediational means, allowing us to examine how discourse changes its meaning, form, and function when it travels to new places (a concept introduced by Blommaert, 2005).

Initial findings uncovered that individuals in these cross-cultural learning settings brought different cultural, musical, and linguistic repertoires and experiences to bear on the creation of a collective group identity in which each individual took ownership of teaching and learning. This co-constructed identity provided participants with a sense of belonging, in turn serving to shift the initial roles in the group dynamic over time and allowing for individual participants to form their own identities as teacher-students. We also found that cultural, musical, and linguistic repertoires and experiences employed do not necessarily maintain their shape, form, and meaning when placed in new contexts. Additional findings, implications for the field of music education, and suggestions for future research will be presented at the conference.

### **Cultural Musical Appreciation in the Classroom: Theoretical Perspectives**

*Jessy Vargas Casas*

This paper will review the concept cultural musical appreciation in the classroom and explore the main perspectives. Research in music education has had its greatest achievements in the application of various methodologies called active, instrumental, creative and others. Second, currently in Peru teacher performance in music education has a greater impact on teaching instrumental music groups forming band, choir, plucked strings (guitars), sikuris group (similar flute pan) and other for submitting music competitions causing a sensation. Few music teachers considered context relevant context musical learning based on appreciation musical cultural. This qualitative research present the anthropological perspective de Merriam about music as culture; this premise have relationship to the coexistence cultural heritage y cultural diversity. The philosophical perspective of Morin present the confluence the fact musical in the organisation and chaos that promotes diversity observed during the music class; explained by the complementarity Perspective of folklore and education of Arguedas argues that in order enter into intimate communication with the child should know his way of being, the community where he lives and how s is the way of being his parents. . On the field of musical education, Willems says that the conception of the music should not prevail over the practice. However, you can make a difference with the premise you learn music, "feeling and doing" which is complemented by an understanding of musical action. Moreover, Cultural music appreciation conventional is emphasised for the instrumentation, the composer of the play and the aspect aesthetic. The role of the music teacher in the classroom about music appreciation is to identify the prior knowledge of the musical experience of their students. The analysis divided topics principals into subtopics these are incorporated to identify the elements relate. Here the premise of music as culture re-articulates with the meaning of diversity and complementarity for provides a way forward to inform and theorise.

The implication for music education is explain theoretical perspectives and re-articulate with cultural diversity for generate new spaces culture in the classroom through strategies related to cultural music appreciation that determines the understanding of the experience. The study concludes with the impact of duality tradition and post-modernity as a cultural factor influencing the daily life of teachers in music education.

Keywords

Music appreciation cultural, theoretical perspectives, music, culture

### **The African Culture and its Presence in Schools, Music and Dance**

*Denise Andrade de Freitas Martins*

The present paper overlooks the possibility of the approach of African music and dance as a strategy of recognition and valuing of the African history and culture in schools, pinpointing the difficulties to the strengthening of the Brazilian identities and to the access to the knowledge of our intercultural origin. The aim is to communicate the



possibility of, through music and dance, approaching the side-remarks of the African culture in schools and the presence of arts, as a strategy to the implementation of the Federal Laws 10.369/2003 and 11.769/2008. Thus, presenting an intervention with the African culture in music and dance in a Brazilian school of basic education, located in the state of Minas Gerais, with children ranging from 9-10 years old. The intervention, carried out in seven meetings approached activities like conversations about Africa, story-telling, instruments building, African music and dance practice, questionnaires and music performance. Of a qualitative nature, this paper used as a data collection tool the field journals with registers from the meetings, later analysed based on the methodological references of Phenomenology, in the scope of Sited Phenomenon. The results indicated the presence of the inseparability of African music and dance and its potential of mobilisation towards the involvement of the children. The activities carried out by the participants were permeated by a collaborative environment – carrying, organising, distributing, putting away and using books, maps, CD players, albums and musical instruments, and, sympathy – teaching one another to build and play musical instruments and allowing the sharing and cession of the instruments. One might consider that such activities are capable of generating bonds of complicity (confidences of the teacher to the researcher regarding the students), affection (greetings, kissing, hugging between the researcher and the students) and enchanting (the know-how and the will to not stop playing, singing or dancing of the students and the satisfaction of the teacher) may establish themselves as potentially humanising practices. Being with children in social practices which involve African music and dance in the school might be a way of significantly enjoying the forming potential of art and favouring the knowledge and recognition of culture and history of the African people, consequently of our inter-cultural formation, whose attributions we should equally voice.

Key words: Social practices and educational processes; African culture; music and dance; school.

### **Dance and Music Learning in School Education: Narratives of Children about Bodily Experience**

*Fernanda Anders, Leda de Albuquerque Maffioletti*

This work is a dissertation project in progress that seeks to understand the meaning that students attach to dance music classes from their narratives about the bodily experiences that prepare learning a musical instrument. Participate in this research students of the fifth year of elementary school in a private school in a big city Porto Alegre/RS, which regularly offers Music Education from the second to fifth year. Students participating in the research, during the four years they attended the musical education classes participated in a transformation methodology, where classes began providing music activities involving body movement and greater mobility within the classroom. Chairs and tables have been pushed to the side and the center of the room was free for the dances. Experiments carried out consist of circular dances or dances in pairs and hand in rhythm games, most of them coming from the folklore of different countries. In continuation of these activities, the songs initially experienced by the body are added to the repertoire that is studied with flute and students are encouraged to create musical arrangements collectively for the performance. It was noticed then a greater interest and engagement of students through these activities that led to the development of this research. In the literature that deals with the body and learning, the authors have added Strazzacappa (2001), Storolli (2011), Maffioletti (2012) and Pederiva to reflect on the contributions of body movement to musical learning. The theoretical basis of the research is based on the autobiographical method, adopting mainly Jean Clandinin and Michael Connelly (2008) as a methodological orientation and Dorneles and Bujes (2012) considering the specificities of the research with children. Three interviews were narratives captured in group sessions and one held immediately after the bodily experience and two immediately after the execution of the recorder. The importance of this research is to listen to what children have to say about their experiences with the music school and the role of bodily experience as an instance of learning music.

Keywords: music school. Narrative Research. Dance and recorder. Body and learning. Research with children.

### **The Musical Diversity in the Classroom: What, How and Why Children and Youngsters are Listening?**

*Ana Lucia Gaborim Moreira*

This survey realised with children and youngsters in elementary schools shows that the ways of listening and appreciating music nowadays are changing. We can affirm that these ways are essentially related to the technology and the repertoire is essentially influenced by the media. The researchers interviewed students in private and public schools where the students have music classes. They used a prepared questionnaire with four simple questions to learn about their musical preferences based on: what they know – we mean, what they usually sing and play; what they listen to more; what they want to listen to (if they choose it or not) and what they like to listen to. We also investigate how they learn this repertoire – in what places, in what context – and how they reproduce and share it with their friends. We based our discussions in theoretical works about music and media (Subtil, 2006; Valente, 2004), about critical listening (Shafer, 2000) and about conceptions in music education (Swanwick, 2003). With this

survey, we hope to help other music teachers to understand better what is the contemporary musical context where we work and what are the children and youngsters' feelings and ideas about music.

### **The Relational Turn in Aesthetics – a New and Radical Rationale for Music Education?**

*Kari Holdhus, Magne Espeland*

Artistic practices in western societies seem to be in a process of changing their views on audiences, - in particular young people. In the field of aesthetics, a paradigm shift from a work-based rationale to a more relational approach to art and arts education seems to be emerging (e.g., Bourriaud, 1998). This coincides with relational trends in psychology (e.g., Gergen, 2009). These practices reflect and mirrors an incredible culture of sharing which increasingly seems to be a global phenomenon. How do, or should, music educators respond to this challenge?

Based on recent research and discussions (Holdhus & Espeland, 2013) we will reflect upon the significance of relational trends in aesthetics and psychology for music education. If relations to art are considered to be part of and even central in as well as for artworks, what are the implications for music teachers and musicians involved in music education?

We approach this topic through our general research experience (Espeland, 1987, 2007, and 2011) and the specific research experience of a doctoral work on school concerts in Norwegian schools (Holdhus, 2013). Our theoretic input are various aspects of relational aesthetics, but also theories of Bildung (Klafki, 2011) and relational pedagogy (Biesta, 2004).

The relational turn triggers a need for musicians and teachers to take on roles as initiators of communication, becoming connecting transmitters of energy to pieces of art that evolves through co-action with the involved. As we see it, the artistic and the educational fields have never been closer to a common and shared philosophy about the educational value of the arts as a foundation for sustainable and democratic societies. What remains, however, is to see to what extent art institutions as well as schools are willing or ready to adopt the change from a work-based focus towards the relational in their respective and shared practices.

What we propose then, is to actively embrace, but also to adapt, the relational turn, but not uncritically and not in a way that might reduce the meaning and importance of great art, nor the quality of educational learning and Bildung. We think art and aesthetics as well as education has something to offer in the construction of a new relational arts based pedagogy.

### **A Cross-generational Examination of Musical Agency and Engagement in Non-traditional Music Education Programming**

*Jennifer Hutchison*

This research was designed to investigate the relationship between musical agency and musical engagement in multiple generations in three different alternative music programs: secondary school students in a pilot informal learning program, undergraduate music education students in an improvising and composing class, and seniors partnered with secondary school students in an intergenerational choral program. A multiple case study methodology was designed and each case study included two research phases completed between September 2011 and June 2013. The researcher attended the learning sessions, which were facilitated by program leaders, and documented observable behavioural and attitudinal indicants of musical agency and engagement through field notes, audio and visual recordings, informal discussions, and the collection of reflective artifacts. At the conclusion of each study, flexible interviews were conducted with participants, program leaders, and program administrators. The benefits of participation in music activities have been well documented (Colwell & Davidson, 1996; Gadberry 2010; Pitts, 2005; Reimer, 2009, 2003) and strong advocacy organizations have developed for music education in many countries. As such, increased participation in music activities is posited to benefit society at large. Optimal levels of engagement in music-making activities, resulting in rewarding musical experiences, are key to increased participation, regardless of age or life-stage (Boswell, 1992; Freund, 2003; Hoffman, 1981; Hoffman, 2003; Lamont 2011; Myers; 1995; Nazareth, 1998; Rickard & McFerran, 2012; Thibeault, 2013). Therefore research that promotes understanding of how to identify and facilitate optimal engagement of music learners is crucial to extending the benefits of music programs across society. Karlsen (2011) observed that outcome-based learning in music neglects consideration of students' musical agency, undermining the meaningful process and value attributed to students' conditions of experiential learning. This research therefore, focused on the experiential perspectives of participants in relation to music programs that acted as vehicles for transformational learning (O'Neill, 2012) and heightened levels of agency and engagement.

In combination with Deci and Ryan's (1985) Self-Determination Theory (SDT), the research identifies affordances specific to the development of musical agency and engagement in educational contexts. While SDT highlights the psychological commonalities of autonomy, relatedness, and competence required to facilitate optimal learning

environments across all programs, each cohort in this investigation reveals specific agentic factors categorized as affective response, relevance, relatedness, recognition, realization, recollection, rejuvenation, and reconnection that facilitate rewarding music learning experiences. The research indicates that the facilitation of musical agency (Karlsen, 2011) is a key element of musical engagement.

### **The Relationships between Attitude and Preference on World Music of College Student**

*Tian Tang*

Descriptive and experimental research in music education has drawn distinctions between attitude, opinion, and preference. Attitude, the broadest concept of the three, cannot be measured directly; rather, attitudes are inferred from opinions, behavioral intentions, and preferences. It is conceivable that many studies have emerged fields of psychology and sociology to theoretical examinations of attitudes toward music, but the emphasis has been upon the western music. This study examined the relationship between attitude and preference of music and non-music major college students on world music. Two hundred students were selected randomly and tested individually on both attitude and preference. Subjects were college students, 157 music major and 182 non-music major in central China. All subjects were tested individually for both world music attitude and preference tasks. The order of task testing was counterbalanced to prevent possible test-order bias. Scores on the attitude of world music test served as the basis for seven music-style within each major. Music excerpts from 7 countries were used as examples of different world music. Participants listened to 12 musical excerpts and completed the WMFPT questionnaire. Analysis of world music attitude indicated a non-significant difference between the major groups, and subjects expressed favorable attitudes toward China, Euro-American and Korea. Pearson correlations between the two groups were generally high on attitude and preference. This study could have implications for collegiate course offerings and teaching strategies for the same.

### **Musical Education in the Family: The Invisible Logics**

*Celson Gomes*

This study is about a families musical learning from the city of Santarém in the state of Pará in northern of Brazil, whose members developed, and are still developing, musical activities. The research aims at analysing the dynamics of production/reproduction and the processes of transmission/musical learning experienced by this family over four generations, including a period of about a century. Taking into consideration sociological assumptions, the study considers that the training and musical learning, are overlapping pattern into a context of multiple interactions and learning. The data analysis seeks to understand educational issues underlying these interactions and learning, such as parents' educational project, expectations and opportunities for learning and musical training, as well as their relations with the cultural dynamics of social changes experienced by this family throughout its existence. From the references of Bourdieu, Gayet, Lahire, Setton and Singly, and using the methodology of the Oral History, it is possible to certify that the practices and the musical learning as well as educational project are related to their own family histories, values, heritages, and special features are also present in the family's musical production: composing, arranging, recording, cataloging and writing about music and about music. This production is also related to the life in broader society, pointing to the importance of musical practice in social and familiar socialisation. This dynamic of familiar musical learning, also comes monitoring and adapting to the sociocultural changes.

Based on the memories of those interviewed, it was possible to identify ways of musical transmission/learning related to the practice of a "family music tradition," configuring the existence of "musical education in the family". There were moments of teaching/learning in the family described as natural, such as classes and moments in which "there was no awareness of the learning process", showing, through their reports, the existence of a "diffuse" learning method.

This "diffuse" or "silent" method was revealed in the games from their old childhood memories, or in leisure times lived in their youth in which the learning occurred "subconsciously". Sometimes the musical learning happened "by looking at" the father's hand, when the son stayed by the father's side "for years and years" watching him produce music. According to those interviewed, the learning process happened in a "natural" manner. The work sought, therefore, to uncover what was behind this "natural process" concerning the musical learning of the members of the family researched.

### **Musical Experiences Reconstructed in/by Elderly Women's Remembrance: A Study Based on the Oral History**

*Jaqueline Marques*

This research communication presents a clipping of a research that focused elderly women's musical experiences. The main goal of the study was to comprehend musical experiences that are in the elderly women's remembrances. To analyze this theme, it was necessary: to comprehend the experiences that the elderly participants of the research

had with music during their lives; evoke spaces in which these musical experiences happen/ed; reconstruct the types of these musical experiences; interpret the means in which these experiences were lived; describe and discuss the forms and contents of these experiences. To conduct this research, there was a literature review on available papers and that have thematic study on aging, old age. Regarding studies on musical education and aging, I mention some fronts of study, like: choral singing in old age and music teaching procedures for elderly. Also, about Teaching music in old age and learning music in this stage of life and studies related to musical Education and memory. Considered as qualitative research, it has the Oral History as methodological choice and uses the interview as data collection procedure. Ten women who are part of the Coral do XXXX took part in this research. The theoretical reference was based on the discussion about musical experience, like social experience, and the issue about the memory and remembrance related to old people's memory, which, in this case, are women. Due to the choice of the clipping for the presentation in communication format, I will present the results of one of the chapters of the analysis: elderly women's musical experiences in this stage of life. This study may contribute to the musical education field, in the preparation of pedagogical-musical proposals that involve this public, to the organization and planning of public policies related to aging, to the comprehension of how music and its teaching/learning may be present in this process, making another perception of old age possible.

### **The Elderly Relationship with Musical Learning**

*Carolina Giordano Bergmann*

This research was held in Campinas (Brazil), with elderly who attended music classes in CEMULC's course. The research aim was to understand the symbolic representations and perceptions about music and making music, to know the tastes and preferences, reaping reviews of seniors who participated in lessons and to understand their relationship with music. The research adopted the methodology of case study with the direct non-participant observation and semi-structured interviews. The theoretical background used was: Ecléa Bosi, for issues relating to memory and on *Tratado de Geriatria e Gerontologia*, compendium of papers addressing issues related to aging. In the field of music education, we sought support in John Paynter and Murray Schafer, musical educators who worked with the proposal of music education based on creativity, making music and listening. Data analysis has highlighted some aspects as different difficulties in learning music process and the fact that the elderly have the capacity to learn new things.

### **Constructivist Learning and Teaching Perspectives within Tertiary Music Education in South Africa**

*Debra Joubert, Sonja Cruywagen*

Research shows that university lecturers do not provide students with an understanding of constructivist concepts and opportunities to bring student-centred perspectives to their own learning. It is our view that the reconceptualization of teaching within tertiary education is therefore essential to enable the successful implementation of a constructivist approach in the classroom.

**Aim of the research**

We regard constructivism as an essential part of learning research theories and the aim of this paper is to share the personal understanding and perceptions of these theories amongst tertiary students. These students questioned their perspectives as they move towards student-centred learning approaches.

**Method of the work**

Third year Music Education Students at the University of Pretoria, South Africa, enrolled in BMus and BA (Mus), participated in this study. Data sources included structured interviews, workshops and group discussion to evaluate the level of acquired knowledge and perceptions of tertiary students on the concept of constructivist theories. Class assignments were given to the students to define their perceptions regarding the implementation of these theories in the classroom. Observations were made to determine the practical feasibility of their understanding by including student-centred games and activities.

**Results and summary of the main ideas**

Data analysis of interviews and workshops revealed that tertiary students have a theoretical understanding of constructivist learning theories, but the observations during practical lessons revealed a gap between their acquired conceptual knowledge and opportunities to apply them successfully in the classroom.

**Conclusions and implications for music education**

We feel that it is of great importance that music educators evaluate and revise university learning programmes to facilitate a constructivist learning environment within tertiary education. It is crucial that various adjustments and challenges need to be taken into account in order to empower music students to introduce a student-centred approach in the classroom. The outcomes of successful implementation in the classroom can only be applied when tertiary students are faced with their own teaching and learning perspectives. A South African classroom environment is ideal for constructivist building theories because of the unique cultural diversities amongst learners.

## **“Blending with Purpose” (Picciano): A Multimodal Model to Enhance Tertiary Music Education in South Africa**

*Sonja Cruywagen*

The extensive worldwide variety of communication and information technologies currently available has enriched teaching and learning experiences over the past few years. Innovations and challenges in music education curricula have forced teachers to rethink the content, provision of tuition and assessment. It is of paramount importance to utilise multiple approaches including face-to-face methods and online technologies that address the learning needs of tertiary students.

Focus of the work

The purpose of this paper is to explain the significant and essential enrichment in teaching and learning in Music Education through multimodal learning. Music Education at the University of Pretoria (UP) in South Africa, is an elective or fundamental module for full-time undergraduate students enrolled in BMus or BA (Mus) courses.

Approach of the work

South Africa is one of the most diverse countries in the world. This diversity is also represented in the different personality types and learning styles of the Music Education students at UP to which the blended pedagogical objectives and activities greatly appeal. To enrich the teaching and learning experience in Music Education, the need for the incorporation of digital technologies led to the evaluation of the Blending with Purpose Multimodal Model of Picciano (2009) and the implementation of an adapted multimodal model for Music Education at UP.

Results/summary of the main ideas

In order to focus more time on education and to use contact time in class effectively for creative and collaboration sessions, multimedia lectures are delivered online. To measure the efficiency of these lectures, online exercises integrated immediate practice, feedback and support. Through online discussion boards the students respond to questions and provide their own perspectives, while evaluating and responding to the opinion of others. My research shows that the benefits of the ‘flipped classroom’ approach encourage students to explain the newly acquired knowledge through their own experiences. The application of their newly acquired knowledge, are focused on cognitive skills. In the face-to-face sessions students are active in the learning process and engage in problem-solving activities which give them a reason to want to learn.

Conclusions and implications for music education

The pedagogical approaches and technology that are included in the adaption of the multimodal model are driven by the programmatic goals and objectives of Music Education. In using multiple approaches, students experience learning in ways that encourage increased competence, success and the convenience of engaging in course material anytime, any day, and anywhere.

## **A Study on Credit System Reforms Carried in High Music Institutions in China**

*Yue Yan*

Credit system acts as a teaching system in institution of higher education. In the early 20th century higher professional music institutions in China conducted credit system and in mid-20th century it drew academic year system from the former Soviet Union. In the 80's of 20th century, in order to meet the diverse needs of community's cultural talents, each institutions conducted reform on teaching management system and embarked on the road of credit conversion. Professional music education has its special nature that is different from normal higher education; the credit system has its own advantages and specific requirements. Credit system reform in higher professional music education must strive to make the two aspects' advantages and characteristics reach ideal state.

This paper focuses on credit system management mode and characteristics in higher music education in China. To combine with the particularity of professional music education, it makes analysis on the necessity and feasibility for Chinese senior music institutions to carry out credit reform; on how to overcome barriers of the credit reform of senior professional institutions, it puts forward views and thinking on credit system. Base on analysis on national conditions, generates perfect credit system for professional music education to help train more outstanding musicians.

## **A Study from the Motivation Perspective on the Musical Learning of Participants in a Carnival Block through O Passo**

*Lizzie Lessa, Rosane Cardoso De Araujo*

This text brings evidence to research about the musical learning and motivation of the participants in the percussion section of the carnival block Sargento Pimenta (Rio de Janeiro/Brasil). The goal is to investigate this learning process through the O Passo (The Step) method from the motivation perspective. Sargento Pimenta is a carnival block that emerged in 2010 with the idea of mixing The Beatles' music and Brazilian percussive rhythms using O Passo, a

method by Lucas Ciavatta, as a tool for musical teaching and learning. About 150 people currently belong to the group composed of two sections: the band (electric guitar, electric bass, cavaquinho, brass instruments and vocals) and the percussion section (surdo drums, tambourines, snares, repiques, tamborins and agogôs), combining carnival tradition and thematic innovation. O Passo suggests a way of structuring the musical practice through a specific gait, where the student moves the body axis working the balance and having the notion of regularity — essential to beat learning. The Flow Theory by Csikszentmihalyi and the studies on motivation and learning from Bzuneck and Boruchovich are used as the main theoretical framework in this research. A case study is used as the methodology, conducted by interviews with the block's leaders, field observation and a questionnaire to the members of the percussion section. The motivational elements analysed through O Passo are organised in the following categories: a) initial motivation (participant's interest to search musical learning in the block, when they started and why); b) current motivation (reasons to continue in the group); c) performance assessment (how the participant evaluates its own performance); O Passo activities (how the participant feels during the activities and in relation to the context and to the group); e) concentration and engagement in the activities (distortion of temporal experience); f) repertoire influence (appreciation of the performed repertoire and musical preferences). This study intends to contribute to the researches on motivation in the Brazilian musical and educational contexts and to foster the discussion about O Passo, a relatively new active method, not academically researched yet.

Keywords: musical education, O Passo, motivation, Flow Theory.

### **An Approach to the Educational Experiences of the School of Initiation to Music and Dance Ollin Yoliztli**

*Palacios Lourdes*

#### **1. Theoretical/Pedagogical foundation**

The present work encompasses an experience in musical education that takes place in the School for Music and Dance Initiation Ollin Yoliztli (EIMDOY), which originated from the idea of incorporating the common expertise to Mexican traditional music and dance, together with the knowledge of classical music and dance, common to academic circles. The study is made from a cultural perspective that conceives music making as a complete social phenomenon, and relies in the same manner in theories that are focused in the inquiry regarding the peculiarities of a knowledge based on oral and written means, so that the repercussions of these processes in the human conscience structure are better understood.

#### **2. Objective**

The research proposes the identification of the elements that distinguish the education model generated in the EIMDOY, and to understand and describe the educational experience processes -- through both oral as well as written procedures -- that subjects display and develop.

#### **3. Methodology**

The study is made from an ethnographic methodology perspective, an interpretative focus that considers the understanding of the social environment that makes the specific learning situation possible. The observation of cultural and educational practices from everyday interactions, as well as thorough interviews, to better understand the meaning of their actions, the subjective significance and the relations between them.

#### **4. Results**

From the perspective of the protagonists, the integral studies of the types and procedures of classical music and traditional Mexican music, has had very positive repercussions in child development, allowing for a more complete musical education, expanding and strengthening their capacities and widening their horizons; and in this way favoring the development of a holistic and integral musical thought and a more organic acquirement of musical language.

#### **5. Conclusions**

The EIMDOY has generated a model for interdisciplinary and inclusive music education, with its own identity and features, that sustains the heritage of oral and written cultures and that contributes knowledge not just in the sphere of professional music education, but that it also possesses significant qualities that can be considered for giving solutions to the needs of music education in the sphere of basic education.

### **Re-imagining Schools as Music Festivals**

*Kristina Kelman*

There is widespread agreement that entrepreneurial skills are crucial for young people today (Down, 2006), yet there are few studies of high school students engaging in entrepreneurship education that might prepare them for music industry careers. This design-based study (Barab & Squire, 2004) has been developed in response to these challenges. It explores a group of high school students (15 – 17 years) who alongside their teacher, have co-designed, developed and implemented a youth music festival in the inner city of Brisbane, Australia, as an extra-curricular

activity, occurring annually since 2010. The project was designed to give students a real business situation for learning about entrepreneurship in the music industry.

The study is informed by the concepts of network learning (Siemens, 2006) and social capital (Coleman, 2000; Putnam, 2000) and examines the process of learning with and through others, in particular, peers. It responds to critiques of traditional music education models (Green, 2006) and calls for new approaches to teaching and learning for the knowledge economy (Leadbeater, 2000) where both teachers and students are seen as prod-users (Brun, 2008).

Students organised themselves through online social network sites. Online meetings in Facebook were captured over a two year period to extract evidence of both explicit and implicit learning in their process. Interviews and focus with students mid-way to provided a richer sense of the learning taking place in the online conversations.

This high-stakes environment increased their sense of presence and participation and made it possible for these young people to distribute expertise and learn from each other in a reciprocal and more democratic way.

The ongoing success of this annual music festival can be attributed to the entrepreneurial attributes students developed, enabling them to test their ideas and solve highly complex problems. The outcome has enabled the prod-users to reflect on the challenges around the emerging exclusivity, particularly in regard to the groups' reluctance to welcome and induct new, younger members, as well as the challenges for the festival's sustainability. The festival was an extension to the curriculum and as such placed heavy demands on the students.

The experience of self-directed and network learning, and recognition of a music education that gives students a real business situation constitutes a rich resource to build into future contexts.

### **The Insertion of Music in the School Context: A Case Study in a Private School in Porto Alegre/RS**

*Carla Lopardo*

This work is a doctoral result of researching in progress, looking up to observe, analyze and discuss the ways that a private school in Brazil travels to implement the Law 11.769/08, which makes compulsory the teaching of music in schools, in all levels of education. Two aspects were constituted as guides in the process of observation and analysis of the music inclusion in this school, they are:

- innovation school: they think the schools that innovate and vision of the school as a learning organisation from new challenges.
- the school routine: the vision of the educational community on the new institutional reality.

The method is the case study and data collection techniques to semi structured interviews, participant observation, field diaries and focus groups. In this research, interviews were lead to the directive team of the school, with teachers, staff and families who have experienced the first moments of the insertion process of music in the school environment. On the other hand, the community understood as "neighbourhood" was represented in the work developed through interviews with shopkeepers, bar owners, kindergartens and shops near school. With students were held focus group discussions, offering more data for the purpose of research. The objectives of this research are to understand the processes and lines of action related to the inclusion of music in the school and consider the effects of inclusion in the school context. From the first research findings observed an element related to innovation school: a willingness to change, the involvement of each school dimensions, crossing through situations of adaptation, adjustment, reflection and evaluation impacts produced from the presence of music in the school.

The study of reality, through the kaleidoscope twisted by the different dimensions, offers an all-encompassing view supported by the fact that every innovation process derives in response to a necessity. Therefore, innovation implies search, two processes inseparable and indispensable for the innovative development project that triggers parallel growth processes from research and professional practice. The study's purpose was to install the music teaching and build its space into school by reassuring the participation of all.

Keywords: music education in schools, innovation, case study.

## **COMMUNITY MUSIC ACTIVITY COMMISSION [CMA]**

### **Dissonance to Consonance: Sectarian Conflict Resolution Through Music in Northern Ireland**

*Stephanie Grenning*

The purpose of the study is to investigate the model of a music group as a tool for sectarian conflict resolution and peacemaking in Northern Ireland. Comprehensive, effective and sustainable peacemaking must involve the implementation of governmental or institutional peace processes by citizens on a grassroots and community level. These citizen-based peace-building processes are targeted at both individuals and small groups who may not participate in governmental or institutional peace processes and who can be isolated, disengaged or opposed to

the peace process. Community-based music groups purposefully created and structured as tools for transformative peacemaking can be personally, communally and culturally relevant and meaningful spaces through which these people can be involved in peacemaking processes. Such involvement can create pocket transformative peacemaking communities, which in turn affect the peace of entire neighbourhoods, towns and cities.

This project investigated the use of music groups as a means of conflict resolution between school-aged children through two case studies of organisations executing these programs in schools and youth centres in Northern Ireland. In-depth interviews were conducted with the directors of these programs. Findings suggest that a music group can be an effective medium for the creation of shared space between geographically, commercially, socially, politically, religiously and educationally disparate groups; facilitating the creation of healthy and informed interpersonal relationships. Specific pedagogical methods used by both directors sought to displace hierarchical divisions of musical skill level through inclusive strategies that enabled full participation from all members regardless of musical backgrounds. Cultural education and confidence building through musical skill acquisition were seen as key components for program participants in their ability to have informed and meaningful relations with children across sectarian divides. Public concerts in turn created opportunities for relationship-building between the parents and teachers of the participants in a non-confrontational forum, thereby allowing the creation of new shared spaces across people of a broader age range.

This study adds to the growing literature regarding the operational interface between pedagogy, performance practice and conflict resolution. A greater collection of field texts surrounding music peace-building programs allows for shared practice knowledge-building for the directors and teachers of these programs. Additionally, growing literature in this field can provide a broader bank from which advocates can cite the efficacy of such programs.

### **The Rite of Spring in a Women's Prison: The Search for an Enduring Power for Changing Lives**

*Graça Mota*

#### Context and theoretical background

Following a research protocol signed between the educational service of a concert hall and the Research Centre from my institution, I participated in a project that took place in a women's prison between January and May 2013, leading to a major presentation in the context of the 100 years celebration of Stravinsky's Rite of Spring. The whole process involved a Recreational Music Program (RMP) for young musicians, under the leadership of two project leaders from the UK.

As a qualitative study, this research takes a feminist research perspective giving voice to the 26 women that participated in the workshops, while also addressing literature on women's criminology studies, in general, and on music programs in prisons in particular. It also borrows the theoretical background from music psychology and sociology of music as to unravel the nature of the impact of such interventions on this particular community.

#### Aim of the study

This study aims at the discussion and interpretation of the impact of this intervention on a group of 26 women offenders that participated in the workshops, in the search for an enduring power capable of changing their lives.

#### Methods of inquiry

Participant and ethnographic observations, including the production of systematic field notes were used, and subsequently focus group interviews were conducted by the author with the 26 women that participated in the music workshop, as well as the two project leaders and three musicians from the RMP.

#### Key findings

Beyond the emergence of immediate significant epiphanic experiences, and notions of being acknowledged and respected, the data suggests that such programs may contribute to a different cultural life, as well as to the construction of resiliency pathways, a research domain that remains largely unexplored. It also indicates the emergence of a musical consciousness that goes beyond music itself, and maybe explored in the context of other art forms.

#### Key implications for policy and practice

So far, this research revealed that such interventions should be systematically addressed in order to understand how greatly they contribute to increase self-worth, and open doors for future opportunities. This includes a rigorous follow-up of the extent to which they might also foster post-incarceration self-sufficiency in the search for a possible enduring involvement with music.

### **The Power of Music in the Quilombola Communities and in the Contemporary Struggle for the Rights of Afro Brazilians**

*Luciana Prass*



This research presents an ethnomusicological restudy of the performative traditions in the quilombola communities of the state of Rio Grande do Sul. Quilombola communities are groups of former slaves that in the end of the 19th Century, after the Slave Abolition in Brazil, until the contemporaneity have lived together, preserving specific ways to think and express their identities. I have made an attempt to raise the issue of the role of music in the contemporary identity process of these groups in their struggle for the acknowledgement of their rights. This process was based on the multi-sited ethnography realised between 2006 and 2009 in the remaining communities of Casca, Rincão dos Negros and Morro Alto. After sharing the memories and knowledge about Maçambiques, Quicumbis, and Ensaios de Promessa, with chiefs, masters, dancers and musicians from different generations, I could find evidence of a chain of Congadas existing in our state since the 19th century and, in many places, they have survived up to the present days. Maçambiques, Quicumbis and Ensaios de Promessa are part of the literature about the musicality of the afro-descending native of Rio Grande do Sul, south of Brazil, since the 19th Century. Comprehended in a general form, as accents of Congadas like others that exist in other parts of Brazil performed by groups of Africans and afro-descending, banto speakers, they are treated of Afro-Catholic rituals, nearly always dedicated of devotion to Our Lady of the Rosary, including the coronation of the King of Congo and of the Queen Nzinga, figure that does reference to the Nzinga Mbandi, the Queen of Matamba and Angola, that in the 16th Century resisted to the Portuguese domination. This kind of thing clearly shows that these groups, quilombola communities, have different and specific ways of preserving and transmitting, from one generation to another, their knowledge and values. I used the expression ethnopedagogy to identify this form of teaching and learning music based on my own experience in the context of Afro-Brazilian people. The ethnopedagogy, in this proposal, would be like a catalyst of collective experiences of learning through the socialisation in the culture, where the orality occupies a fundamental role. Throughout this process, I was able to identify the connection of the performative practices and their ways of transmitting music knowledge in these quilombola communities in relation to the land, the territory, as well as their contemporary fights for their own rights.

### **Music and Subjectivity: Constructing Respectable Subjectivities Through a Community Music Practice**

*Sylvia Bruinders*

South Africa is a fairly culturally diverse country, known to have 11 official languages. In culturally diverse countries there are always a few cultures that remain marginalized and even within these marginal cultures there are expressive practices that can remain under the radar. The Christmas bands movement is one such cultural practice. They are voluntary organizations consisting of amateur wind bands that can span at least three generations of family members. As a community music practice the Christmas bands members are keenly aware of its cultural significance to the festive season (December—January) in Cape Town and the greater Western Cape in South Africa. Despite its existence for more than a century, this practice has not been properly documented until recently and is largely unknown even in the Western Cape as it is often conflated with the minstrel troupes that participate in the more popular Cape Town Minstrel Carnival, which happens during the same period and within the same community. The activities of the Christmas bands, in particular their general meetings, are spaces of cultural transmission, where children and young people learn what it means to be a member of the organization and a member of the larger society. This paper will focus on how members of the Christmas bands constitute themselves, both as individuals and organizations, as respectable and disciplined subjectivities through military-style marches and performances of Christian hymns, carols and light classical music. In this paper I will also discuss aspects of their activities related to social upliftment, cultural transmission and community performance.

### **Music in Community: Educational Processes to Social and Cultural Transformation**

*Murilo Arruda, Maria-Carolina Leme Joly, Ilza Zenker Leme Joly*

This work was motivated by previous experiences related to collective music in at-risk communities, such as building a drum line in a public school in São Carlos, São Paulo, Brazil; Interning in a public school in Los Angeles, California, USA; In the same city, volunteering in a "El Sistema" based youth orchestra center; and participating in a one day routine of rehearsal and informal chats with participants of a brass orchestra named Orquestra de Metais Lyra Tatuí created by private initiative in Tatuí, São Paulo, Brazil. All those experiences led me to perceive music as a powerful tool to conscientisation that is the action to become aware for an active participation in the course of History and this is the first step to the transformation of social patterns. I assume that actual society deserves attention regards to social, political, economical, environmental and human transformation. Taking Lyra Tatuí as the ambient of study, this paper aims to describe and comprehend the educative processes inherent to the musical practice in group that support the human formation of their participants; Investigate how the educative processes can help to create a consciousness of the people involved in the program to act in the transformation of the world; and investigate which educative processes collaborates to overcoming the social and cultural exclusion of the participant youth and children. For this I will attend rehearsals, concerts and informal moments of the participants of Lyra Tatuí and

elaborate a field diary; make audio and video recordings; take photos and interview people related to the group, in order to put in evidence aspects as conscientization, respect, solidarity, self-knowledge, self-esteem and discipline to emphasise the potentials of high quality music in at-risk community for transformation through a qualitative analysis. It is expected that the experiences and discussions displayed in this paper can be used to justify and encourage the implementation of programs of teaching and learning high quality music in community, with in order to promote overcoming the situation of social and cultural exclusion through conscientization, respect and self-esteem.

### **Music Education as a Means of Social Visibility of Adolescents in Conflict with the Law**

*José Fortunato Fernandes*

This paper discusses the theory of social invisibility, which is an aspect of sociology that several authors discuss about how this phenomenon had its beginning in the twentieth century. The term social invisibility became a concept applied to people who become socially invisible, usually affected by prejudice. This work is a cut out of a wider research – which addresses the social, psychological and musical aspects of adolescents in conflict with the law in internal correctional institutions – aims to verify the possibility that these adolescents gain social visibility through musical performance, and this is a product of music education. For this work, the methodology used was the literature research in the following areas of knowledge: music, with approach in vocal technique and repertoire selection; pedagogy, with emphasis on planning and methodology – thus forming what we call knowledge area in music education; psychology, making it important for the research to know the concepts of stereotyping, stigma and more specifically self-concept; and sociology, addressing social aspects of adolescents in conflict with the law and more specifically on social invisibility. Also used were my memories of the time when I worked as a music educator in a state correctional institution – Fundação Estadual do Bem-Estar do Menor (Febem). To complement these memories, there was a field research within a correctional institution – Fundação Centro de Atendimento Socioeducativo ao Adolescente (Casa) – characterised as a case study through action research. The survey results showed that music education contributed to the expansion of knowledge in the specific area of music, improved musical performance through the acquisition of vocal technique and expressive elements, teenagers became visible to the community simply by providing them with the opportunity to show their musical skills in choral performances. We conclude that music education can and should be used as a means of social visibility to adolescents in conflict with the law and which are internal in correctional institutions in an attempt to raise their self-concept, helping them build a positive perception of yourself and other people, and thus make real the possibility of reintegrating them into society and minimise the level of violence.

### **I Once was Lost But Now Am Found: A Portrait of a Prison Community Music Program**

*Andre De Quadros*

For two years, with a repertoire of vernacular songs and a mission to utilize the power of music to build community, the presenter worked with his colleagues to develop a highly interactive music curriculum in two Massachusetts prisons. In this session, the presenter will unveil the complexity of this program, using portraiture research methodology to advocate for the importance of music in prisons, and will share his findings on the nature of innovative choral pedagogy for personal and social transformation.

American scholars, community organizers, and politicians have long struggled to explain how a nation that calls itself “the land of the free” could also be home of the world’s highest incarceration rate. In starting this prison music program, the presenter examined the work of pedagogical trailblazers, and then to the resources available at a local university as a host institution. This host institution has been offering undergraduate courses at two Massachusetts state prisons for more than forty years. Since the program’s inception in 1972, more than 200 people have earned their undergraduate degrees while in prison. Though the program is not explicitly engaged in attempting to reduce recidivism rates, studies have documented the correlation between education and lower rates of recidivism.

The presenter’s decision to offer a music course through a university program represents a departure from the prison choral programs previously described. The course’s goals are several: to make art with heart; to find personal meaning through participatory music; to engage in music as a non-violent, democratic, anti-authoritarian practice; and to draw inspiration from making music with one another. As part of the process, students develop strong communal interaction, new ways of expressing themselves and their unique voices, and personal meaning and identity.

For two years, the presenter has been collecting songs, poetry, artwork, participant responses, journal entries, and external evaluations as part of an extensive data collection. These data will be presented sensitively and with the permission of participants and in keeping with research guidelines for dealing with marginalized populations. The use of portraiture in this presentation serves to validate work that is not quantitative based and is oriented to the inductive rather than deductive.

Using the data, the presenter will describe the joys and challenges of making music with one of society's most marginalized populations, sharing evidence on the responses to this program from the individuals living – and singing – in community in these two prisons for men and women.

### **Juvenile Musical Learning and Practices at the Student Music Festival in Guarulhos**

*Vania Fialho*

This paper presents the results of a doctoral research in music which covers the musical learning and practices of young students who joined in the Student Music Festival in Guarulhos, São Paulo, Brazil. This Festival was organized by the Municipal Department of Culture in partnership with institutions of basic and higher education, and, focused on music production of students. The research aimed at investigating how the Festival approached, promoted and mobilized musical and social practices of student musicians. Which categorized the festival as competitive, having two playoffs and a final.

The Festival is analyzed and understood as a cultural institution, as an instance that can gather and reshape cultural practices in the field of music (Souza, 2009; Karlsen, 2007; Karlsen, 2011). From the political aspect, the festival is seen as a cultural policy, aiming to meet the cultural needs of a part of the population (Calabre, 2009). The research is guided by the qualitative approach and has a case study as the investigative method. The musicians who participated in the Festival come from several places and backgrounds. They show youth diversity in several aspects: the purchasing power, family structure, religion, and, music formation. The participants' musical learning occurred in many different ways: at church, music schools or conservatory; and technologies (internet, television, magazines), and sharing experience with friends, or even "self-taught" as some stated. The Festival generated in the students and schools a movement towards music, giving visibility to the music their students already produced and promoting new musical productions. For the musical performances the Festival were a space of learning as well: from the preparation of instruments, adjusting them and adding new sets of strings to the use of the metronome. In this experiment the groups reported that they learned even the basic aspects for a musical performance, as the rhythmic precision and tuning of instruments and voices, to the structure of a song, what it needs to have, the size of an introduction, and what modulation is and how to use that in the songs. The results show that the Festival can be an element that enables a mobilizing plot of actions for music at school and in the participants' lives. It covers and promotes young students' musical and social practices.

### **Musical Theatre in the Periphery: A Pedagogical Practice**

*Letícia Lopes, Leila Dias*

This report addresses a pedagogical and musical experience, prerequisite for an internship in teaching, held at the Municipal School Irmã Scheilla, founded in 1997 in Baixa Fria, located in one of the most dangerous neighbourhoods in Salvador, with about 150.000 residents.

The school caters to 240 students by the ages 02 to 05 years old. As the institution is directed only to the public from kindergarten, once we have obtained the agreement from the school and support from the music teacher, Mr Lopes, we formed a choir that involved participants between 8 and 15 years from four public schools in the district. At the end, we had the participation of 14 choristers from 08 to 13 years old.

The proposal addressed the interests of young people towards the development of artistic expression, through a choir experience (Abreu, 2003). With their agreement, a musical theater was developed. The script, produced collaboratively as studied by Santa Rosa (2012), also resulted in some reflections on aspects of their daily lives in that community (Dayrell 2005 & Souza, 2008).

For this, we suggest the story of "Little Red Riding Hood" as an inspiration, building each song parodies and developing a roadmap that could portray somehow that reality. As an example, in the music of the protagonist of the story, we treat the appearance of this early young adulthood and taking responsibility for their mothers, who work in order to support the family, exchanging childish planks by the house tasks. Another parody was created for the "Bad Wolf" with the intention of reporting some reality of the boys who live outside of the society without the support of the state and a family structure, being swallowed by the crime (Kleber, 2008).

During seven months of work, including two public performances, one for parents and one for students and teachers, we could see many advances on the emotional expressions of each chorister, evidenced in artistic aspects as gestural, scenic, choreographic well as musical pitch, rhythm and musical dynamics. Also, drew us an attention to the psychosocial aspects such as enthusiasm and increased involvement of everyone who, at first, resisted up to form a simple wheel that has been achieved through the work of interaction, while building respect for otherness (Dias, 2012). Finally, there was also the development of reflective thinking to assess their own artistic performances.

### **The Courage of William Cooper: Inspiring Musical Theatre for Disadvantaged Youth**

*Beth Rankin*

So who is William Cooper and why is it important to know about him? Students who participated in a two week summer holiday inclusive musical theatre program for rural and disadvantaged youth would be able to tell you. The links and learning that participating in arts-based activities are wide reaching and have important implications for cooperative, collaborative and lifelong learning.

Australian Aboriginal, refugee, rural and disadvantaged youth wrote their own musical theatre piece, starting from scratch in ten days, culminating in a full theatre production on the eleventh day. Volunteer teachers and university staff worked with small groups of participants to create a coherent script and group songs which were then workshopped with the large groups so that everyone could learn the choreography and group songs.

The results of this program were full of surprises from the level of cooperation of the young people involved, to the benefits for parents and the wider community.

This paper will explore some of the life changing stories bought about through the shared experience of making music together.

### **Music in the Neighbourhood: Teaching the Recorder and Choir Singing to Children and Teens in Social Vulnerability Situations**

*Renate Weiland, Anete Weichselbaum*

This paper is a report of the “Music in the Neighbourhood” project, which is part of the Extension Program from Universidade Sem Fronteiras, subsidized by the State Secretary of Science, Technology and Higher Education of Paraná (SETI). The project is located in a municipal district in the metropolitan area of Curitiba, which presents high levels of drug use, violence and low HDI (Human Development Index).

The objective is to promote musical, aesthetic, social-cultural and cognitive development of children and teenagers through music lessons: recorder and choir singing. Besides the musical objectives, we aim to develop behaviours and attitudes such as tolerance and emotional stability of participants. Since the project is tied to a university extension program, we seek to integrate scientific knowledge produced in the university with the local social reality. The theoretical material in which this project is based follows the guidelines in the C(L)A(S)P Model, by Swanwick (1979) and in the collective teaching of an instrument (Tourinho, 2007; Arend, 2008). The students actively participate in the construction of their musical knowledge, not only as executers, but as appreciators and composers/improvisers. The methodology consists of collective classes with groups of approximately 12 recorder students per class, and in the choir there are larger groups.

The project aims for excellence in musical teaching, starting with the acquisition of quality material (recorders), the qualification of teachers graduated in music, preparation of classes and specific material for this public and the observance of quality in instrumental execution and individual voices, in which correct technique and performance are considered. The participation of each student is valued, respecting their musical development level, and the more advanced recorder students execute other flute families (alto, tenor and bass) forming ensembles. The practice of group execution also favours the contact of beginner students with these instruments, enriching their musical practice.

### **How Community Choirs Learn If They Do Not Sight-Read: Profiling Community Choirs In Australia**

*Naomi Cooper*

The Australian community choir movement, which boomed out of the a cappella scene that emerged in the 1980s, was formed with a distinct objective to distance itself from the formal choral society model which had existed prior. Little research has been conducted concerning the members of these choirs, their music reading skills and how they learn music. The method adopted for this research was an anonymous questionnaire distributed to choristers of four choirs at one of their weekly rehearsals. The survey focused on questions about how the chorister learns a vocal part, what visual references are preferred (score, notated melody, lyric sheet or none), the chorister’s score reading skills and strategies used by the choral director to help choristers’ learn their part. This paper discusses responses to three questions regarding score reading skills, preferred visual reference and music learning preferences. The study found that each choir consisted of singers across a broad spectrum of score reading skills, from those stating they could not read music to proficient sight-readers. How then do the choristers who do not sight-read learn? In all four choirs, the full music score and notated melody line with words were the preferred visual reference. Choristers who were not strong score readers still liked to use notation because it provided a graphic/visual representation of the distance between notes, showed the melodic contour, allowed singers to match notes to words, provided visual prompts and could be used for practising at home by choristers who read music and play an instrument. Full scores were useful for longer or more complex songs, for singers on parts other than the melody and to see how each of the vocal lines fit together in the texture of the song. Other learning strategies beyond the score included hearing the director sing or play the part; listening to other singers around

them; watching the director conduct the pitch contour in rhythm (as a four-dimensional version of the score – showing pitch and rhythm in real time); using visualisation to create a mental image of a pitch contour; watching the director play parts on the piano to see a visual representation of the pitch contour; listening to recordings of individual parts, all parts or the whole song; and playing parts on an instrument at home. Directors and members of community choirs may be interested in this study to inform their own practice.

### **Community Choirs: Developing Musical Literacy Through Rehearsal Techniques**

*Aoife Hiney*

In Portugal, community choirs are for a great number of choral singers the only formal musical activity in which they participate, and the most formal musical education which they may easily access. As my recent research reveals, there tends to be a lack of musical education amongst choral singers in community choirs, with the bulk of the rehearsal time devoted to rote-learning, impacting on the efficiency of the rehearsal, with repercussions on both the repertoire which the singers are able to perform and their performance standard.

Thus, it is important for the conductor to incorporate pedagogical strategies to help develop musical literacy, whilst simultaneously preparing repertoire for performance. My research aims to contribute to the optimisation of rehearsal time and provision of community music education. It comprises the adaptation of Kodály's Concept of Music Education - prioritising sound before sight, experience-based learning and the use of moveable do - for a Portuguese community choir, whose members would traditionally use a fixed do system.

Through the experience and knowledge gained during this action research project - and the results of qualitative and quantitative assessments, completed before and after a term of rehearsals - I will discuss the ways in which the rehearsal techniques impacted on the singers' musicianship skills, focusing on literacy and dictation.

The results display that these rehearsal techniques can improve the standard of musical literacy amongst singers in a community choir, allowing them to perform more challenging repertoire, whilst also proving a viable way in which to provide community musical education.

### **Choral Cartography: Mapping Musical Lives in Urban Places and Spaces**

*Kiera Galway*

This paper presentation explores the intersections of music, spatiality and identity, with individual, lived spatial experience at the heart of the project. The field of musicology has begun to explore the relationship between space and geography, but, with the exception of some work in cultural geography on the use of music in teaching geography, the interaction of spaces and practices in music-making and education remains an under-theorized topic. I address this with an ethnographic exploration of spatiality and identity in community

Deeply connected with culture, history and location, music is used as one of many cultural resources in the process of self-authorship (DeNora 1999). "Placing music is often about marking space and claiming identity" (Wood, Duffy & Smith 2000, 871). In addition to identity work, music plays a significant role in how individuals "make" space. Local ways of knowing can develop stories about place and develop shared meanings and significance attached to spaces. However, these "authorings of space produce not one, but a series of competing local narratives" (Bennett 2000), resulting in a multiple and contested view of space. In this project, I work with individuals from mixed-voice community choir Toronto Chamber Voices to explore the various stories associated with a number of choral music-making spaces in Toronto, parsing out the meaning-making processes these stories represent. Performing spaces are influenced by spatial factors and power relations that shape the way the music is made, felt and experienced, embedding material space into the process of music-making. I intend to re-visit the familiar and taken-for-granted places and spaces of choral music, drawing attention to the ways they are cross-cut with histories and power struggles.

Using relational space as a theoretical framework, I employ a variety of data-collection methods (focus group, interview and observation and personal mapping) to enable a fuller understanding of participants' lived experience of space. Conceiving of space as process and product simultaneously, this project maps the production of choral space and the resultant transformation of participant identities.

### **Arts-based Service Learning with Aboriginal Communities in Australia**

*Brydie-Leigh Bartleet, Dawn Bennett, Anne-Margaret Power, Naomi Sunderland*

Despite the endorsement of policies related to the inclusion of First Peoples' knowledges and content across Australian universities and colleges, the incorporation of these perspectives is still minimal within many disciplines, particularly the creative arts. While some educators have brought Aboriginal and Torres Strait Islander artists into creative arts classrooms, in many cases the inclusion of First Peoples' curriculum content is presented in a tokenistic and abstract manner, removed from the lived experience of Aboriginal and Torres Strait Islander culture. This paper

will present the final results from a nation-wide project, "Enhancing Indigenous Content in Performing Arts Curricula Through Service Learning with Indigenous Communities," which directly addresses this issue by bringing together university students and Aboriginal communities in collaborative learning partnerships. Over the past five years, this project has taken students from three different universities to Aboriginal communities in the Northern Territory and Western Australia to work on service learning projects in the arts. These projects have involved a range of creative activities, such as recording and writing albums, documenting cultural activities, managing community festivals, building community arts infrastructure, and running school programs.

In this paper we will outline the project's framework, key findings, and draw on student and community members' feedback from the past five years to highlight the transformative nature of their creative learning experiences. In particular, we will focus on how the project develops intercultural understanding, deepens students' appreciation of Aboriginal culture, and also supports Aboriginal communities through arts activities that have direct benefit to them.

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### **Music in the making: Music and community education in Ribungwani village, South Africa**

*Lutanani Annah Rambau, Marc Duby*

Understanding that music plays an essential role in the formation of cultural identity for Tsonga people, in this paper we focus on Musisinyane Mavhunda's use of repertoire to express aspects of Tsonga culture and identity. Musisinyane, who directs the Caravan Dance Group, began with a group of boys whom he taught the Tsonga traditional dances of xicayicayi and muchongolo. Musisinyane's motivation in forming this group was to create something to keep his own children and close relatives off the streets. He has also used the songs that he composed for the group to communicate education messages to the villagers of Ribungwani located in Limpopo province in the far north-east of South Africa.

The aims of this paper are to discuss and document through song analysis the components, principles, and teaching methods of music in Ribungwani and how Musisinyane uses various song texts to educate and inform his community. We use various qualitative research methods (specifically ethnography and interviews) to interpret and contextualise the data by sorting the songs according to the themes of education and identity.

Music and dance are seen as transmitters of culture, identity, and history. Musisinyane states that when a child is incapable of expressing himself or herself in the musical form of his or her ancestors he/she loses the sense of foundation and belonging.

Our findings thus far indicate positive outcomes for learners as follows: the children discover that making music as part of the group enables them to use the power of music from within, so they learn to be confident, to know themselves better, and to become more assertive so gaining in self-empowerment through collective musicking. By developing musical skills, we believe that children contribute productively to their community and learn that through music, they can help to strengthen one another by forming a temporary community within the broader picture of village life.

With the South African Department of Basic Education introducing a new Creative Arts syllabus in schools, the way is open for scholars to broaden research in Indigenous Knowledge Systems so as to preserve traditional music and to document composers and their repertoires. This will also enable the Basic Education Department to support teachers with further materials and resources as reference and teaching aids, with research outputs in the form of textbooks for use by learners within and beyond the borders of South Africa.

### **Aesthetics Values Governing Jangwa Music and Musical Performance among the Manyika People of Zimbabwe**

*Viola Mugandani, Dorette Vermeulen*

Each culture has its own typological and generic conventions as well as procedures of evaluating musical arts bringing out the identity of the particular culture. This paper is a report on part of an ongoing research on the aesthetic values expressed through jangwa music and musical performance by the Manyika people of Zimbabwe. Jangwa music, also known as makwaya, is a contemporary choral music syncretising Western and indigenous Manyika cultures. The Manyika people occupy part of the Manicaland province which is to the east of Zimbabwe. The focused ethnographical study explores the aesthetics that govern jangwa music and musical performance with reference to the three main reasons for listening to music, referentialism, expressionism and formalism. The coexistence of any two or all the three reasons for listening to music was also considered in the study. Purposive

sampling was used in the study, employing observation and individual and focus group interviews for data collection. The study implemented content analysis on the qualitative data. The study considered the general aesthetics in African music identified by a number of African authors. While the meaning of the music and musical performance underlie the aesthetics, the outcome of the study also revealed that the Manyika people liken the beauty of their voices and jangwa performance practice to animals and creatures around them, utilising Manyika discourse. Aesthetic values identified are more inclined to Manyika indigenous culture and yet a glimpse of Western culture is noted. The cross-cultural influences will be discussed in the context of studying indigenous aesthetic vocabulary and aspirations in contemporary music education and musical performance in and out of the school system.

### **Innovation, Collaboration and Sustainability in Community Music: Two Case Studies of Western and Chinese Tradition in Hong Kong**

*Chi-Cheung Leung*

The tradition in Hong Kong is a ruminant of the colonial history on its Chinese origins and has deep roots in both the public reception and the governance structure in its survival. The proposed study pinpoints the sustainable growth of two different traditions: the Chinese and Western in the music community, the prosperity of which is critical to the ecological growth of the music and performing arts environment in Hong Kong. The study focuses on nurturing cultural entrepreneurship through a community driven model for the growth of art forms flourished outside the established system. Through effective leadership, service subsidisation, volunteer support, incorporation of business models, best practice ventures, partnership and networking, the cultural enterprises will flourish to its full extent. With this, cultural capital and resources available could be maximised, mobilised, planned and managed strategically by stakeholders in the community.

The study is based on two distinctive cases, one on Chinese Cantonese opera and one on Western avant garde tradition. The findings will help to develop effective models for the sustainable development including diversity and collaboration of these two seemingly contrasting performing arts enterprises, and reveal innovative endeavours for the development of their communities in the city. The proposed study is unique of its kind and will inform interested stakeholders and policy makers with models for them to apply cost-effective strategies for the growth of the sector. The study can help community music participates to investigate ways on how to maximise the use of resources and funding.

Through analysis on the case studies that are successful examples in promoting and preserving the art forms, the strategies and models involved reflect how performing artists and related stakeholders can benefit each other and able to grow healthily and in challenging ways that lead to positive competitions and continuous improvement in the performing arts area. Inspection on the prosperous growth of the dichotomies of the east and the western art forms on how it can establish a unique identity of the city will serve the community better with increased public interests and job opportunities, as well as the betterment of cultural life and economy in the city.

### **Technology and Intercultural Exchange in a Sustainable Model for Music Education**

*Alexander Carney, Ethan Shirley, Roxanne Kieme*

The Brazilian Pantanal is not known for its musical opportunities. The occasional student learns basic guitar or sings in church, but there is little beyond this. The Pantanal Music Exchange (PME) was founded in 2012 at the Nazaré Orphanage in Poconé by a group of US and UK university students to provide children with greater access to music education and the opportunities that it provides. PME faces many of the same difficulties as other music initiatives in developing parts of the world: qualified teachers are hard to find, it is difficult to motivate children who are unaccustomed to the practice of music instruction, and funding is always in short supply. Rather than confine ambitions for the project by these constraints, we explore how technology and international interaction can build a model that leapfrogs over these problems.

PME has developed a hybrid model that employs both on-site and distance learning. Children at the orphanage receive weekly lessons on their instruments with a teacher from PME's local partner, a non-profit dedicated to music education in nearby Cuiabá called the Instituto Ciranda. To supplement lessons, both college students and music students interact across continents via videoconferencing technologies by playing and listening to each other's music, and recording virtual concerts together. There has been significant interest on all three continents in the intercultural experience this system provides, and preliminary data suggest that these supplements increase student engagement and, critically, incentive to continue to practice and play music.

The real world test of whether the PME model adds value to the educational experience on both sides is whether people will actually pay for it. Students in the US and UK pay a small fee to participate in the program, and this goes to funding the work in Brazil. Preliminary surveys suggest that this source of income will cut the sizeable burden of grant procurement and donation collecting. This will in turn allow for easier expansion of the program to more

students. Students, teachers, and parents in all three locations have reacted positively to both the educational and economic models. The PME system reinforces the idea that access to music education produces value that is not only pedagogical, but economical, and that this value is not only local, but global as well.

### **Music Education: a pathway to Social Innovation through Justice and Wholeness**

*Lee Willingham*

Music education is emerging as an important agent for social innovation and inspired change. A recent study entitled *The Next Big Bang: A New Direction for Music in Canada*, proclaims that the best preparation for a successful career in the Information Technology sector is a music education. Centres for Social Innovation have become hubs for mobilising ideas into action, and the cultural sector is being called upon to provide structure and form to help realise these ideas.

At least two vibrant streams flow out of the spirit and practice of music education; energies that when fully engaged have the capacity to provide a catalyst for rethinking societal values in a techno-rational age.

Music has, historically, been an agent for enacting social justice through songs and compositions, addressing such challenges as war, discrimination, racism, and poverty. Recently the one hundredth anniversary of Benjamin Britten's birth has been celebrated and the many performances around the world of his *War Requiem* have re-awakened the awareness of the atrocities of war in the minds and hearts of performers and audiences alike. Currently, through the annual *Sing Fires of Justice* ecumenical, multi-faith and cross-cultural choral event, partners at Wilfrid Laurier University have focused on an issue of justice through community choral singing. This year the project shone a light on the missing women, or "stolen sisters" of Canada's Aboriginal community, seeking that justice be done for the more than six hundred women who have, in the past decade, gone missing, or been murdered. The Laurier Singers have been invited to join *Mino Ode Kwewak N'gamowak*, (Ojibway for the Good Hearted Women Singers) in a culture-bridging concert. Here ways are explored where music can help in bringing justice to our lives, in reconciling the wrongs of a dominant colonial culture, and where summits, legislation, and laws have failed, the engagement in singing almost always succeeds.

The second stream of social enhancement by music is that of wholeness, wellness, and health. Quite separate from the clinical based practice of music therapy, this addresses that contribution that the individual receives to wholeness of life as music engagement is experienced. Studies (Willingham, 2001, 2005) show that choral singing, for example, contributes to self-identity, community building, and healing and restoration, among other things.

This paper explores the social capital that music education provides as it animates and addresses the issues of justice, and health and wellness.

### **Mapping Tensions between Academic and Community Identities: A Collaborative Auto-ethnography of Two Musical Lives**

*Kiera Galway, Deanna Yerichuk*

Music has a deeply recursive relationship with culture, history and location, and as such questions of musical identities are bound to space, place and memory. For the two researchers collaborating in this project, their often-competing roles as community music educators and academics became the focal point in a collaborative research project investigating these multiple roles as both spatially and socially situated. This performance-based paper presentation offers not answers, but explorations of the irresolvable tensions inherent in the lived experience of two community music educators who simultaneously (and paradoxically) celebrate and critique their community work.

Auto-ethnography forms the methodology for the project, an approach that connects personal stories to cultural, social, and political dimensions. Under the assumption that identity is continuously constructed in relation to socio-spatial elements, the two researchers developed a collaborative auto-ethnographic research methodology in which they investigated each other's stories through personal mapping, story-telling, visual and audio media. Collaborative mapping pushes the boundaries of ethnography research both by introducing questions of spatiality in identity formation, and by using non-representational data collection methods like video and mapping. These investigative techniques then became springboards to explore and interrogate their beliefs, emotions and practices regarding music teaching within community settings in Toronto, Canada, as they pursue academic careers that sometimes critique the musical practices used in their community work.

This reflective process renders stories about the contested relationship between the discourses of unity, community, and unproblematic 'placed' identity often promoted in community music, and the critical theories that rightly challenge the assumptions underpinning these discourses. The final performance eschews thematic analysis or a single narrative in an attempt to bring the affective, the messy, and the disorderly to live – even thrive – in an academic space.



## **Creative Music Making with Children and Young People with Behavioural, Emotional and Social Difficulties (BESD)**

*Phil Mullen*

Creative music making with children and young people with Behavioural, emotional and social difficulties (BESD). This presentation focuses on the pedagogical approach and methods for creative music work with children excluded from school in the UK.

Many but not all of these children suffer from Behavioural, Emotional and Social Difficulties (BESD) and their life outcomes are frequently calamitous. These children often have difficulty bonding with others and also following school rules. They are placed in special units called Pupil Referral Units or EBD units, which while differing vastly from each other, can be environments where serious disruption is a commonplace occurrence.

Over a two-year period, the author worked in over 25 units for varying lengths of time from one day to a full year, and data was generated through participant observation and reflective journal. In addition data was collected from semi-structured interviews with staff and Community Musicians working in other units as well as from focus groups. What emerged from the data was that there was a dynamic interaction (or play) between different facets (or elements) of the creative music session.

To be successful in developing music work with these children, the leader had to constantly consider and reconsider these elements, their interaction and their current importance for the group and leader, and then shift plans and position in relation to the emerging dynamic.

Unlike some educational contexts where the primary focus is upon the designed curriculum and the objects to be learned, initial learnings from this area of work indicate that it is the creation of, experiences within, and gleanings from, a dynamic, interactive and creative educational environment that best match the needs and capabilities of these children.

## **Mini Masters: An Undergraduate-designed Music Program for Underprivileged Children**

*Tamara Thies*

Poverty is the single greatest threat to children's well-being. In the United States, 22% of all children under 18 years of age live in families with incomes below poverty level, and 45% of all children live in low-income families (NCCP, 2013). Because these children live in challenging environments, their prior life experiences and economic backgrounds may not prepare or allow them to successfully integrate into the established school environment.

This qualitative case study explored the development, implementation, and benefits of an undergraduate student's vision to create a music program that targets children from low socio-economic status. Using the university mission of "Teacher Scholars for Social Justice" as a framework, I explored the following research questions: (a) What was the purpose for initiating and implementing the Mini Masters program? (b) How were the challenges of implementation addressed? (c) In what ways have the undergraduate mentors defined or redefined their roles and beliefs as music educators through participation in this program?

Eighteen undergraduate music students—the facilitators of the Mini Masters program, undergraduate mentors, and first-year music education majors—from a private Midwest liberal arts university participated in this study. Data included two interviews with the facilitators of Mini Masters, a transcript of a panel discussion with the undergraduate mentors, reflections from first-year music education majors, and observations of undergraduate/child interactions during the program. First-year music education majors paired with established mentors in Mini Masters. Following each session, the first-year music education majors completed introspective reflections that embodied their roles as an educator and their developing beliefs through these interactions.

The Mini Masters program, established January 2013, musically engages children who participate in the Boys and Girls Club of America. These children can individually learn chosen instruments or voice from undergraduate music majors. The fundamental expectation is that undergraduate volunteers must be present every week due to the unstable backgrounds of the participating children. Undergraduates ultimately provide stability as well as creative and positive musical interactions with these children.

Because participation in traditional high school ensembles in the United States has drastically declined over the past ten years due to an expanding economic divide and redistribution of ethnicity, music educators need to reinterpret how students are involved in music. Through outreach programs, like Mini Masters, children can now engage in music making that could potentially transfer into the school setting through this support.

## **A Reflection of Music Education Trends in Community Music in Cape Town, South Africa by Ncebakazi Mnukwana and Pamela Kierman**

*Ncebakazi Fezeka Mnukwana*

As Community Music in Cape Town, South Africa, is frequently a means of cultural and artistic expression, its practice, knowledge preservation and generation of traditions, customs and rituals is a key point in music literacy

and development. The Community Music of preference in this region is instrumental music (brass, woodwind and some strings) and choral singing, predominantly in the domain of the so-called Coloured Community. The introduction to instrumental technique and music literacy is crucial to plan for a success rate with a positive result. Music instruction, as is the case in Language, should be additive, with the application of music education philosophies of moving from the known to the unknown. The underlying implication is that, by understanding the social background and musical development of the learners, teachers in community projects can be more effective in their teaching. In postcolonial times, it is imperative that equity amongst diverse cultural collectives is encouraged through the process of removing what alienates others and focusing on strategies that enhance, nurture and humanize music students. This paper aims to share and reflect on the experience of instrumental and choral-focused music community projects, document the developments of such projects and reflect on how intellectual authorities, namely, a university music lecturer, may elicit positive and negative interventions. The choral group of focus is the Rosa Choir, a multilingual ensemble which sings traditional Xhosa, English and Cape Malay choral repertoire based in the Cape Town. An overview of instrumental-centered Community Music activity in the Western Cape will preface a deeper reflection on brass-focused Community Music, particularly its substantial contribution to the recruitment pool of tertiary level brass students in this region and the paradigm shift required in teaching and monitoring a student body that has changed considerably since brass tertiary studies first emerged as a serious undertaking in the early 1970's in South Africa. Such a paper may inform interactions and show trends that emerge in Community Music projects in the Western Cape, South Africa

### **Isosceles: Community, Art and Social Education. New Community Music Perspectives from Social Education**

*Josep M<sup>a</sup> Aragay*

This research addresses the theme: Community Music and the Future: New Era, New Perspectives. Its goal is to approach community music from the conceptual framework of social education. It aims to find associations between these two disciplines to face the challenges of cultural diversity and to generate viewpoints that broaden the horizon of community music.

Whether called Community Cultural Development, Artistic Mediation or “Cultura Viva Comunitaria”, community music is a global reality that is shaped by practices, theories, methodologies and cultural policies that seek to open access to music creation, socialization and the development of critic thinking. Openly or intrinsically music is valued as a tool. Community music often puts the responsibility of change on the virtues of group music making and/or the strategies of musical facilitation. This research proposes to incorporate a third actor, the social educator, into the pairing "community musician - participant". Social education springs from the intersection of socio-cultural animation, specialized education and adult education. It is a socio-educative intentional practice that feeds from social pedagogy scientific knowledge to walk along the change in both individuals and groups, mainly those at risk. Community music and social education resonate with leisure, participation, diversity, justice, cohesion and social transformation. The first is specialized in the field that is being transmitted and in the way of passing it on; the second is specialized in the relationship with the other and in the territory. The research proposes that the work of community music can be effectively broadened by social education. However the reality observed in the visited projects is that the second is less present. Social education views the association with the artist to incorporate the art as a methodology of social intervention as important as the analysis of the practices that are being developed to produce new knowledge.

Isosceles, Greek for “equal legs”, has been a research that I have undertaken from April 2013 to February 2014. During this time I have interviewed and/or visited one hundred and fifty Community Arts projects in Great Britain, France, Colombia, Peru, Uruguay, South Africa, United States, Canada, Spain and the Netherlands. The goal of this project has been to understand what community music does and through my findings rethink the practice with the eyes of social education and the critical social paradigm. This has been an opportunity to explore every country's community music understanding that each one has its strengths and weaknesses.

### **Social musical networks and social capital: the role of music education in Brazilian**

*Magali Kleber*

In this paper I shall focus the role of music social networks and social capital in development of individuals and communities who are living under low material and symbolic conditions. Through a case study, I analyse how social interactions can help build different forms of social capital and how these forms can show important aspects of the study of those groups from the NGO (Non-Governmental Organizations) studied. Taking into account the interviews with two young from these communities, I intend to approach the social network and the impact that the music education, through “Villa Lobinhos Project (Rio de Janeiro, Brazil)”, caused in their lives. The reflection allows to discuss openly the issues associated with social capital, social inclusion/exclusion. The access to musical knowledge provided by NGO has been seen as playing an important role in human development.

The meaning of music-pedagogical process as total social fact in these spaces, understood as a connected multidimensional field, contributes to the epistemological field of music education. The findings show that collectivity and interaction underlie the music practices as socio-cultural network. The two selected interviews with social actors show that the possibility of gathering systematic music education process, beyond the frontiers of the own community, becomes itself part of the relational capital of individuals and social groups. It means that any transformation depends on existing networks between individuals of the community and others belonging to other social groups – the social capital of the community.

The implications for the epistemological field of music education are reflected on the acknowledgement that the production of pedagogic musical knowledge should consider multiple context of the social reality, dissolving hierarchical categories of cultural values. In order to do that, it is necessary to reflect about the dominant artistic and pedagogical categories, questioning and decreasing the limit of evaluation and judgement of musical practices. Moreover, it is important to re-examine the relationship between the knowledge from the popular culture and the one considered by the academy, as the field of music education has already proposed. So, this research aimed at contributing to the reflection and practice about the role of music education in the politically aware process of social movements and projects in NGO which seek transformation and social justice, minimising both the poverty, that reflects inequality

### **Examining Facilitation Skills to Encourage and Engage Musical Learning in an Elderly Day-Care Centre**

*Naomi Sum*

This study examines facilitation and teaching skills to engage and encourage music learning in a multi-cultural elderly day-care setting in Singapore. Assumptions regarding the elderly looked upon as unable to learn music is being challenged in a community music setting. In recognising a gap in the musical learning opportunities for the elderly in Singapore, a community music programme was conducted by an undergraduate music education student. In this qualitative research, weekly music sessions were conducted over 10 weeks, although there was a continuation of music sessions for a smaller group. The purpose of this study was to examine and discover which mode(s) of facilitation and method(s) of delivery was and were most engaging for elderly learners. Given their age range of 63 years and onwards, considerations of how much to impart to them and the manner in which skills and knowledge was transferred, had to be taken seriously. The skills of playing songs on the Boomwhackers together and to hit rhythmic patterns together were being shared in the programme. In order for this learning to take place, deliberate measures and actions were taken to foster a conducive learning environment. Such conducive environments included using appropriate language in a multicultural setting - knowing when to speak in Mandarin and English, as well as incorporating non-verbal cues - and considering the interests of the participants which determine repertoire choices and even the instruments they played. Being aware of the needs of the participants was paramount in engaging their attention to encourage learning. The role of the facilitator is therefore to enable participants to make the links and connections of what they already know to musical concepts. Singing to help them remember when to come in while playing the Boomwhackers is one such example. Even though the development of collaborative skills was part of the initial purpose, it was decided against because of the lack of responses from the participants. However, collaboration had occurred naturally amongst the participants which proved music learning had taken place under conducive environments provided.

The implications for music education would be for music educators to first be aware of the neglected source of creativity amongst the elderly in Singapore and for them to realise the potential of learning which can take place between students and the elderly.

### **Ageing in a Digital World: Developing Possible Selves in an Intergenerational Community Opera Project**

*Andrea Creech*

**Aims:** This paper explores the potential for an intergenerational community opera project to support positive 'possible selves' amongst younger and older participants. The context is the Education Department at Glyndebourne Opera House in the UK, where a brand-new opera, titled 'Imago', focused on the theme of ageing in a digital world.

**Theoretical background:** A key feature of the Imago project was the juxtaposition of three generations, as well as community participants alongside music students and professionals. One way of understanding the wider benefits to be derived from intergenerational community projects is to consider the potential for the experience to support participants in developing positive 'possible selves'. Referring to ideal and hoped-for selves, possible selves are specific to particular domains, such as (in the case of Imago) music, use of digital technology, or ageing. At any stage of life, for possible selves to support well-being they must be psychologically accessible and personally meaningful. Research has demonstrated that possible selves are not restricted to youth. We continue to develop new possible

selves, and in some cases rediscover lost possible selves, throughout our lifetimes. Through pursuing goals associated with possible selves, individuals continue to develop throughout the life-span.

Method: The Imago project was evaluated, using mixed methods in order to capture a rich picture of personal, social, and musical processes and outcomes. Participants included Glyndebourne staff, community chorus and orchestra members, professional singers and orchestral musicians, the creative team and audience members. Data were collected via interviews, focus groups, questionnaires, observations, and email diaries. Quantitative rating scales were analysed using descriptive statistics. Qualitative data were coded thematically.

Key findings: The intergenerational community opera acted as a vehicle for young and old alike to develop well understood and valued possible selves. The professional/amateur mix, as well as the intergenerational dynamic, fostered opportunities for positive role modelling and peer learning. In particular, possible selves in music, and as digital technology users, as well as possible selves in relation to the challenges of ageing, were developed amongst all generations.

Implications: This project demonstrates that arts projects offer a rich context where intergenerational groups can together develop salient possible selves in a number of domains. Such projects may be particularly important in contributing to an understanding of ageing amongst younger generations, while amongst older people the benefits may relate to lifelong learning and vitality.

### **Doces Flautistas Group: The Human Development Through the Music Education on the Outskirts of São Carlos – SP**

*Thiago Takeuti, Maria-Carolina Leme Joly*

The present work gives an account of the activities undertaken by the Doces Flautistas Group, and was developed with the aim of demonstrating that music education can be a tool for the human development, transmitting musical knowledge in a more streamlined and attractive way, with a practical and reflective approach. The classes were structured with music appreciation, music theory, performance and repertoire. The students had the opportunity to learn and reflect about music, to experiment, practice and create; developing musical sensitivity and valuing the practice of music even in life outside the school environment. The classes are held on Saturdays and are not compulsory for students. It has been verified that music classes can bring positive thoughts and actions to their life, promoting an authentic form of expression, creativity and pleasure on music making, by highlighting music as a form of expression, and develop critical and analytical thinking, contributing to building policies to the valorization of the arts and the human being.

### **The Natural Rhythm of Every Human Being: Body, Mind, Emotion, Reason in Education as Integral Formation**

*Maria-Helena de Lima*

The paper raises reflections undertaken in a context of Brazilian musical education from its praxis and students placements and their conceptions about music and musical expression. It brings up ideas about learning and musical training as a dynamic process where practice, reflection, body and mind are a whole, reflect and are reflections of our relationship with knowledge, the world, our environment, nature. From this perception we tried to seek parallels with the conception of formation of the Greek man in conjunction with related philosophical concepts and ideas.

### **Music Education Practice and Values through International Partnerships - Case Study**

*Katherine Zeserson, Paulo Bezulle*

Aiming to improve their music programmes delivery, to create long-term learning cooperation among music educators, and to generate research and other materials for wider benefit, Guri Santa Marcelina (São Paulo, Brasil) and Sage Gateshead (Gateshead, UK), two large music education institutions, envisioned a 4-year international knowledge exchange project that helps them investigate and reflect on their music pedagogical practices and values.

To accomplish that, during the 1st year and a half of the partnership, each institution has received music educators of the peer institution in their facilities to observe and teach classes; to lead workshops, rehearsals and performances; and to co-organize seminars and meetings. At the same time, music educators of both host and visiting institutions wrote down their reflections about personal and institutional learning, inspirational practices and challenges experienced.

The music education themes that were raised and discussed out of such reflections were: (1) relationship between curriculum and pedagogy, (2) notation-based and/or aural teaching and learning, (3) inclusion and accessibility, (4) music-social pedagogy, (5) vocal and choral practice comparison, (6) professional development for music educators, (7) progression for learners, (8) local folk music. The overarching theme “What is a democratic music education?”

was always intentionally present. Also, cultural values and choices were made explicit through the interchange process, and deep reflection on each organisation's pedagogical practice triggered.

The main benefits, so far, for both music institutions, their teachers and learners have been:

- recognize that, aside from stimulating differences/similarities in teaching method, an international peer institution shares the same values of inclusion and accessibility, of democratic music education and of music-social pedagogy;
- most music educators have started to rethink or reassure themselves about their pedagogical practices and values, and some have started planning on new teaching methods;
- students have experienced a different pedagogical approach and have experienced being taught by foreign teachers.

This paper shares with the music education community the thinking generated by both institutions regarding the aforementioned music education issues within the 1st year and a half of the exchange.

### **The Impact of Music Education in the Program of Petrobras': An Analysis Based on two Case Studies**

*Neide dos Santos, Noelma de Oliveira Santos*

This presentation is a summary of our Masters research in which we reflect on the impact of music education in the program of Child/PETROBRAS RLAM, located in the city of São Francisco do Conde, in the metropolitan region of Salvador (Bahia). Our conclusions are based on two case studies, both taking the CLATEC Approach by Brasilenia Trindade (2008) as a theoretical framework. Trindade's approach is based on documents from the following educational institutions: UNESCO, ISME, ABEM and MEC. The Guidelines and Bases for National Education; the National Curricular Reference for Early Childhood Education and the National Curriculum Parameters of Teaching were used as Guidelines. Our aim is to reflect on the impact of Music Education in the framework of the social projects, under the RLAM's Social Responsibility Project. The focus of the present study, specified in two case studies in addition is to reflect on music education developed in different social spaces, emphasizing their interaction and impact on society. Our investigation is by following questioning: What impact social/educational by results obtained in musical life of two students researched based on applied in music education institution of the third sector? Confirmation of such a process is confirmed and legitimized in our research. The selected bibliography includes many authors who point to the multitude of spaces, knowledge and practices, where music is taught and learned. Several of these authors discussed the relationship between the formal music teaching in schools and other forms of teaching in the informal spaces. Furthermore we will seek support to may confirm or validate that the objective of the two students' research relates to similar research projects developed in the period of the Children's program in Choral and recorder workshops. The impacts observed in the field of music, aesthetics and social life, reflect the effects of the values held by the team of educators active in the project at that time (2001/2006), in particular with the musical practice. Confirmation of such an interactive process proves itself as interesting to be investigated and legitimized in more detail. The method that proved to be more suitable for this empirical research was case study. This presentation is largely based on the results of the two students working in this project. To this end, we relate our results to relevant literature on the theme, based on musical practices in various social projects throughout Brazil like musical education spaces and social transformation.

Key Words: Music Education, Social Project, CLATEC Approach.

### **Resonances Towards Initial and Continued Education of Music Teachers: The Case of the Ganhadeiras**

*Harue Tanaka-Sorrentino*

This paper presents the results of a doctoral thesis on music education, in which aspects related to the spread and dissemination of ancient cultural traditions are examined together with the musical knowledge of a cultural group. The thesis constitutes an ethnographic case study through which one examines the group's didactic and learning processes as well as the pedagogical bridges/connections used in their socio-educational-cultural and musical interactions. According to one of the main themes proposed by the Community Music Activity Commission (CMAC), the study group represents a form of learning, situated learning and music making, i.e., some sort of community music practice whose discussions help to build bridges to academic knowledge extracted from a set of connections/joints all within a pedagogical framework that can be of assistance in the training of music educators. Regarding one of the main themes proposed by the CMAC, the group under study would represent one of these teaching forms, the so-called situated learning i.e., the community music practice which will build up bridges to the academic knowledge via pedagogical articulations over a framework that will certainly help with the formation of music educators. Our objectives did center on choices where such pedagogical articulations occurred in the group followed by commentaries. PONTES Approach (PA) constituted the theoretical foundation. The author of PA refers to a design proper of the pedagogical interconnections between non-hierarchical poles of a music educational process whose parts include both the mediators/teachers and the learner, depending on the social context, the musical identity, including economic and geographic features. Such educational relationship, based on present

articulations that take place in real time comprises an analytical body within the thesis generating resonances that gives rise to a set of plans helping them think of new possibilities of thinking their educational praxis as from items of positivity, observation, naturalness, technique, expressivity and sensibility; all these standing for the acronym PONTES. One can notice that the recommendations found at the end of thesis resonate along the formation of music teachers, fostering their abilities of assessing and re-thinking their music pedagogy within the academia with the necessary resilience. Resilience is a term borrowed from physics and it refers to the capacity of a body to recover its original form after having been submitted to excessive effort. This term has been used by educators to describe professionals that withstand adversities and challenges along their careers.

### **Multiculturalism as Discursive Rupture in Community Music Education: Music Appreciation Course of University Settlement House, 1943-1947**

*Deanna Yerichuk*

In 1943, at the height of World War II, University Settlement House Music School piloted a 'music appreciation' course for fifth grade students in Toronto schools that attempted to value folk musics for both musical aesthetics as well as cultural contributions to Canadian identity. In this paper, I document this historical community music school program that significantly ruptured the discourses around the social purposes of community music education prevalent in Toronto's settlement houses in the previous thirty years. This paper is part of a larger historical research study that investigates historical uses of music in the social reform efforts of Toronto's settlement houses, with the objective of exploring not only the social conditions that produced Canada's first community music schools, but also to analyze how these conditions and effects contributed to the historical production of community music education as a discourse. As such, Michel Foucault's archaeology forms the springboard for both my conceptual framework and my methodology in approaching the research for this historical project, examining the formations and transformations of discourses. Based on the curriculum brochure and related pictures, documents, articles, and artefacts, my historical analysis finds that, while short-lived, the form and content of the Music Appreciation Course piloted by University Settlement House Music School represented a significant rupture in the musical practices and rationales of Toronto's community music schools, while leaving the idea of community music as a tool for social development intact. Until these classes, University Settlement House, along with other community music schools, had trained students almost exclusively in Western European Art Music, which assumed Anglo-Saxon culture was the ideal model for developing immigrant and poor residents into citizens. The Music Appreciation Course, however, emphasized multiple cultures while de-emphasizing Anglo-Saxon culture, significantly shifting the very terms of civic betterment through community music education. From the establishment of the music schools through to this mid-century course, it appears that musical practices and rationales in Toronto's settlements shifted in a complex relationship with the citizenship-building goals of the settlement movement in Canada in the first half of the twentieth century. This research extends historical scholarship on music education by undertaking a historical view of the discursive tensions between conservatory-style music training and a nascent form of multicultural music education.

### **Using 'Buddies' to Encourage Regional Students Participation in Music Higher Education**

*Jennifer Rowley, Anna Reid*

Concern exists in many countries about non-participation in tertiary education among students from regional, low Socio Economic Status (SES), and indigenous backgrounds. Tertiary music study is especially difficult for such students, since it requires an environment which supports years of training and dedication. In Australia, regional areas consist of small towns, frequently separated by long distances from the nearest urban centre. Students in these areas are often disadvantaged because the level and frequency of music tuition in secondary schools is limited. This problem is addressed in part by regional conservatoria, which play an important role in the community and are active in many aspects of music education. However, the issues facing regional students are complex, and there is a need for a concerted effort if more are to pursue tertiary study. This paper reports on an ongoing project at the Sydney Conservatorium of Music, a faculty of The University of Sydney, in collaboration with regional conservatoria in NSW (which one of the seven States and Territories in Australia). The project aims to promote pathways to higher education 'buddying' undergraduate conservatorium students with secondary students learning music in regional areas. The project was successful in its aim of developing musical friends and role models in the student body to encourage regional students to take music as a serious study option when leaving school. The current project has several goals. It is working to extend the impact of the 'buddy' program by developing leadership capacity, both among regional students and university students. It aims to support students in regional, low SES and Indigenous groups in the pursuit of music as a serious tertiary study option and consequent employability. The student buddies were enrolled in a course work unit involving the use of e-portfolio construction to promote reflection in practice. This method allows issues to be addressed on the ground, in collaboration with those directly involved. It develops

skills for ongoing reflection and evaluations of personal and professional change, and is sensitive to specific contexts. It is designed to accommodate change whilst developing solutions to complex problems, and is therefore ideal for the current project.

### **The Young and the Class of Music: An Experience Beyond on Governmental Organization**

*Vânia Malagutti*

This study addresses the relationship between young people and music, understanding youth from the point of view of diversity, being cautious not to fall into determinism, taking into account the different systems of symbolic interaction and social factors that interfere in the social trajectory of young people (Dayrell, 2001). It aims to investigate the role of music in the lives of young people who take music lessons at an NGO (Non-Governmental Organization) in Maringá, Paraná. The music lessons at the NGO served as a starting point to make the research questions. Based on the young peoples' statements, answers for the following questions were searched for: What leads them into taking music lessons at NGOs? Is the musical knowledge acquired taken to other familiar places such as school, family or religious services? How did they begin to relate to music after joining the music lessons offered by the institution? Young people between ten and eighteen years old take part in the music lessons and the guitar is their main instrument. The research is characterized as a case study with a qualitative approach (Minayo, 1995; Bogdan & Bilken, 1994; Ludke & Andre, 1986). Data was collected from documents provided by the institution, class observation, focus group interview and individual interviews. Observations were made between May and December 2012. Moreover, two interviews with the focus group and semi-structured interviews with six young people, who were between thirteen and seventeen years old, were made. Besides the young people, the president and the teacher of the NGO were also interviewed in order to understand how the work of the institution is organized. The analysis of the data revealed that the young people observed in the research recognize the experiential aspect of music as musical knowledge (Small, 1989), in this case, the musical practice with the guitar. These young people try to join community practices in different environments and learning does not take place only in the institution, but in a "nonlinear" way (Small, 1989) through the interaction in various places.

Keywords: Youth. Music. NGO.

### **Music Learning Among Adolescents: Evidence from Social Network Analysis**

*Tavis Linsin*

Research has established multiple intrinsic and instrumental—social, emotional, cognitive—benefits of learning in and through music. Current scholarship also demonstrates that access to, and participation in, quality music learning opportunities, particularly for low-income or otherwise marginalized students, is a pressing challenge in the United States. To better understand how students learn music that is of personal significance to them, and to better support them, I investigate which people (teachers, peers, and others), settings (formal and informal), and resources, are most helpful for adolescent music learners in achieving their musical goals. Using an ecological framework and a multi-phase mixed-methods design I investigate three hypotheses: 1) Students with richer connections to people, settings, and resources in a music learning network exhibit more positive learning outcomes on average than students without these connections, 2) Students whose interests, motivations, and goals are aligned with the resources available to them in their learning network exhibit more positive music learning outcomes than students whose interests and motivations are out of alignment with resources available to them, and 3) The music learning networks of low-SES students are, on average, less supportive than those of high-SES students. Through descriptive and inferential social network analysis, regression modeling, and qualitative data analysis, I link features of students' individual learning networks, aspects of their position in an aggregate network, and other key covariates to music-focused outcomes: self-assessments, peer-assessments, and expert-assessments. I explore if and how patterns of cultural participation and learning outcomes vary by race/ethnicity and SES. Initial findings suggest that music learning often takes place in and across multiple settings—formal and informal - and through networks of teachers, peers, and others. Preliminary analyses suggest students' individual learning networks, and their position in larger music learning networks are important components of music learning. Findings from this analysis make visible dimensions of the learning process that have been understudied—such as peer music learning networks. Findings may be relevant to young musicians charting a music learning pathway, parents and educators seeking to support students, and education leaders and policy makers when considering the roles, accordances, and potential interconnectedness of multiple music learning environments. Deeper understanding of music learning among low-income students will also inform future research and practice to better support it.

### **Arts Express: Subverting the Norm and Creating Community through the Arts**

*Elizabeth Mitchell, Ruth Wright*

The active, relational, and often public nature of music-making is embraced and celebrated in the work of community music therapists and community musicians, professionals who strive to provide all individuals the opportunity to express themselves artistically. Drawing on these disciplines, fields which actively resist formal categorization and definition, as well as Christopher Small's concept of musicking as a theoretical framework, this paper explores the far-reaching and multi-faceted impact of Arts Express, a program which combines a university course with an inclusive creative arts camp and performance for children each summer.

Each spring, students register for "Creative Arts for Children with Special Needs", a course offered through Wilfrid Laurier University's department of music therapy. Academic material is largely experiential, and is based in theory from the creative arts therapies while also covering adaptation and facilitation techniques for working with individuals with varying needs. After twelve course sessions are complete, the university students become camp leaders, facilitating sessions in the creative arts for children. The Arts Express camp culminates with a performance at the university's recital hall.

A quintessential model of effective multi-institutional and multidisciplinary collaboration, Arts Express embodies a relational view of music-making and celebrates creative self-expression and access to high quality artistic experience as fundamental human rights. As children with special needs, typically excluded from the recital hall stage, dance, sing, and act, and as community members express pride for those on stage, there is a powerful subversion of the "norm" taking place. The many layers of interaction, relationship, and impact within a musical performance are recognized, and artistic product is viewed as one focus among many.

The impact of the Arts Express program extends far beyond the children who attend the camp. University students experience personal growth as they encounter the arts first-hand and challenge previously held definitions of talent and creativity. Parents of children with special needs are given the normative experience of witnessing their children performing in a recital hall. Finally, members of university administration and the larger community are invited into a different set of relationships than typically present within the recital hall. Of relevance to music teachers within special education, as well as university music educators, community musicians, and music therapists, the Arts Express program challenges us to envision the impact of deeper collaboration between our schools and our communities, and powerfully models the transformation of an entire community that unfolds through meaningful artistic experience.

### **Comparing Music Transmission Processes: Native American and Texas Hill Country Fiddling**

*Bryan Burton*

As political and cultural boundaries increasingly melt away, music educators should examine the role of music in each culture, evaluate the processes through which cultural information is transmitted, and, identify those elements of a music, its culture, its learning styles may be integrated into future models of music education and performance. This presentation seeks to identify transmission processes of two North American cultures, Native American and Texas Hill Country fiddling, compare these processes, and suggest applications of these transmission process to music education curricula.

Separate studies of transmission processes in Native American and Texas Hill Country fiddling cultures were completed during the period 1996-2000 and again in 2010-2013. Native American individuals were interviewed and observed at pow-wows, Indian Fairs, and special performances in five states while Texas Hill Country fiddlers were interviewed and observed at fiddling competitions and special performances throughout the thirteen counties comprising the Texas Hill Country. Data collected for these cultures in 1996-2000 were separately analyzed and conclusions reported in symposia and articles. Data for these cultures in 2010-2013 has been separately analyzed and compared to determine continuity and change in processes. Subsequently, data for both cultures has been compared to determine similarities and differences in transmission processes.

Analysis of data suggests strong similarities in cultural/musical transmission in both cultures: intergenerational interaction, family-based learning, aural learning, and a natural pace of teaching/learning based on the level of interest or skill of the learner. This was the case in both the 1996-2000 and 2010 although the use of technology as a learning tool increased in the later study. Other changes between the two sets of study included increased use of notation, particularly among fiddlers, and, introduction of traditional cultural music within school curricula.

Among possible applications of the transmissions processes of these two culture in school music education programs are: (1) increased employment of family and/or community based music practitioners as guest instructors; (2) focus on a more natural pace of learning driven by learner interest and skill rather than typical calendar-driven curricula; (3) employment of learner interest to determine musical activities and instrument/voice choices rather than rigid ensemble needs; and, (4) introduction of intergenerational learning and performance opportunities.

### **Circles of Learning Music: The Role of Collaborative Learning in Japanese Contexts**

*Christian Mau, Mari Shiobara*



Collaborative learning is most simply defined as a group of people learning together for achieving mutual goals. It is often understood interchangeably with cooperative learning (Bruffee, 1993), but some scholars, however, point to differences between the two (Matthew, Cooper, Davidson and Hawks, 1995). The original research was done in the field of classroom instruction in order to seek more efficient ways to teach school subjects, as well as to teach basic study skills, such as reading and writing in higher education. In recent years, computer-supported collaborative learning along with the creation of virtual communities of learning using social media has received much attention in the field of educational technology.

Music is essentially a social phenomenon (Turino, 2008) and we often make music together with other people, learn necessary skills together, and share information about music we learn together. Collaborative learning strategies are not really new to music education, but rather are central to it in many cases. In this paper presentation, the authors focus on three different community-based music learning activities in which collaborative learning has been fully functioning and successfully executed.

The first such case is drawn from a group of senior citizens learning Japanese folk songs, in which teachers and experts are members along with beginners and learners. It is in this way the group maintains a tradition of informally learning folksongs. The second case is a group of university music students majoring in Dalcroze eurhythmics learning “plastique animée” (interpreting musical elements in physical movement) as peers and then performing their work on stage. The third case is a group of qualified Myōan shakuhachi players gathering to study the repertoire of their tradition that, although fixed, allows different interpretations according to different teaching lineages. They gather and exchange information about various interpretations of the repertoire.

After a brief presentation of the theoretical framework behind collaborative learning, its role in musical, social, and personal ways will be discussed through observations and semi-structured interviews conducted with participants of each of the three cases. Differences and commonalities from each dataset will be compared in order to draw out the nature of collaborative learning in music, as well as the role it plays in community-based music learning.

### **The House for Practising Music - Das Übehaus Kray**

*Matthias Rietschel*

In Germany the project “for every child an instrument” JeKi - is running in many different regions. In the 1st class of the Elementary Schools the children make experiences with instruments, improvisation, rhythm, singing, constructing new instruments and dancing. In the 2nd year in school they have the choice to learn an instrument with a group, singing in a choir or dancing with a group for another three years.

Since five years I am working as a “JeKi teacher” and as the coordinator for the eastern suburbs of the City of Essen, a town of 650.000 inhabitants in Germany. During the last years I have had the experience, that many children don't practice their instrument any more. On the other side they are interested in making music. Without practising the instrument there is no progress and no satisfaction possible.

So I had the idea to look for silent rooms in a public house, where the children are allowed making music accompanied by a mentor. For many of the young musicians the time together with their mentors is a very new experience, because in school the face to face conversations with a teacher are very rare. At home it is often only the TV or the playstation the partner to communicate.

“Das Übehaus” is located in the earlier town hall of the suburb Essen-Kray, a very well restored building with a good atmosphere and a lot of small rooms, where in earlier times the offices were located. In the afternoons the mentors will pick up the children at school or at home to spend the time together in the Übehaus.

Many children now have an opportunity to practise their instrument, and we notice the success very clearly.

### **Public Hall as the Site of Cultural History of Community**

*Hironobu Shindo*

In Japan, a large numbers of public halls have been built in local communities especially since the 1970s. As these halls have been used for various events including music, they are now indispensable for community music activity. However, little attention has been made about what had happened there. Unlike in the case of other cultural institutions like museums and libraries, halls are not based on collection. As a result, most halls do not record their history by keeping documents on the events of the past, while they are holding many cultural events like concert of professional musicians or local amateur musicians almost every day.

On the other hand, many halls abroad keep documents of the events of the past. For example, in the UK, The Royal Albert Hall of Arts and Sciences has an archive since its opening in 1871. And in the US, Carnegie Hall displays historical documents since 1891 to the audiences in the exhibition room called Rose Museum next to the lobby.

These archives show that public halls are precisely the sites of cultural history of the community. The archivists in Royal Albert Hall said that they regard the archives of the Hall to reflect the social history of London and Britain from

1871 to the present, which is why they feel the archive is not just important for the Hall but is very useful for anyone wanting to know about the history of Britain, the wars and how people spent their leisure time.

Unlike these historical halls, public halls in Japan do not have archives and the archivists. But exceptionally, Hibiya Public Hall in Tokyo has an archive of its events since its open in 1929. Through examination of its archive, I indicate the following.

First, from the halls' archive, we can see the cultural, political history of the local community. Secondly, public hall has four functions in local community; theatre, auditorium, ceremony hall and media. Thirdly, it is often said that multi-purpose halls are after all inconvenient for any type of events, but because of its multi-purpose use, they could have meanings as "public" hall; people's assembling place in society.

Although the halls in Japan has some problems in holding archives, these indications are important for locating public halls as the site of cultural history of community.

## **EDUCATION OF THE PROFESSIONAL MUSICIAN COMMISSION [Ceprom]**

### **Formal, Non-formal and Informal Learning among Choro vibraphonists.**

*Rodrigo Heringer Costa*

The choro, even being a traditional musical style of Brazilian popular music and keeping some aspects that characterises it, is an ever-changing genre. The external influences on the style is as old as the genre itself, born of peculiar ways of performing European songs. The vibraphone, an instrument that belongs to the keyboard percussion family, assumes a strong connection with the academy and the classical-trained musicians in Brazil. Not commonly associated with the performance of Brazilian popular music, it was used in some choro recordings from the second half of the twentieth century on. The oral tradition of learning permeates the history of the genre and creates a difficult dilemma for the vibraphonists who want to perform it: how to connect the non-formal and informal ways of learning, typical of choro universe, with their formal and academic background as instrumentalists. P. H. Coombs argues that informal education is the process of acquiring and accumulating knowledge and skills by a person through his or her life, based on personal experiences and exposure to the environment. On the other hand, non-formal education is an organised and systematic activity on education that takes place outside the formal educational system and is directed to particular subgroups in the population. The formal mode of learning is defined as the scholar system, institutionalised, spanning lower primary school and the upper reaches of the university. This study examines the learning process of vibraphonists engaged on choro performance and how it relates to each of the learning processes mentioned above. I discuss how choro vibraphonists make to overcome the need for frequency at choro circles – a meeting where choro musicians get together to play, that usually occurs at private houses or bars – hampered by the difficulty in transporting the instrument. Through ethnography of choro circles meetings and interviews with choro vibraphonists I address some possibilities for teaching and learning process of choro on the vibraphone at universities, based on formal, non-formal and informal experiences. This work, although dealing specifically with choro vibraphonists, helps to point out possibilities for insertion of popular music, more specifically the choro, into the the academic environment, by formalising some of its methods of teaching and learning. Search for efficient ways of using popular music methodologies in our schools is one of the main challenges for the music universities in Brazil nowadays.

### **Learning Practices of Professional Drummers and Their Identity Realization Through the “Snowball Self” Model by Gareth Dylan Smith**

*Jean Pscheidt*

This research explores the learning practices of professional drummers, considering the way they learn in symbiosis with their identity realization. According to Smith (2013), the need for a dynamic look into the learning practices of drummers becomes increasingly evident since the training course does not follow a specific path, moving between different learning contexts. “Being a drummer” refers engagement with diverse experiences and the understanding of how they learn their craft and how they see themselves contributes to provide theoretical support to better understand the relationship between learning practices and identity.

The main goal of this research is to investigate the articulation between learning experiences and identities of professional drummers based on the “Snowball Self” model (Smith, 2013). Other questions seek to understand how drummers learn their craft, which learning contexts drummers are inserted and to verify the meaning they assign to the "professional drummer" identity.

While discussing about the learning practices and drummers' identity realization, the model proposed by Smith (2013) – the "Snowball Self" – proved to be potentially suitable, being used as a theoretical framework. This model, according to the author, offers a new perspective that allows us to understand the interconnectivity between identity, learning and practice of drummers. Being composed by experiences of identity and learning in an active and passive way, both inform and are informed by the practices of drummers (Smith, 2013). To properly answer the proposed questions, this research uses a qualitative approach in a multicase study (Yin, 2010) where three drummers – with the condition that drumming has a central role in their lives – are interviewed, generating the data needed for analysis from the perspective of the "Snowball Self" model by Smith (2013).

The "Snowball Self" model can be considered as an important tool for the construction and interpretation of the symbiosis between learning practices and identity realization of drummers, offering a new theoretical framework for the field of music education. The musical learning of the contemporary drummer, in turn, could be understood as a hybridized process (Smith, 2013) not distinguishing between the formal, non-formal and informal types, which would limit the understanding of this process.

### **Conducting Education; A Practical Pedagogy or a Systematic Music Curricular**

*Darren Postema*

The transformation from amateur to professional orchestral conductor is to a large extent dependent upon a long-term training regime, personal motivation and frequently, exceptional opportunistic circumstances. However, the experience of those in the field reveals that the path to the podium is not exactly uniform and requires the interplay of numerous factors that can be enhanced by methods that provide more opportunity for simulated performance practice and intense mentoring. As such, the music education of a prospective conductor often requires one to be trans-disciplinary. This paper summarises the case study findings of previous research about the Symphony Australia conducting workshops. This explored the questions of what conducting pedagogy looked like and how teaching and learning occurred within a master-class workshop environment. The study was qualitative and interpretative. It drew upon narrative inquiry to develop narrative accounts. The tools of observation and interviewing were used to capture experience. The study found pedagogy within the workshop environment was intense, focused and exhausting for all participants. The requirements were demanding, performance orientated, created opportunities for leadership and supported the process of feedback and evaluation. It is noted that although there is a general convergence of opinion about the multifaceted role of the conductor and the technical and musical requirements that are necessary in order to fulfil the ideals, the research into innovative methods of teaching is still relatively scarce. New proposals of shifting the emphasis towards "educational conducting" instead of "professional artistic direction", has major implications to how future practitioners will develop their art in a manner that promotes effective management of hierarchical power-relationships so as to optimise collaborative and cooperative "musicking".

### **Embodied Learning in an Orchestral Setting**

*Heather Monkhouse, Anne-Marie Forbes*

An orchestral setting as a learning environment for classical instrumentalists has multiple benefits that can encourage musical and professional development targeted to an industry-demanded skill set, while at the same time addressing personal and generic attributes applicable beyond the musical world. This paper will examine the nature and specificity of learning and targeted assessment within the context of a nationally auditioned orchestral performance program, the Australian International Symphony Orchestral Institute (AISOI) and posits that immersion programs of this type are crucial to the development of orchestral players. The AISOI program has been in place since 2007 and the number of students participating each year has been approximately 100 every year. This program has been developed with industry input, and involves current professional orchestral players, all of whom enjoy distinguished careers, to work with the students as mentors and tutors. In sharing their expertise and tacit knowledge with students they encourage the development of interactive awareness, musical response and communication sensitivities expected of professionals in the music industry, as well as encouraging and guiding the students to reach, experience and demonstrate professional performance and behavioural standard requirements. The roster of international guest conductors used for the AISOI program mirrors the professional orchestral environment, and each week in the AISOI program students work with a different conductor. This research has been undertaken as part of an Australian Learning and Teaching Council funded project investigating effective learning environments for music performance. The paper will explore the benefits of the range of modalities of learning in the orchestral setting of AISOI and particularly the role and nature of formative assessment, which begins with an orchestral audition modelled on professional orchestral practices and ends with professional standard performances of major orchestral works. Staff and student feedback has been instrumental in shaping the program and aspects of this will be discussed in the light of student reception of an embodied learning experience. Interviews

with the tutors and feedback from student focus groups and surveys have been analysed to evaluate the efficacies and challenges of such a program. These findings underscore the benefits and importance of the immersive learning environment of a high level orchestra and professional mentoring for the development of industry-ready orchestral musicians.

### **The Mozart(s) and the Mini-me(s): Aural Training and the Psychological Need for Competence, Relatedness and Autonomy**

*Danell Herbst*

Students entering their tertiary music studies are most likely to come from diverse backgrounds. It is a given that their levels of musicianship will differ, but sometimes the dissonance between their formal and situated knowledge is clearly noticeable. This causes interesting teaching dynamics in an Aural Training module with some students being able to perform basic aural skills without any trouble and others that are frustrated with not knowing how to apply their knowledge. If we adjust our pace to accommodate the students that are struggling, we risk losing the interest of the capable students. These students tend to become frustrated, bored and generally unmotivated. But due to many factors, we are still required to accommodate all these students, from different levels, in the same year level of an Aural Training module. How do we go about assuring effective learning for all? A possible solution could be to engage positively with instructional designs that support the motivation and interest of students.

In this presentation I would like to reflect on the self-determination theory, with special focus on the psychological need for competence, relatedness and autonomy. The self-determination theory states that all three these needs are central to development and if all three needs are met, students will be intrinsically motivated to engage in learning. I will illustrate how I've addressed autonomous learning, support of competence and relatedness in first and second year Aural Training Modules using cooperative learning and video-clips (by the students themselves). My presentation will be supported by footage which clearly indicates how the above mentioned initiative contributed to enthusiastic and motivated students.

### **Inside-Outside Aspects on Musical Expression and Language in Relation to the Education of Professional Musicians**

*Anders Ljungar*

This paper discusses aspects on musical expression and connections to language, covering a period from the second part of the 18th Century to late 20th Century. Referred sources as Augustine, Schleiermacher, Gadamer, Vygotskij, and Clout discuss language in terms of inner and spoken language including texts. Rousseau, Forkel, Jean Paul, Schopenhauer, and musicians such as Mattheson, Atys, Schubert, Mankell, Boehm, Altès, Ipolyi, Walter, and Marion – assumes that music could be understood as a language expressing emotions, including the attempt to find ways transforming “inner language” into sounding music, the “outside language”. This could be condensed as: The musician – or even just the instrument – is the hinge between inside and outside. Musical learning within professional environments has this task at its centre; the present paper shows thoughts, traditions and methods for this purpose. To be absorbed by emotion and simultaneously perform music requires a stepwise practice over years of extensive training and awareness. However, knowledge and instrumental skills becomes not operational before the performer has reached a level where immediate, intuitive reactions may develop and the actual playing on the instrument becomes second nature, which enables emotions to flow and develop within the very moment of performance.

### **Contemporary Live Music in Australia**

*Amanda Watson, David Forrest*

This spoken word presentation will focus on the contribution that contemporary live music continues to make to the Australian economy, together with the Government support provided to this section of the music industry. The theoretical background of the presentation is driven by the publication of two reports commissioned by Government agencies in Australia into the economic and social contribution made by the live band culture: Economic contribution of the venue-based live music industry based in Australia (2011) and the economic, social and cultural contribution of venue-based live music in Victoria (2011).

The aim of this presentation is to discuss the Government-supported activities that currently exist that are designed to benefit the careers of musicians performing in contemporary bands and forecasted activities that result from Australian Government initiatives announced in 2013. Professional development programs that will be explored in this presentation are titled the Sing Summit and GENERATE. The materials provided by the Australian Music Industry Network will be highlighted. More recent initiatives include the publication of Creative Australia (2013) and the announcement of the National Office for Live Music.

The selected method for this presentation involves the analysis of relevant commissioned reports, professional development programs and other government publications. The specific analysis focus is on identifying activities and programs that benefit musicians performing in contemporary bands.

The commissioned reports clearly identified dollar value contributions made to the Australian economy, measuring the contribution of the venue-based live music industry nationally from a venue owner and managers' perspective. Other indicators are the industry's revenue, value-added contributions and employment. The professional development activities are examples of workplace learning providing immediate support for developing musicians' career pathways. Recent initiative announcements include funding for Australia's first National Live Music Coordinator, additional funding to support the contemporary music industry, the safeguarding of the rights of performers against unauthorised use of their performances in all media and valuing the health benefits of arts and culture.

The implications of this presentation for music education are targeted at the higher education level and those in the music industry. The material explored in this presentation will expand on the economic contribution made by live music into identifying the opportunities the musicians can use to improve their careers. Taking full advantage of government initiatives and workplace professional development opportunities provides a more practical, immediate as well as a flexible approach to learning.

### **Guitar Teachers: A Professional Culture**

*Alexandre Vieira*

Inserted in the field of training and professional practice in music, this communication is based on a research completed in 2009, whose aim was to understand and comprehend the ways of being and acting in the profession, values, attitudes, interests, skills and knowledge of professional culture of guitar teachers. For this purpose, it was necessary to articulate an opened concept of profession, with reference to Carrolo, Dubar and Franzoi studies. The empirical data was collected through semi-structured interviews conducted with eight guitar teachers, who exert their activity in Porto Alegre/RS/Brazil, whose practice ranges from two to twenty-five years of experience. Among the main findings, we can highlight the fact that the guitar teachers constitute a singular social group that shares aspects of a professional culture which is transmitted in the course of professional socialization. This culture is understood as a continuous process that begins at the first contact with the activity and extends throughout professional life - and is appropriated and reinvented by each individual in building of their professional identity.

Faced with the impossibility to detach generalizing traits of ways of being and acting of these teachers, due to the nature of the activity performed by the investigated subjects, the research is limited to pointing out general trends that guide their professional culture. Among these trends, include: the importance of networks in the construction and maintenance of performance niches and transmission of professional culture, education focused on the needs and expectations of the public attended, the power of adaptability and response to various demands, tendency to regularities in the construction of professional careers, even within apparently unstable systems, ways of being and acting that are opposed to stigmatizing social representations of precariousness and improvisation associated with this practice. The results contribute to a greater understanding about the constitution of the professional cultures of musical instrument teachers.

### **The Impact of the Music in Schools Project on the Education of Music Teachers for Basic Schools in Brazil**

*Patricia Furst Santiago, Maria-Betania Parizzi Fonseca*

This paper discusses the impact of the Music Schools Project on the education of students who attend to the Course of Music Education at the Federal University of [name of institution], as well as on classroom teachers who teach in schools in [name of city]. The project has emerged from a specific motivation: the Law 11.769 (2008) that determines the inclusion of contents of music in Brazilian basic education schools (from Pre-school to Secondary schools). The first section of the article presents details on this project. The music education students' and the classroom teachers' comments on the impact of the project in their education are offered in the next section. At the end, considerations on the relevance of projects that make it possible the dialogue between the university and contexts of basic schooling are presented, with special reverence to the difficulties related to the education of music teachers for Brazilian basic schools.

### **Learning To Be A Musician: Circularity Between Professional Education And Professional Activity In Santa Maria- (Brazil-RS) Scenario**

*Felipe Alvares, Luis-Fernando Lazzarin*

This research analysed the processes of identity production in a group of musicians in the city of Santa Maria (Brazil-RS). Grounded on theorisations proposed by Cultural Studies, this investigation pointed out circularity between

musical education and professional activity, in which musicians, either in the “life school” or in education institutions, constantly search for new work opportunities through intensive investment in themselves. For the purpose of data collection, an interview script was designed involving four features to be addressed: music initiation and education, professional activity and work market, and professional identity. The investigation considers that, in the production of those musicians’ identities, different cultural artifacts and situations that daily educate are at stake by inserting in their lives specific ways of experiencing music, thus moulding choices and paths to be taken along their professional trajectory. The research showed that, as an effect of those cultural pedagogies, there is the emergence of a professional who is attentive to a wide range of possibilities of professional activity, which, in turn, requires a sense of opportunity, innovation and flexibility inherent to an entrepreneurial discursivity. We noticed two issues that seem to guide the musicians’ conducts: the first is related to a broad range of possibilities of professional activity, pointing out a displacement from a traditional profile of instrumentalist and/or professor to a subject that has a large number of activities to choose from: musical producer, director and instructor in NGOs, composer of cinema, television and internet soundtracks, and cultural producer, among others. Besides having more options, the musicians find it necessary to choose more than one, often taking several functions at the same time. The second issue results from the former. By redefining the possibilities of professional activity, the standards determining the “state of being apt” to perform certain activities are enlarged, thus increasing the musicians’ possibilities of professional activity.

Keywords: education; culture; identity; music education.

### **Perspectives Concerning the Entrance to the Labour Market: Beliefs of Self-efficacy that Newly-graduated of the Guitar Undergraduate Courses in Brazil Hold**

*Cristina Tourinho, Roberta Azzi*

This paper is part of an on-going research and aiming the perspectives of guitarists concerning their entrance to the labour market. We used the theory of Self-efficacy developed by Albert Bandura (1997, p.3), which describes the “belief in the capacity of carrying out demanded courses of actions produced certain actions” . According him, these beliefs stem from the interactions with the world and these interactions affect our professional choices and the effort and persistence put against adversity in the job market. At the Campinas’s University (UNICAMP), Azzi and Polydoro (2006) have been studying self-efficacy in a wide variety of educational contexts in Brazil, in particular those related to the constructs of self-efficacy and self-regulation of students’ learning. The goal is to investigate how guitar students, graduated and recently graduated feel when carrying out the activities related to their profession as musicians. The work field for musicians has changed in the few last decades (Segnini, 2007; Salazar, 2010). The guitar is studied in many undergraduate courses in Brazil, having a great search the course. A set of professions are related to this course in the market: how do students who have recently graduated see themselves working in this market as a means of making a living?

This research is doing with the support of UNICAMP and the Núcleo de Estudos de Psicologia (group of studies in psychology), having in mind that the project was approved by the Ethics Committee of Unicamp. The method used is the online questionnaire ([www.surveymonkey.com](http://www.surveymonkey.com)), sent to 300 people, students of Brazilian schools. It was built up based on the recommendations of Coimbra (2000) and adapted to the professions related to music, as listed by Salazar and added/ screened b the author. The data will be analyzed by the software SPSS, 17.0 version. These will be submitted to the inferential statistics, through the test of Kollgorov- Smirnov so as to define the choices for the next statistics.

It is hoped that the results from this study will allow for a broadening of the discussions about the formation of professionals in the musical field and the syllabuses in the undergraduate courses. This implies that also there should be betterment of the physical facilities and of the equipments to teach and to learn music. The university should have an important role in the formation of the professional musician, which should be extended by the professional realisation of its students.

### **The Business of Making Music in Australia**

*David Forrest, Amanda Watson*

This presentation explores some of the allied careers, employment opportunities and business development skills that support and sustain musicians as they pursue protean careers in music. The theoretical background is framed with the support given to business development, including those operated by musicians, by a government department - Small Business Victoria - and the financial contribution made by the music industry to the Australian economy. Musicians are dependant on many intermediaries – not specifically aligned with the music industry – that also provide a variety of career paths, whilst supporting musicians’ career development.

The aim of this presentation is to identify allied careers that enable people to generate employment and the development of successful businesses in Australia and make a contribution to the career development of a musician and support their financial security.

Excellence in musical skills alone is not sufficient for a musician to achieve and sustain fiscal independence from a career in the music.

The selected method for this presentation involves analysis of the role of service providers who make a living from the multi-connections of music. The presentation will highlight the associated work of the accountant, artist/graphic designer, caterer, event manager, journalist, lawyer, photographer, printer, publicist, travel agent and venue manager. This selection of allied careers aligns with the headings of musicianship, technology, business and entrepreneurship, law, and communication that have been suggested as components of a degree that prepares graduates for a profession in music.

The operators and employees of these selected businesses may also be musicians although the services they offer are not classified as companion music careers such as lighting, sound and technical production. A clear understanding of the needs of musicians involved in protean careers is necessary as well as the ability of musicians using these services to articulate their requirements. The importance of workplace learning through strategic professional development activities for the workers of services selected for this presentation leads to a winning double for successful service businesses and sustainable musicians' careers.

The implications of this presentation for music education are targeted at the higher education level. The material developed in this spoken word presentation will expand on the need for musicians to think more broadly regarding the allied careers and services that they are dependent upon which can enhance a performance and provide a better financial return to themselves and contribute to the Australian economy.

### **Professional Profiles and Teaching Practices of University Professors: a Case Study in the University of Veracruz, Mexico**

*Rosalía Trejo León*

This work analyses the relationship between the personal profile and performance experience of university professors and their teaching practices. The results presented are derived from a case study conducted within the undergraduate Music Education program at the University of Veracruz, Mexico (2009). The educational theories related to this research are the curriculum theory (Stenhouse, 1991; Sacristán, 2007; Poster, 2005) and the epistemology of music education (Kreamer/Souza, 2000; Stublely, 2006). In this case study, documents and interviews were the main source of data. Data was collected through semi-structured interviews with teachers and students in the Music Education program. The study collected information about the performance of former and current professors of classes in pedagogy, music theory and applied technique. The results of the analysis showed that each of the professors had sufficient background experience to effectively teach the curriculum being used. However, the details of the professors' personal profiles varied greatly. Certain professors had extensive specialisation in the field of education, with backgrounds in didactics, pedagogy, evaluation, educational psychology, etc. Other teachers had an excellent profile for teaching applied technique and music theory, such as professional musicians, musicologists and composers. However, few of the professors had specific credentials in the area of Music Education. The research demonstrated that regardless of their specialisation, each professor successfully connected his or her discipline with the content of the Music Education curriculum. Some of the professors implemented more traditional methodologies, while others were more flexible in their approach. Most of the teachers demonstrated more modern tendencies in their teaching practices, hoping to train music educators with the skills needed to face professional life. Using this analysis as a starting point, I hope to demonstrate the current need in the field of Music Education for pedagogical training of music professors and musical training for professors of pedagogy. I will also suggest that continual assessment of professors is necessary to achieve the best results in the academic environment. Within the context of higher education, there is room for improvement of teachers, pupils and the curriculum itself. For this reason, it is important to expand upon curricular research such as the study here discussed.

### **Musicians as Academics: Stories of Post-graduate Researchers**

*Anna Reid*

Australian academics undertaking research in music come from a broad range of backgrounds: composers, musicologists, historians, music educators and professional performers of both jazz and classical music. This paper investigates the narratives of 17 postgraduate music researchers who used the research gathering techniques from their own research methods class to discover some of the reasons why musicians might engage in further study at a postgraduate level. The author-group identified the difficulty of defining common ways of describing their musical identities and suggests that diversity is the core of their profession.

The author-group provides the narratives and represents a variety of backgrounds, as well as a large range of ages, from early 20s through to late 60s. This paper seeks to identify, collate and discuss key factors that have influenced the author-group in their decisions to undertake post-graduate study, employing a mixed methodology of ethnography and narrative enquiry.

Our investigations confirmed that each individual's journey is indeed unique. The variety and richness of responses was remarkable, serving to amplify the diversity of background and individual experience. In particular, we examined the individual reflections of these post-graduate research students and the challenges they faced in creating valid musicological research amongst what could be considered a daunting scholarly community. The development of the paper, and the research approach used to gather and analyse data, provided the author-group with a first-hand experience of being involved in a research community. This paper gives voice to the value of pursuing Australian post graduate music research in Australia in 2013.

### **A Study on Music Master's Degree Program Candidates from a Non-Music Major Background**

*HungPai mimi Chen, Shu-Ting Chen*

This study concerns the learning and development of master's degree program candidates from a non-music major background in their undergraduate study. Usually, students undertaking a master's degree in music in Taiwan are required to pass examinations in language and music theory, as well as instrumental or vocal auditions to be accepted into the program. This also applies to applicants with a non-music major background. For these non-music major students, they need to work harder to be involved, adapt, and catch up on their study in this program. Meanwhile, the variety of backgrounds provides a diverse wide range of possibilities in their music learning and future development.

The research focuses on these non-music major background students' motivation, difficulties and challenges they face in the program. This study also investigates their career development and future planning. In-depth interviews have been conducted with six students. In addition, observations and experiences of the two researchers (both university teachers) of this study are also cited to understand the students' learning situation. The preliminary results show that these students, in general, have higher motivations and work hard in their music learning. Many of them have encountered various difficulties in their new learning field. These indicate the needs for special attention to these students. It is worth mentioning that most of these students do not have strong self-confidence in their music learning. Most of the time, they were lacking in self-confidence when they sought their teacher's help. Through the interviews, the researchers found that the students, who usually had been well-trained in their college major, are deeply concerned with their future development. It seems that it had not appeared to them that such integration could be an advantage for their future career.

Indeed, on the level of postgraduate music education, these non-music major background students inject a new strength in music teaching and learning. Music educators should provide extra attention to these students and assist them to build their self-confidence in music learning. Most importantly, these students should be encouraged to integrate the new learning experience with their original college major as a unique advantage to open new possibilities in their future development and career.

### **A Confluence of Musical Understandings Through Practice: Investigating the Medium Soundpainting as a Tool For Exploring Musicianship**

*Bruno Faria*

The present paper outlines a search for a confluence of musical understandings through an investigation of the practice of the artistic medium called Soundpainting, created and defined by North-American musician Walter Thompson (b.1952) as a "live composing sign language". The research focuses primarily on the experience of this medium from the perspective of classically trained musicians – i.e., those prepared mainly to become professional orchestra musicians. Based on a phenomenological-hermeneutical framework, the experience of this medium is studied from various points of view, always considering the complementary perspectives of performer and leader (soundpainter) – i.e., the one who presents the signs to a group and defines the unfolding of a performance according to the group's response. In resonance with Gadamer's concept of play, the Soundpainting structures and the possibilities of artistic expression within it are approximated to hermeneutical reflections about language, in which multilayered understandings are situated, shaped, expressed, and interpreted. The notion of equipment discussed by Heidegger aids on describing the means (musical instruments, signs, gestures, etc.) through which musicianship is addressed and disclosed in this particular performing context. Through such equipment and play(ing) structures, various dimensions of musicianship are understood as being drawn together through a performing practice, surpassing potential disconnections that might infringe the processes of higher music-performance education preventing a positive accumulation of experiences as articulated in Dewey's philosophy of education.



Data analysis is based on the interpretation of audiovisual recordings of rehearsals and performances realized with students experiencing Soundpainting for the first time, interviews with some of these students, interviews with Thompson, and my own reflections as a performer and soundpainter in various contexts. Both verbal accounts and musical materials from recordings raise issues that point towards an expansion of one's "horizons of understanding" as Gadamer proposed – an expansion that integrates previous and new knowledge, potentially strengthening both. From a preliminary study, an interpretation of such expansion is put forth: one in which several layers of musical understanding are disclosed, ranging from aspects related to an overcoming of barriers externally imposed by certain traditions of thinking and making music that to some degree delimits one's range of action, through a renewed awareness of performing tendencies and possibilities of development, to broader dimensions of sensitivity in performance and empathic understandings of the artistic relational whole in which one plays. Thus the re-contextualization of musical knowledge through a practice like Soundpainting brings forth significant implications for the education of the performer.

### **The Application of Video in Supporting Students' Reflection in Music Instrument Study**

*Tuulike Kivestu*

Theoretical background of the paper. The usage of active learning methods is an inseparable part of contemporary music education (e.g., Brown, 2008; Kährik, Leijen & Kivestu, 2012; Scott, 2011). Through these processes the learners broaden their existing knowledge and grow into independent musicians who perform as singers, instrumentalists, composers, improvisers and listeners. In line with the increased attention towards student activating learning methods, supporting students' reflection has also gained somewhat more attention in the music instrument pedagogy (e.g., Draper, 2007; Okan, 2010) in recent years. The current study applies the previously validated model of supporting reflection (Kivestu & Leijen, 2013) in the context of music instrument study in one university in Estonia, Viljandi Culture Academy of Tartu University. The model consists of four cycles and is based on the main processes of reflection (describing, evaluating, relating, and reflecting on the reflection process (Procee, 2006)). According to previous research, in order to achieve one's study aim, reflection requires support (Husu, 2009) and therefore the model has been designed to support all four reflection processes.

Aim of the research reported. The aim of the study is to find out for what extent does the application of the model support students' reflection in music instrument study. If and how does the students' reflection quality change in putting the model into practice? How effective do the participating students see the application of the model to be from music instrument development point of view?

Method of the work. Currently 32 students of the music curricula of Tartu University Viljandi Culture Academy apply the reflection model in music instrument study. In order to evaluate the pre- and post-level of reflection quality, the reflection of the students is analysed on the basis of a previously elaborated matrix (Leijen et al. 2012). Students' opinions on the reflection model will be collected by focus group interviews.

Results of the main ideas. Data collection and analysis is currently incomplete. Provisional research results show that the application of the reflection support model helps the students to describe their instrument play in detail as observers and therefore perceive new aspects that they would otherwise not pay attention to.

Conclusions and implications for music education. Although data analysis is incomplete at the moment, provisional research brings out that supporting reflection drives the students to take an active role in their music instrument study and give a deeper meaning to their studies.

### **Identity and the Learning Process: ePortfolios and Higher Education Arts Students**

*Dawn Bennett*

Graduate employability is a growing concern for higher education. Many Arts graduates need to shape their work to meet personal and professional needs, and successful negotiation of this type of career requires resilience, a strong sense of identity, and adequate preparation. This paper reports findings from a collaborative study undertaken at four Australian higher education institutions. The study involved students in classical and contemporary music, music education, music technology, and writing. In this paper we report the impact of electronic portfolios on learner identity, drawing our evidence from survey and focus group interview data. As the learning process rather than the technological tool drove the study, the findings can inform curriculum and practice across higher education creative and performing Arts.

### **Classical Singing Students' Possible Sources of Stress in Singing Lessons and Performances**

*Vaike Kiik-Salupere*

Contemporary vocal pedagogy is a field, which relies both on a long tradition and taking account of the individuality of each student. World-wide competition is an obvious criterion in the area of classical music today. However, an

unstable psychological state prior to a performance may become a determining factor in the sustainability of a singer's career. The extent to which a young singer is able at a certain moment to utilise the vocal techniques acquired during the lessons, is of major importance. This investigation explores the problems which students of singing experience during their preparation for performances; the sources of stress which influence their voice and their singing both in the lesson context and in the performance context.

The research is based on an empirical study of 60 classical singing students in Estonia. A questionnaire with 25 statements was used to conduct the study that focused on classical singing students' possible sources of stress in singing lessons and pre- and during performances. The questionnaire was rated on a 5-point Likert scale. The resulting data were used to calculate means of the ratings given to the statements and standard deviations, and perform a single-factor dispersion analysis (ANOVA). The sample consisted of classical singing students of Tallinn Georg Ots Music High School (GO), Tartu Heino Eller Music High School (HE) and Estonian Academy of Music and Theatre (EAMT).

The singing students of all groups were concerned about maintaining a good condition of their voice, remembering the lyrics and making a good impression. Singing students of the three educational institutions did not use medicines to cope with performance anxiety. A bad mood, unfavorable conditions and rush negatively affected students' voice and singing.

### **Exploring vocality and professionalism in the domain of the contemporary singer-songwriter**

*Veronica Monro*

Contemporary singer-songwriters are catalysts for verbal and musical communication. Described in the literature as artists who express stories, culture and social issues through music, the domain of the singer-songwriter signifies an antecedent from which forms of meaning originate, are performatively enacted and socially constructed. Despite the contribution of contemporary singer-songwriters in the field of popular culture musics (PCM), the cyclic link between the singer, the process of song creation and the singing voice is yet to be fully explored. Although the singing voice is widely entrenched in the fields of vocal pedagogy, voice science, cultural studies, performance, psychology and acoustics, there are few research based studies that investigate the symbiotic relationship between the singing voice, the environment of the singer and the creative processes related to songwriting.

This paper draws on the findings from a study of ten contemporary singers. Participants were purposively sampled on the basis of their professional experience. In-depth, semi-structured interviews investigated the workplace and environmental influences on contemporary singers and on their creative outputs. Transcript analyses were conducted utilising a constant comparative method and various themes emerged. By studying the workplace and environment of contemporary singer-songwriters, this paper identifies the existing demands that impact their art. Through investigating potential influences on the singing voice in PCM, a contemporary "vocality" emerged. A significant finding was the influence of socio-cultural factors on the vocality of the singer and, in particular, on the singer-songwriter. This paper offers a contextualised overview of that vocality, particularly in relation to the possible influence of professionalism on vocality. This contextualization is highly relevant to the domain of the contemporary singer-songwriter. By understanding the environment in which singer-songwriters create from, appropriate supportive practices can be implemented. The paper concludes with considerations for pedagogical strategies, including vocal and musical factors that may be used to underpin and support creative processes in relation to the singing voice, the singer and their songwriting ability.

### **Degree in Music without Previous Musical Knowledge: Issues and Challenges**

*Patrícia Gonçalves de Oliveira, Luciana Faria*

The University of West Paulista offers, since 2011, the Degree in Music, which lasts three years, totalling 3400 hours, including 400 hours of supervised training and 200 hours of academics activities. It is a private university located in the western state of São Paulo, and entrance to the course is through an entrance exam of general knowledge and there is no test of specific skill. Therefore a minority of students enter without previous musical knowledge, but will be training as a future music educator. This paper seeks to report the challenges encountered in training the music teacher who enters into higher education without systematic knowledge of the musical language, it is the purpose of these courses is to overcome this difficulty. Research was conducted to analyse the Pedagogical Project Course and the reports of extension projects. The Educational Project presents some alternatives proposed by the Core of Professors to address the difficulty of receiving students, even in their minority, who have no prior musical knowledge. They are: the inclusion of the disciplines basic theory in the first year of the course, the perception of music in all semesters, practice singing and / or melodic instruments in the initial semesters, and disciplines of musical practice in collective semester final. The Core of Professors has also chosen to provide outreach projects, offered free to students with difficulties in musical theory and perception and the interested community. It was noticed a significant improvement of these students, however, are not all involved in the project with only regular

classes of graduation occurring at night. Graduation requires teachers to conduct reviews more rigidly and clear to the student. On the other hand the students should be mindful that musical practice and mastery of language are fundamental to their teacher training. Requiring more dedication from students causes a considerable drop out rate, but ensures adequate training. With the performance of graduates in music in schools, local society will gradually turn and come to higher education with a more solid musical experience. Thus, we believe it is possible to train music teachers who enter higher education without prior musical knowledge, since being aware of their condition, they can experience all the proposals of the university to optimise their musical practice.

### **Education of Musicians in Bachelor in Popular Music**

*Jean Presser*

The following research deals with the undergraduate process of Bachelors in Popular Music at Federal University of Rio Grande do Sul - Brazil. It was concluded in June 2012 at the Pos Graduation Program of Music. The main goal is to understand the dynamics' meeting of a student's group with the proposals of the first grade of enrolled students in Popular Music, answering the following questions: how the Bachelor in Popular Music was considered and structured; how the discipline Musical Practices in Groups is organised; how the relationships/interactions happen among students and teachers in the process of making music in groups inside the University; what relationships students that have already worked with music makes with University; how the students evaluate the group's music making and what specificities are revealed in the teaching/learning processes in the UFRGS' Bachelor in Popular Music. The theoretical framework adopted was the concepts of professionalization of musicians, the making music together and the profession of musician. The method consists in a case study which is characterized by a deep and exhaustive study of one or few objects in order to allow their broad and detailed knowledge. The field work was conducted during the first semester of the discipline of Musical Practices in Groups and provide to accomplish the meeting between the recently enrolled popular musicians and the University approaches. The students have different music-professional knowledges, interacting and making relationships with their colleagues and teachers in music classes. The experience of constructing a new undergraduate course and of experience themselves allow them to re-frame the meaning of making and teaching/learning music. This research contributes to discuss, both students and teachers, the field of formation of popular musicians having for context, the undergraduate courses of music, as well as, to question relationships and interactions supported by University among students and students and among students and teachers from the experience of students with extensive work in the music career. The results contribute to the view's expansion upon the enrolment of Bachelor in Music Popular and their experiences which surpass the academic scope, considering the contributions that Sociology of Music can bring to the Music Education.

### **Trajectories in Counterpoint: a Sociological Study of Piano Education in the Music Programs of Brazilian Universities**

*Carla Silva Reis*

The teaching of piano in Brazilian universities shows itself as an outcome of a trajectory of the so-called legitimate culture and as a reproduction of the standards inherited by the European conservatorial model, in most cases. However, this tradition has undergone strong structural changes, as a reflex of public policies of democratisation and interiorization of higher education, among other factors. The consequent raise of university openings for incoming students has lowered the high standards of the selection processes in the auditions, enabling an emerging profile of students that are apparently far from the expectations of the institutions, in terms of technical skills and familiarity with a legitimate musical culture.

With this shift in the social morphology of the university's public as background, my doctoral research, developed at the Universidade Federal de Minas Gerais (Brazil), investigates the clash between what is sociologically defined as the dispositions and competencies possessed by the piano students and those required for university education in piano. Thus, interviews were conducted with 16 students and graduates of two important Brazilian universities: Universidade Federal de São João Del Rei (UFSJ), whose music degree was created in the context of the recent upgrading of higher education access in Brazil; and Universidade Federal de Minas Gerais (UFMG), which offers a music degree since 1962 and has a dominant position in music instruction in the state of Minas Gerais.

With this data in hands, sociological portraits (LAHIRE, 2002) of the subjects were created, analysed and put into categories. Considering the relation of the subjects of the research with the ethos of piano education in the university, three types of trajectories were detected: high adherence, partial adherence and reconversion. In order to conduct the transversal analysis of the portraits, six axes were used, knowingly: the existing objective conditions (cultural and economic capital); the social capital and the social network; the practices and cultural preferences; the role of the universities; the initial musical education and the role of subjectivity. The results proved an effective change in the social-cultural profile and demonstrated how the social determinants contemplated in the axes of

analysis acted in the construction of the trajectories studied. This research has privileged the works of the French sociologists Pierre Bourdieu, Bernard Lahire and Antoine Hennion as its main theoretical framework. We hope that this work stimulates and enriches the discussion about higher education in music in Brazil.

### **Factors that Influence Piano Sight-reading and their Implications for the Education of Professional Musicians**

*Patricia Furst Santiago, Marcelo Sampaio*

The ongoing research entitled “Sight-reading: a study on the development of cognitive capacities and musical abilities of pianists”, focuses on piano students’ knowledge of harmonic tonal patterns and investigates to what extent this knowledge differentiates the quality of their sight-reading. The aim of this paper is to present the factors that influence piano sight-reading, which have been drawn from the literature review accomplished by the research. The research adopts a quantitative experimental approach that involves the relation between the knowledge of harmonic tonal patterns (independent variable) and the level of sight-reading (dependent variable). Two groups of piano students will be assigned to the experiment, as follows: (1) experimental group formed by pianists with knowledge of harmonic tonal patterns; (2) control group formed by pianists with little or any knowledge of harmonic tonal patterns. However, in order to establish its final design, the research needs to identify the possible variables that may interfere with the experiment. Three main factors are discussed: musical knowledge; abilities; attitudes and behavior. At the end, the paper presents a brief discussion on the implications these factors may have for the education of professional musicians.

### **Creativity in Piano Performance and Pedagogy: A Chinese Perspective**

*Yuan Zheng*

Creativity is vital to the arts. In musical performance, different performers playing the same piece can show the vast differences in musical perception, idea, and possibilities demonstrated by the performers. These are ultimately related to the creativity of musical performances. In mainland China, piano performance is a core subject of the conservatories and schools of music in universities. How to develop musical creativity in piano performance is a critical issue for all pianists and piano teachers. More importantly, how do Chinese pianists and teachers understand and perceive creativity in piano performance and pedagogy? This study aims to investigate the concepts towards creativity in piano performance and pedagogy from Chinese perspective and develop a conceptual framework for creativity in piano performance and pedagogy with input from eminent Chinese pianists and piano teachers, plus the personal reflection of the researcher’s own learning pathway. The study is divided into three phases. In phase 1, the Western and Chinese concepts towards creativity in musical performance and pedagogy will be preliminary organized. Adopting narrative inquiry as the research method, the researcher will review his personal experiences and beliefs on piano performance and piano teaching in university. Phase 2 aims to investigate the perception towards creativity in piano performance and pedagogy of eminent pianists and university piano teachers in China. Through semi-structured interviews, the researcher will study how the Chinese pianists and university piano teachers perceive creativity in piano performance and pedagogy. Consequently the teaching and practicing strategies derived from phase 1 and phase 2 will formulate a conceptual framework for teachers’ and learners’ adoption. Phase 3 will be a case study which will examine the learning process of three piano major students taught by the researcher in three months. The researcher will videotape and observe the whole teaching process, describe, analyze and examine the quality of the conceptual framework. The findings from the study will provide an in-depth understanding on: 1) creativity in piano performance and pedagogy from the Chinese perspective, 2) how pianists and piano teachers in China cultivate creativity in piano performance and pedagogy, and 3) how the teaching and practice strategies can be applied in teaching piano majors. These findings can be used to improve the quality of teaching and learning in piano performance with the proposition of a pedagogical framework for musical creativity pursuance.

### **Perspectives on Piano Course Failure: a Study in an Amazon Music School**

*Rômulo Mota de Mota de Queiroz*

This work is about a study in a conservatory of music, specifically the Piano Course at the Federal University of Para in the city of Belem. The study, initiated in 2008, aimed to investigate why a significant number of students do not finish the Piano course in the predictable period. For many years conservatorial education has been related to what is called Technical Education in Brazil, a level of education that often precedes higher education and takes three years of attendance. In this respect a class that started the course in 2005 but did not accomplish it until 2007 was investigated. For this purpose, we decided to use theories and a methodology that linked the education documents of that type of professional education, and the speeches of the people involved in the research: students and teachers. The class of five students and their respective teachers were interviewed. The documental analysis was

important to know the course structures and its cultural aspects. This analysis showed some conflict aspects that influenced the students' decisions about continuing taking the course. Dialoguing with the information collected in the documental analysis and with the teachers' and students' speeches, we used a methodology related to the oral history. In the process of analyzing the collected information, the contributions of the authors who write on Education, Music Education, Sociology, Social Psychology of music and Ethnomusicology were fundamental. The results obtained from the students' and teachers' lives reveal that the nonconclusion is linked to the school teaching model (traditional European model), to its values and its resistance to Brazilians professional education laws and to the students' perspectives.

Many students did not want to follow a carrier as a concert pianist, although some were already attending a graduate music course. Some gave up the piano course due to their commitment to a graduate course in another professional field, which meant in some cases that piano course was not taken with a professional focus, but as extracurricular activity. The results of this research demand reflection on the school routine in order to improve success, but more than that they reveal changes in social behavior which require significant educational changes not only to that school. It also show that changes are not possible simply by modifying educational laws and school documents unless teachers are able to change themselves dialoguing with society in order to develop new perspectives for na efficient education.

### **Flow Theory Applied to Music Education: Research in Brazil and New Perspectives**

*Hermilo Pinheiro Santana*

In recent years, there is little research done in Brazil on Flow Theory Applied in Music Education. Csikszentmihalyi (2003, 1999, 1996, 1992, 1990) introduced the concept of flow experience as a state of total involvement with the activity performed. The flow, also called optimal experience, is a mental and emotional state characterised by a deep involvement in an activity, in which the perception of goals and challenges is compatible with the skill levels of the individual, getting deep concentration and generating great pleasure. In the music learning process constant motivation is essential. The objective of this research is to investigate techniques for the application of Flow Theory in Music Education in Brazil and point to new perspectives. Araújo (2008) and Stocchero (2012) have done valuable research for the application of Flow Theory in Music Education. Araujo (2008) suggests the following characteristics that should be studied to determine the state of flow: 1 - Losing track of time, 2 - Sense of well-being, 3 - Joy, 4 - Momentary pleasure, 5 - Desire to continue playing at the moment, 6 - Willingness to overcome challenges, 7 - Satisfaction with the result, 8 - Feeling that your practice becomes better, 9- Shut down to outdoor situations, 10 - Desire to play / sing more and more. According to Araújo (2008), there are clearly extrinsic and intrinsic factors that compete for the motivation of the participants to the practice of music, among these factors, there is family support, interest in the presentations, the pleasure and joy in performance, among others. Stocchero (2012) did research with 8-9 year old children. She uses musical activities that include audience listening, performance and composition. From these surveys in Brazil, we apply the concept of anchor, which comes from NLP, to store and control the flow state. The individual who has control over his emotional state and know how to direct his focus, concentration, energy and well-being for a particular goal will succeed in everything he does.

Keywords: Flow Theory, Music Education, NLP.

### **Teaching Performance to the Third Stream: Curriculum Specifics for the Applied Studio**

*Jeff Richmond*

#### 1. The theoretical background of the paper

Gunther Schuller coined this still-controversial term for the convergence of Western classical (“first stream”) and jazz (“second stream”) styles in music composition and performance. Improvisation is essential in “third stream” music practices. As was posited in my presentations at ISME Bologna and Beijing, with regard to composition studio instruction, music educators interested in teaching students to perform and improvise within the “third stream” tradition must concern themselves with encouraging/liberating an authentic voice in the student performer, while ensuring stylistic integrity concerning the music “vocabularies” being developed. To fail to do so is to ensure banality and trivialization of the performance process and product. Thus, musical instruction concerning the “third stream” must include a studied approach to both jazz and classical music interpretations of harmony, style, articulation, phrasing, ornamentation, and improvisation. Liberating the performer to be a polyglot encourages relevancy, adaptability, and creativity.

#### 2 The purpose (aim) of the study

To discuss pedagogical approaches to performance education that attend to more than one musical tradition/style at a time.

#### 3 The method

Case study, philosophical reflection, and review of selected scholarly literature

#### 4 A synthesis of the content

The presentation will be structured as follows: (1) an introduction to the concept of the “third stream”, its history, and its impact on classical music, (2) a discussion about the problem of disparity between classical and jazz music performance instruction, citing specific examples, (3) a proposition to impact this disparity by empowering the classical performer to explore the unique synthesis between classical and jazz music, citing specific examples, and (4) selected reference to the most salient scholarly literature on the question.

#### 5 Conclusions and implications for music education

Teaching performance in the “third stream” tradition recommends the following teaching strategies: (1) a great deal of focused listening to works strictly grounded in the classical tradition, works grounded in the jazz tradition, and a set of exemplar “third stream” works that commingle these traditions, (2) ample student practice in studying transcribed masterful improvisations from these exemplar works, (3) careful study/analysis of these exemplars and transcriptions, (4) thorough study of the harmonic possibilities of jazz and the ways in which these possibilities can be artistically integrated into the voice of the performer/improviser, (5) performance interpretation exercises in which works are re-explored across several disparate musical vernacular traditions. Teaching to the “third stream” offers an ideal bridge for the classical performer/educator to encourage his/her students to incorporate jazz styles (and other sources) into their own performance efforts

### **Balancing Tradition and Change: Ethical Leadership in 21st Century Schools of Music**

*John Richmond*

Confronted with tectonic shifts in music culture and music consumption worldwide, tertiary music faculties and their administrators are placed now at a challenging and sometimes dangerous confluence of pressures in support either of "tradition" (the aggressive reaffirmation of commitment to the "common practice" of western European art music of the 17th-20th centuries) or "change" (a turn away from these art music practices and toward current commercial/popular/vernacular/world-music practices and pedagogies). While it is possible to identify pristine exemplars on both extremes of these musical polarities, such a forced choice seems likely to be artificially binary. In fact, a more promising alternative for most tertiary music faculties likely will be a commitment to tradition and change – to an acknowledgement of the ethical obligation of universities and conservatories concurrently and competently to understand and honor beloved musics of the past while taking up the equally important and often very hard work of shaping a vigorous, lasting, innovative musical future for our culture and our time.

Twenty years ago in Tampa, FL, USA, the International Society for Music Education organized its 1994 biennial world conference under the conference theme of “Musical Connections: Tradition and Change.” While the overarching focus of that conference sought to create linkages and dialogues among the world’s divergent music practices and pedagogies, the pressures of that time were vastly different and frankly less threatening in hindsight than those that appear to be on the horizons of university music programs now, especially those rooted in the “classical” music of the west.

This paper unpacks the recent history of this tectonic shift, it documents the size of this shift in terms of music production/consumption and education economics, and finally advances a renewed and updated call for “tradition AND change” – one that posits a role for university music programs as engines of music preservation, innovation, cultural cross-pollination, and affirmation. The ethics orientation of this narrative is rooted in what modern education ethicists call “rule utilitarianism” or the blending of most compelling features of deontological and teleological perspectives in choosing the right course of action. Rule utilitarianism is a call to ethical discourse.

## **EARLY CHILDHOOD MUSIC EDUCATION COMMISSION [ECME]**

### **Investigating Infants’ Neurobehavioural Development in a Music Education Context: Tempo and Beats and their Impact on the Infants’ Heart Rate**

*Efthymios Papatzikis*

Music research focusing on infants shows that there are functional specialisations for music processing in the human brain and that, for infants and toddlers, music education which starts at a very early stage is important in their development. Nevertheless, despite the positive attributes connected to infants’ communication and development through music, not much research has addressed specific ‘efficiency’ or ‘approach correctness’ issues in terms of the ‘tools’ (i.e., sounds, instruments, methods) used in these environments. Research has not yet provided solid evidence on what developmental (biopsychological) potential these ‘tools’ may carry, as they alternate in the music education contexts according to the infants’ age differences or practices of educators.

In this research presentation, the researcher will focus on the musical elements of tempo (rhythmical pace) and beat (sound impulse), and the way these are biologically perceived by two different age groups of infants (range 0-2) in a series of seven similarly structured episodes of a music education 'course' delivered by one educator. More specifically, the project aimed to investigate two specific topics: (a) whether there is a differentiated rhythmical handling approach from the music facilitator when deploys the same educational content in two different age groups of infants and (b) whether the supposed differentiated rhythmical handling impacts in a different way the infants' Heart Rate (HR) - thus their potential subcortical auditory system development. Does the music facilitator (educator) render an inconsistent educational-developmental context in terms of rhythmical handling? And, based on this likelihood, is there a different impact in the cross-episodic HRs regression trajectory for the two age groups? The study is structured around the hypothesis suggesting that the same educator who uses the same course content to stimulate two groups of infants of a different age range, will handle the rhythmical elements inherent in the structure of the course in a completely different way for the two groups, due to communication differences existing across the age range. Results, invalidating the hypothesis, indicate that there is statistical similarity in the way the music facilitator handles tempo and beats across the two groups, and that the infants' HR is homogeneously impacted, showing an increasing HR trajectory.

### **Musicians' Approaches to Music with Children: Opera or World Music, What is it Going to be?**

*Berenice Nyland, Aleksandra Acker*

This paper reports on case studies conducted in an Australian early learning centre which has a strong focus on the arts, including music. Over a period of several years, the research involved studies of three musicians, working as music specialists with 5 groups of 3 - 5 year old children. The specialists' music programs and music experiences with the children were recorded via observations, video recordings, interviews and artefacts, such as children's drawings. In this paper we describe and discuss the different pedagogical approaches these musician/artist/teachers employed. We argue that their approaches to music with the children could be seen to be connected to their own musicality and musicianship. The participating children engaged in very different types of musical experiences and play depending on the individual musician. The question of whether an artist needs to be able to 'do' if teaching is to be effective is explored.

### **Effects of Rhythm-Oriented Teaching Approach on Violin Beginners**

*Rosanne Chien-Chieh*

Rhythm and pitch are the two primary parameters of musical structure (Meyer, 1973). Rhythms happened on practicing the scales, etudes or any pieces in process of violin learning, and not only to be as important as pitch but also influential to pitch accuracy. Base on the rhythm and pitch in musical structure, they were foundations of this study and used as the theoretical foundation to design the curriculum and experiment. Therefore, the purpose of this study was to understand applying Rhythm-Oriented teaching approach on violin beginners playing by sight-reading and echoing. The Rhythm-Oriented teaching used the rhythm of the piece as learning basis in order to improve beginners' techniques and intonation in violin playing. The study was a multiple-baseline across individuals of single-subject design, and four violin beginners were recruited as research participants. Two three-graders and two fourth-graders started their violin lessons with researcher in the beginning of the year. Two female and male students were recruited. The experiment spans lasted a period of eight months. The data were collected all stages through observation forms, teaching diaries, sight-reading and echo playing tests. Research participants received the sight-reading and echo playing tests as pretest and posttest in order to testify their improvements. The data from each experimental stage were presented in graphs and analyzed visually. In addition, qualitative analysis was utilized in teaching diaries and discussed with other quantitative data.

Based on the research results, the conclusions were below:

1. Rhythm-Oriented teaching was beneficial to violin beginners' proficiency in sight-reading. And according to the research, age difference did not influence the accuracy of steady beat.
2. Rhythm-Oriented teaching was beneficial to violin beginners' proficiency in echo playing. But beginners in different ages showed diverse performance abilities in various levels in echo playing.

According to conclusions, recommendations were made for violin teachers and future research.

Keywords: Rhythm-Oriented teaching approach, violin beginner, sight-reading, echo playing

### **"My First Piano Book" An Investigation on Beginning Piano Study Methods used in Italy**

*Anna Maria Bordin*

The different piano teaching methods which can be found in Italy are characterized by teaching paths which, though they all aim at promoting good performers, are based on different theoretical assumptions and performance solutions regarding technique and interpretation styles.

These different and numerous methods propose practice strategies and performance models which are related to different traditions and/or based on the recognized excellence of a methodology founder.

The first piano book, whatever its value might be, establishes the student's relationship with the instrument, leaving an important impression and drawing a profile of the skills that are developed primarily and of the strategies which are preferred by Italian teachers.

A deeper understanding of the structures of the books in use among beginners the last 50 years can show what are the abilities and the learning strategies at which the methods are aimed and can highlight the methodological proposals concerning the reading and understanding a musical text, the early development of the piano technique and the first discovery of expressiveness.

This research aims at identifying the methodological choices most representative in the Italian piano pedagogy the last 50 years. The findings are based on the data collected from a questionnaire distributed to 200 pianists, aged between 20 and 60 which were asked, together with generic information, which was their first piano book, which aspects they remember as most positive and most negative, and which aspects were the most useful in the light of their own experience.

From the analysis of the data collected with the questionnaire, a relevant preference of some beginning methods emerged, which have been analyzed according to a series of methodological criteria, such as the presence of presupposed musical knowledge, the type, quality and density of information offered by the method, the expected results, the developed skills, the gestural strategies, the reading method and the proposals to develop creativity and expressiveness.

The results present a vast methodological landscape, focused mainly on teaching aspects of the initial relationship with the piano, but are also a significant indication that there is scarce interest for the more specific aspects of piano teaching such as technique, gesture and expression.

The study opens two equally interesting and significant perspectives: the development of new repertoires for beginners and the proposal of new methodologies able to respect the technical and expressive needs of beginners.

### **Music for Babies' Health**

*Maria-Betania Parizzi Fonseca, Joao Fonseca, Andréia Polignano Barbosa, Gleisson Oliveira, Vanilce Peixoto, Sarah Moreira*

Recent studies have confirmed that music can make changes in a human nervous system and that its influence can be noticed very early in life. Probably for this reason, music has been used as an important aid for babies' recovery in neonatal units. The idea of this research has emerged from this context. Developed in two stages, it intends to investigate whether music education can accelerate very premature born babies' development, with emphasis on vocal development and social interaction. Stage 1 has been carried out at Ambulatório da Criança de Risco - Acriar [name of institution]. Experimental group infants have had weekly music lessons for about six months; whereas control group infants have been submitted to a first lesson and to a second one, six months later. Music lessons videos have been analyzed by three judges according to a protocol, designed for this research. Stage 2 has been carried out at the Music School of [name of institution], where babies, once their participation in the first stage is finished, go on with their musical development. Three 3 year old premature born girls, who participated in the first stage, will have their overall and musical development monitored until school age. First stage's preliminary results point to a greater development of the experimental group infants. Second stage's preliminary results point to a normal musical development of the three girls, which allows inferring that prematurity did not affect their cognitive ability and that musical practice has been decisive in their overall development.

### **Cognition and Affectivity in Musical Development of Babies**

*Andre-Jose Rodrigues Jr.*

The practice of singing lullabies while rocking a child is present in practically all cultures of the world, and the presence of music in the early years of life is usually associated with the welfare of the baby. On the other hand, the musical education of infants still seems to be unknown to many people. However, it has grown the number of researches which show the importance of music since the first year of life, when babies begin to interact with the sounds of the world and, by doing so, they build their musical knowledge.

We understand that a child's musical development does not occur in an isolated way but linked to other acquisitions of the infant. Considering the global aspect of the child development, this paper aims to establish relationships between cognition, affectivity and musical development of children between zero and two years old. This work is part of a master research which being conducted at a public university of [name of institution]. In fact, it's a



continuation of an exploratory study about babies' cognitive and musical development carried out at the same institution in 2010 and 2011.

To drive this investigation, a qualitative research design was chosen. The Grounded Theory has been used as the methodological approach. As one of the principles of this method, the collection, the analysis, and the coding of data are done simultaneously. The collection has been made mainly through audio-visual recordings of the babies' classes. The analysis has been carried out by comparing the data constantly, in order to find interaction patterns, so as to arise concepts and hypotheses that will guide the theoretical coding.

Preliminary results indicate a confluence of cognitive, affective and social aspects in the musical development of babies. We could realize that affectivity permeates children's social interactions, which are mediated by Communicative Musicality and Intuitive Parenting, two important concepts which play fundamental role in cognitive and musical development in the first two years of life.

It is expected that this work will contribute to the understanding of how babies construct their musical knowledge and also create references for the music education approach in this period of life.

### **Music Education and Aesthetic Experience: Experience for Students and Teachers**

*Ana-Cristina Rossetto Rocha*

The present work aims to discuss the relation between music education and aesthetic experience in the artistic initiation field and what would boost these relations. From a passage of Gilles Deleuze and Félix Guattari's ideas, this work touches on the issue of how a problem or a disquieting question can trigger the development of a research and, in a researcher-teacher, the questioning of his own work. Analyzing a quote from the education philosopher Antônio Joaquim Severino, this work emphasizes that this questioning should be implicated on teacher's daily work, encompassing not only his conceptions of education, art, music, and childhood, as well his actions in the classroom. Taking into consideration Deleuze's and Guattari's ideas, it points out the pertinence that musical educators, as non-philosophers, try the interlocution with philosophy to deal with their own questions. It situates the experience notion, as characterized by Jorge Larrosa, as a central point of discussion, considering it the starting point and the booster of the relation between music education and aesthetic experience. It raises the possibility of a pedagogy of encounter configuration, based on the quality of the teacher's presence, in his availability for the encounters, and how appropriately can he provide their unfolding. This exercise of thought was built imbricated in the observation and analysis of processes lived by the author in her practice as a music teacher in a public art school that proposes an integrated approach of introduction to art language for the students. This research focus on the work with children aged between eight and nine years and it is based on notes of the fieldwork logbook, pictures and videos, from which the experiences could be revisited, offering new perceptions and readings. The observations, analysis and reflections presented here intend to contribute for the strengthening of the conception of the music education field as especially beneficial for the production processes of experience and meaning for both student and teacher.

### **Childhood, Music and Experience: Fragments of Making Music and Playing**

*Kelly Werle, Claudia Ribeiro Bellochio*

This work presents a doctorate research which has been developed with the Graduation Program in Education and focuses on studies concerning childhood, music and experience having as its theoretical reference the sociology of childhood (Corsaro, 2011; Sarmiento, 2007; Qvortrup, 1993), music that belong to the culture of childhood (Brito, 2007; Beineke, 2009; Lino, 2008) and some theoretical concepts concerning childhood and experience (Benjamin, 2005; 1994; 1987). As its objective, this research aims at investigating how music is an essential part of experiences present in peer cultures built by children enrolled in an Early Childhood Education School. More specifically, it is intended to comprehend how children act as protagonists when living experiences involving music and also analyse how music manifests itself during children interaction along the process of peer culture production. The methodological approach adopted has interpretative character (Graue; Walsh, 2003) and it is being developed through an investigation which has ethnographic trend.

Regarding methodological tools, observations, a journal, audiovisual registers, interviews and the selection of artifacts were chosen to develop this research with 4-5 year-old children from a pre-school group. Some partial results have already shown that the musical experience happens through playing and playing is constant in all children's actions in the institution, consequently it is created a continuous noise (Lino, 2008). Regardless of the type of activity they are doing, children always find a way to make music exploring the sounds of elements they consider meaningful at that moment. Besides sound experience, it is noticed that music also constitutes a way to generate languages because children can use music to communicate, express ideas and produce plots during the processes of interpretative reproduction (Corsaro, 2011). Another relevant feature is related to the influence that media culture has in the process of interpretative reproduction. Through intra and intergenerational relations (Corsaro, 2011) children can produce peer cultures developing a creative action in relation to media music. The

addition of elements from their imaginary will create new meanings. It is possible to infer that children can act constantly as protagonists in daily school musical experiences carrying out the interpretative reproduction in many different ways. They also explore many sound elements what helps them build the cultures of childhood.

### **Guiding Principles for a Musical Activity with Children**

*Andréia Pereira de Araújo Martinez, Patrícia Limas Martins Pederiva*

This study aim is to inquire into an educational work of musical activity with children in a space of non-formal education. The general objective is to investigate the guiding principles for an educational work of musical activity with children. This research is significant for the urgency to create conditions of possibility for an educational practice with music that contributes to children's musical development, as this activity is an integral part of childhood's universe of expressions. The study will be based on a social project of music education that uses body percussion, which happens in Brasília, Brazil's capital. The methodological procedure to be used is observation of the project's activities, as well as interviews with its participants. The theoretical framework is based on Vigotski, where the person is comprehended as a historical-cultural being. It is hoped that this research will bring contributions to musical knowledge and practice of educators who develop musical activities with children.

### **Music in the Basic Education of Mozambique**

*Luiz Gonçalves Junior, Denise Andrade de Freitas Martins*

A research intervention based on the dialogue pedagogy of the Brazilian educator Paulo Freire was carried out from April to July 2013, in the lessons of Musical Education in a public school of Maputo, Mozambique, with students of 7th grade, ranging from 11 and 15 years old, and from such intervention, it was observed the resulting educational processes. The intervention had the participation and involvement of teachers, students and the researcher in the re-creation of a history, involving music, drama and literature. Based on Freire, multi-culture is not the juxtaposition of cultures, but the right of moving of each culture in relation and concerning the other ones, being different, and inspired in his method of literacy, this research in Musical Education had three moments, interdependent and equally primordial, which were: Theme Investigation: school insertion; meetings with teachers and directors; preparation of intervention proposal; raising of the musical-cultural universe of the involved people and request of authorization to the carrying out of the research; Theme: shared decision of the step by step of the intervention (study of music and definition of the timetable activities and performances); Problem raising: Shared construction-reconstruction of the intervention (daily problem-raising, dialogue about possibilities, resources, learning, difficulties, meaningfulness, transformations). From phenomenological inspiration, the meetings were described in field journals with a later analysis ideographic and nomothetic. It is necessary to question and reflect upon the many ways of having contact with the new and available ways of seeing, hearing, speaking, noticing and the thinking the world around us, which surpassing manuals and lessons of Musical Education are also ways of educating. In the dialogue perspective of intervention in the Musical Education carried out in this study we noticed that the people involved did not exempt themselves from the commitment of knowing and recognising realities around them, interpreting and transcribing these realities searching in them for traditional and modern be it Constant in their daily lives in manuals and television. Researches and interventions in Musical Education have in the dialogue methodology of Paulo Freire its conceptual basis might reveal ways and manners of being and creating what could contribute to the Education in Mozambique.

Key words: Social Practices and Educational Processes, Multi-culture, Musical Education.

### **Early Childhood Music Education in Brazil: A Review of the Status from the Regular Schools and the Music Teacher**

*Carolina Chaves Gomes*

The basic education system in Brazil is divided into preschool, elementary school 1, elementary school 2 and high school. Although we are not among the highest levels of education in the world, is currently mandatory enrolment in all levels of education from the age of 4 (Constitutional Amendment No. 59/2009). For this work, I seek to present an overview of the situation of Brazilian music education for early childhood education from extensive literature and documentary review. As first systematised space of teaching and learning for young children, early childhood education in Brazil is divided into kindergartens (0-3 years) and preschool (4-5 years). It is characterised by the balance between care, teaching and playing (Brazil, 1998), and has its specificities recognised in government documents as the National Curriculum Reference for Early Childhood Education (Brazil, 1998) and the Law of Guidelines and Bases of National Education (Law 9.394/1996). Was recently approved in Brazil 11.769/2008 Law mandating music content at all levels of basic education. In this sense, have been organised diverse reflections about the space of music in regular school. Although several papers have been published on music education for children (França, 2009; Madalozzo et al, 2008; Rocha, 2008; Ilari, 2006; Beyer, 2005; Brito, 2003; Beyer, 2001; Feres, 1998),

did not find any that dealt specifically with the universe of regular school education. In this context, despite being the generalist teacher or educator who teaches classes in early childhood education, and therefore not required a specific teacher, such as in music, there was a movement of music educators for early childhood education in Natal, the capital of Rio Grande do Norte state, in public schools as well in private schools (Gomes, 2011a; Gomes, 2011b). This aspect, on the one hand shows a recognition of the need for more systematic work on music for children and an appreciation of music education for children education, on the other denotes the lack of preparation of the generalist teacher or educator to work in the area of Arts-Music aspect extensively investigated in previous work in the country (Piva, 2008; Stavracas, 2008; Maciel, 2007; Tiago, 2007; Krobot, 2006). Thus, it emphasises the importance of further discussion of practices and conceptions of music education in the school of early childhood education to think of a quality education.

### **Early Childhood Music Education in Curitiba, Brazil: From Musicalização Infantil (Federal University of Paraná) to a New Context**

*Tiago Madalozzo, Vivian Madalozzo*

This research compared the methodology of two early childhood music education courses in Curitiba, Brazil: the music education outreach program Musicalização Infantil at Federal University of Paraná (2003-2010), and the music education course at Alecrim Dourado, a private music school (2010-present). The assumption was that there is a discernible development in the general methodology between the two courses.

Musicalização Infantil had a self-managing and peer-learning system, which evolved into a community of practice in music education (Ilari, 2010) for children, in which graduate students acted as student-teachers: by the end of 2010, approximately 300 children and 30 student-teachers had participated in the program. The course at Alecrim Dourado is conducted by six former student-teachers from Musicalização Infantil, and by the end of 2013, had an enrollment of 120 children aged 4 months-8 years. Research tools included field observation and analysis of lesson plans, photos, videos and other documents, with focus on three criteria-structure, content and pace of the music classes in both courses (Russell, 2005), with the aim of tracking down an "evolution" in the general methodology between them. The analysis revealed that the classes at Alecrim Dourado are planned with: (i) a nearly the same structure, but with a larger number of music activities; (ii) a more variable content (including composing, performing and listening activities), that is also more age-specific; and (iii) a more dynamic pace that is a direct consequence of external differences in comparison to Musicalização Infantil. Some of these contrasting findings lie in the differences in terms of infrastructure, the number of children and their organization in classes, the conductors' experiences and children's autonomy. The main conclusion is that the appropriation of the infrastructure by the children, their age proximity, the closer relation among teachers and parents, and the children's autonomy are external aspects that led to fundamental changes in the methodology of the course at Alecrim Dourado. This study provides a background for further studies on the evolution and adaptation of early childhood music teaching in Curitiba, in Brazil and in other parts of the world.

### **The Music Education in Regular Schools and PIBID: the Reality of the Escola Municipal Irmã Sheila**

*Carmelito Neto, Leticia Lopes*

This paper aims to report the importance of the Institutional Scholarship Program to Teaching Introduction (Programa Institucional de Bolsas de Iniciação a Docência - PIBID) for the work of the supervisor, in the learning process of undergraduate students and for the whole school community. The classes are held at Escola Municipal Irmã Sheila, located in Baixa Fria, neighbourhood Boca do Rio, a popular community in Salvador, Bahia, designed for preschool children. Music lessons, which last 40 minutes, take place weekly and attend all school classes. PIBID music project of UFBA came to that school in August, 2012 and consists of a group of 5 scholarship students and 1 supervisor, who has already been the music teacher in that school. To the supervisor and music teacher in that school, the project has brought positive aspects to his pedagogic practice. He plans the classes more clearly, paying attention not only to the children's learning process, but also to the undergraduate students who watch and take part in the classes, in order to make them easily understand the objective of each proposed activity. The undergraduate students report that watching and participating in the classes makes them learn more about the children's world, extend their repertoire of songs and activities and find out how they can teach music in regular schools. The supervisor noticed a significant improvement in student participation in music classes, because the participation of undergraduates provides agility and objectivity to the activities, increasing the understanding and interest of the children and avoiding the teacher getting worn out. Despite the fact PIBID is only associated with academic training of undergraduate students, this project benefits teachers and students as well, because, besides learning and creating link with their profession, undergraduates take to schools the experience and skill they gained previously, contributing decisively for a consistent and meaningful music education.

Keywords: PIBID, Musical Education, Regular School.

## **World Music Education and its effect on Children's Creativity**

*Shari Lindblom*

If, as Bandura states "creativity constitutes one of the highest forms of human expression" (1997, p. 239), then it is important that education tries to find ways to encourage, nurture and promote creative thought. However, a study by Kim (2011) indicated that since 1990, even as IQ scores have risen, creative thinking scores have significantly decreased for kindergartners through third graders; it appears that children have become less imaginative, less open to new experiences and less capable of the critical thinking processes of synthesis and organization.

Taking a combined music pedagogical and music psychological approach, my research study aims to investigate, through a series of world music workshops, the potential of cultural diversity in music education to develop and enhance children's creativity. Through building children's understanding of different sounds, rhythms, styles, techniques and musical structures, the hope is to develop an increased musical flexibility.

The research methodology entails two case studies, involving primary school age children's participation in a number of workshops, including learning world musics such as West African Djembe, Hindustani classical music and Javanese gamelan. Using a combination of surveys, interviews and psychometric testing, participants in these workshops will be assessed to determine how their musical creativity and general creativity has been influenced over the course of the study.

There is still very little research to date to ascertain the success and outcomes from world music programs and the pros and cons of various methodologies (Szego, 2002; Abril, 2006; Cain, 2011). Hallam cites a few studies that investigate the effect music learning has on general creativity, but highlights that less attention has been focused on creativity development than on other types of non-musical benefits (2010, p. 278). My research study contributes to the field by drawing together the two fields of creativity and world music education, exploring how they are related and considering how they can be mutually beneficial.

The implications are that world music education can provide a forum for imaginative, metaphoric and creative thinking, by experimenting with different sounds and structures, with an emphasis on improvisation. The study hopes to draw some qualitative and quantitative links between world music education and enhanced musical and general creativity in children. Results of the first case study will be finalised by early 2014.

## **Capoeira And Music In Primary School: Knowledges Joint Together**

*Brasilena Gottschall Gottschall Pinto Trindade, Fabio Castilha*

This paper aims to present the knowledge of Capoeira developed alongside the teaching of music to a group of primary school students (5 to 9 year-olds). Its specific objectives are: reviewing the law about the contemporary education; describing the basic aspects of Capoeira; and presenting possible music activities related to the teaching of capoeira. Its theoretical fundamentals (Castilha, 2012; Campas, 2001; McCarthy, 2004; Souza, 2001; Trindade, 2008; UNESCO, 1994) reinforce the dialogues regarding the general and musical education. In general guidelines, it intends to answer the basic following question: "Which Capoeira knowledges are possible to be taught in a music lesson, with a group of 4th grade primary scholars, who also practice this sport in their Physical Education lessons?" This study shows the international and national law aspects which support the ethnical activities in the school environment, as well as the presence of the music and PE teaching in primary school. It's possible to state that the ethnical and cultural manifestations are being more recognised and supported by the national and international law. In the contemporary times, the school is characterised as an excellence place where such manifestations should take place. The same way, the practice of Capoeira represents an excellent educational tool to be used in PE lessons. As it follows, the present work presents a few Capoeira aspects, then a few examples of possible music activities which can be applied to a group of scholars, who also practice this cultural manifestation - Capoeira, at school, along with their PE lessons. The music activities shown are based on the Clatec Music Approach, which involves the manufacturing of instruments, literature, appreciation, technique, execution, and creation. (Trindade, 2008). Responding to the initial question of this study, by the teaching of music through various musical activities, basic music competences were worked in the Capoeira context. The rhythm, melody, harmony, tunes, dynamic, form, music styles, as well as the historical context, all took part on this, while knowledges, technical abilities, and attitudes related to music, history of Brazil, and PE, supported by Capoeira were being taught. Paraphrasing ISME, on its 10th mission, "...we believe in the value of all cultures around the world, and respect the value of each cultural manifestation, especially by the communities that hold it" (McCarthy, 2004, p. 178)

Key-words: Music Teaching; Music and Capoeira; Physical Education in Primary School.

## **Brazilian Childhood Culture Music**

*Ana Tomich*

This work is an in progress Master's degree research report whose objective is to comprehend the research contributions that Lydia Hortélio has been making for more than 40 years about childhood culture for Brazilian music education. Lydia Hortélio was born on October 13th in 1932, in the city of Salvador, BA. She has a degree in Piano by the Music School of Bahia, and a degree in Ethnomusicology by the University of Bern. Today, at 80 years old, she continues working as a researcher of childhood culture, giving lectures and also continued education training courses to educators.

Research about children, childhood and education has been increasing in Brazil for the past two decades. The concept of childhood in the sociology field had been understood as a transition from nature to culture, placing the child in a passive position related to the latter. Currently, children are seen as social, historical, political and cultural children. Such a change of perspective influenced the fight for children's rights and for the development of a more just society.

Childhood culture's music corresponds to the legacy of songs, round dance songs, hand clapping games, rhyming verses, stories in songs, nursery rhymes, jokes, and lullabies among other musical games. Such repertoire has been created, for many years, by children themselves and also by adults, perpetuating those that children adopt. To Carvalho (2009, p.39), such repertoire "also characterizes a local culture with specific traces of the context where it is practiced, which establishes the idea that the universality and diversity of children's play as a cultural practice exist at the same time".

The pedagogy of childhood associated to children's leadership creates a relationship of complicity between adults and children in creating knowledge. With the return of music to Brazilian schools, the understanding of the cultural value of childhood might contribute to music education. In a country that stands out for its cultural diversity and also for its social inequality, childhood culture has particular characteristics in each region of the country and also in each social ghetto. Comprehending childhood culture and giving value to the Brazilian music culture are Lydia Hortélio's recommendations for a Brazilian music education. Traditional music from childhood brings with it self identity and cultural qualities, having the potential of being essential material for carrying out a Brazilian music education.

### **Orquestra Didática & The Friendship Farm: The Impacts of a Live Participated Music Listening Process on Effective Learning**

*Miguel Pernes*

The choice of a work around the orchestra "tool" as a starting point for an educational project, and its respective research work, is connected to the agreement on the importance of the complexity in the simultaneous information we have to promote, due to the timbre and aesthetics multiplicity which an orchestra can offer.

The current presentation claims to the pillar of beginning of a deep study in the domain of Music Education, developed around Participated Music Listening (PML) in a live symphonic concert context. The democratic access to music as an art and the conviction of the PML strategy power to achieve this purpose, were the factors which impel this project.

Through a symphonic tale, originally conceived as a bridge between art and education, where the creative process arises from a communion between aesthetic and pedagogy, which has maintained through Foco Musical's work, The Friendship Farm has already welcomed (in)formally 89.661 children in the audience since its first performance in 1998 until the last presentation in March 2013.

With this presentation we hope to nurture the appropriation of the subjacent intentions of this work as an educational project and achieve an assessment of its educational implications on the population which shares these transformations. Transversally to different levels and integrative of the different knowledge domains, as it is intended as an object of art, the investigative project had as a target the primary schools.

But, after all, what allows us to affirm that this methodology constitutes an added value for the children and for his/her relationship with great music? The work that is designed here allows to accomplish two of the vertexes which constitute the basis of the music experience triangle, engaging in a work of art fruition and in the concretization of the interventions they have to prepare simultaneously. The impact of this project on the development of competences becomes an available tool which intended for universal access. As to the research conducted, we can conclude that the PML in a live concert context promotes an efficient approach, particularly to the orchestra world and to the erudite music in general. This allows fulfilling the anxiety in providing the children an access to music in a deserved dimension. It congregates the Active and Participated Music Listening and the dynamics through the Live Concerts Attendance strategies. The events are no longer circumstantial or ephemeral. Now, they are a part of their classroom work!

Keywords: active music listening, concerts for children, symphonic tale, orquestra didáctica, foco musical, music in primary school.

### **Are You Serious? Teaching Music Notation to 2-Year-Olds?!!!**

#### Background Information

The issue of early introduction of music notation to young children is widely debated amongst early childhood music educators.

“Are you serious? Teaching music notation to 2-year olds?!!!!” were the words of disbelief by a teacher on hearing the news that the Early Childhood Music Program at the Australian National University (ANU) has been teaching music notation to toddlers for the past 10 years.

In her early teaching career, the presenter accounted numerous cases in which children 3 years old and younger spontaneously expressed interest in and capacity to conceptualise elements of musical notation.

Encouraged by these observations and demonstrated enjoyment by children, the presenter developed sequential steps to facilitate the process of acquiring music notation by young children – three or so years earlier than in traditional classes.

#### Purpose of the workshop

The purpose of the workshop is to share some strategies and specific instructional steps leading to the introduction of music notation for children 2 years of age and older. The emphasis will be placed on applying caution, while carefully matching the teacher expectations to developmental needs and abilities of very young children. These abilities to perceive, conceptualise and joyfully engage in musical notation appear to be largely underestimated by many early childhood music specialists.

#### Content

The first 5 minutes of the workshop will provide a brief summary of the literature related to the topic.

This will be followed by a 40-minute workshop engaging participants in the activities designed for 2-year olds and above. The activities will include story telling, singing, musical games, imaginative play, movement, playing pitched and unpitched musical instruments, and visual materials and props.

Then, a 5 minute-long video recording will present some responses by the children involved in the ANU Early Childhood Music Program.

The final 10 minutes will allow participants to ask questions.

#### Application for music education

The proposed workshop can be useful in presenting and clarifying the issue of children’s developmental readiness to comprehend and acquire elementary musical notation.

It will address the following relevant aspects of music education for very young children:

1. Rationale for introducing music notation to young children
2. Introduction of music notation through creative play
3. Age appropriate strategies, methods, and materials
4. Parental involvement
5. Engagement in musical notation and its implication to academic, emotional, and social development of young children.

### **Drawing music: Moving Beyond Talk to Understand Engagement with Music in Early Childhood**

*Peter de Vries*

The aim of the research was to identify an 8-year-old child’s favourite music and examine the way the child musicked with these pieces of music. I entered this research as a parent-researcher. The study draws on interviews with my son Jack, drawings he completed in response to his preferred music, and observations of the way he engaged with his preferred music in the home environment.

In focusing on the social and cultural situations that my son engaged with his preferred music, this research comes from a sociocultural theoretical perspective, focusing on the cultural nature of everyday life. Researching from this perspective meant recognising Jack as a competent participant, allowing him to set the direction and pace of activities and conversations, ignoring time constraints, and anticipating and acknowledging the unexpected in the way Jack participated in the research.

This research spanned a four week period. Data generated included two drawing to preferred music sessions that were initiated by me and digitally videoed (in each session two drawings per page were made), conversations following these two sessions, ongoing observations and conversations conducted in the early morning prior to Jack attending school, in the evenings and on weekends (in total audio and video recorded data totalled nine hours), and Jack’s self-initiated recordings of him musicking to his preferred music (30 minutes in total). Jack nominated five favourite pieces of music, spanning a variety of styles and genres. These pieces were preferred because of familiarity with the music and cultural and environmental influences. He musicked with these pieces of music using a variety of media, through spontaneous musical play and exploration. He used this music for a range of functional reasons, including aesthetic enjoyment, entertainment, communication, physical response and for conforming to social

norms. The data also revealed a disconnect between the way Jack chose to experience music at home and the music education he received at school. Therefore implications for music education are discussed relating to a focus on exploring the functionality of music and the sonic qualities of music, as well as focusing on spontaneous musical play in the music classroom.

### **Expressive Singing of Preschool Children**

*Johannella Tafuri, Mario Baroni*

Background.

Singing is one of the most diffused musical activities in nursery schools. Teachers are accustomed to accompanying different moments of the day with songs and children enjoy having fun with music.

When do children start to sing autonomously? How do they sing?

Several studies have explored the many ways used by children to sing songs they know and to play with them (Young 2004, Tafuri 2008, Tidoni 2011). The results showed different kinds of repetition, change of words and also changes in the expression through little variations in speed, loudness and other musical characteristics.

The studies that explore the relationships between music and emotions with the particular aim of understanding the underlying processes of an expressive performance, pointed out that, in order to produce it, performers need to manage physical sound properties (Juslin & Timmers 2010).

Aims and Method.

The aims of the present research are firstly to verify the appearance and development of the ability to sing in an expressive way in children of 2 ½-5 years who attend daily nursery schools where teachers regularly sing a certain number of songs almost daily; secondly, to compare these results with those shown by the children of a research project (the inCanto Project) who have received an early music education (Tafuri 2008).

Results and Conclusions.

A corpus of songs performed by the children of several different schools, and recorded by the teachers, are analysed with the software Sonic Visualizer, with particular attention paid to the children's use of agogics, dynamics, and other sound qualities. The results highlight the process of managing physical sound properties in order to produce an expressive performance. Particular problems are solved: e.g. that of distinguishing expressive from other different motivations, or musical from verbal intentions in the analysis of sound properties.

These results when compared with those obtained by children who received an early music education, give interesting indications on the role of an early musical experience.

### **Singing Voice Development with Infants: Two Case Studies**

*Ricardo Dourado Freire*

Singing is an important tool in early childhood classes, which helps build musical skills. This article aims to study the development of the singing voice during early childhood music education based on the theory of Edwin Gordon, regarding aspects and development with children 3 and 4 years in relation to the pitch and vocal placement. The research aims to contribute to the guidance and improvement of means to promote the development of the singing voice in young children. For the survey, we conducted a descriptive case study of interactions melodic individual performed during lessons early childhood classes in the period of 8 months with two children of early ages 3 years to 4 years. The analysis based on the data collection revealed the importance of vocal development from birth and relevance of group interactions with individual work.

### **A Generational Perspective on Traditional Songs**

*Silvia Malbrán, Maria-Gabriela Monaco, Alicia Edith Raso, Guillermina Moroder, Cecilia Buján*

This paper reports an ongoing research project about the use of traditional songs by five year old children in two environments: school and home. Traditional songs are those tunes coming from Spanish colonization, anonymous, orally transmitted and recognized by scholars and compilers. The identity is based on repeated and pleasant practices of music-cultural products, which combine components of self-concept, self-esteem and self-identity. The cultural validity of this expressive practice is a subject that deserves research.

Aim

To explore the permanence of traditional Argentine songs in parents, teachers and five year old pupils.

Methods

Interviews to musical educators, students and parents. Teachers: interviewed by a trained researcher; students and parents by tertiary students. Meetings between local researchers and tertiary students were organized, in order to discuss a protocol containing indications about the interview technique and role playing.

Sample

232 students and parents

12 teachers.

Location: 9 provinces, 11 cities of Argentina.

Results

Traditional songs were preferred by 42% of the parents, 80% of the teachers and 7% of the children. The way of learning traditional songs of parents, children and teachers take place at home. Parents and teachers who transmit traditional songs to children, 15% and 70%, respectively. Age: parents between 25 and 35 years old (62%) and teachers over 35 years old (60%).

Conclusions

The results show that children do not prefer to sing songs from the traditional repertoire. The attribution of preference by teachers does not correspond with the choices expressed by parents and children. Although parents and teachers remember the songs from their childhood, they do not teach them to children. The analysis of the answers given by teachers, show their lack of distinction between traditional and other types of songs. The educational curricula state that cultural traditions, including the musical repertoire, must be taught. However, the recorded data show that parents, teachers and children have mainly learnt the songs at home. Parents have received the transmission of traditional songs from their ancestors and are trying to do the same with their children at home. Teachers have learnt those songs at home too. However, children are not bound to choose that repertoire over songs coming, for example, from the mass media. So it is improbable they will teach them to their own offspring. Consequently, we are at risk that traditional songs could become a forgotten musical practice. Are traditional songs a musical genre in extinction?

### **Infants Prefer Song to Speech and Instrumental Music**

*Eugenia Costa-Giomi*

Infants attend to the multitude of sounds of their environment selectively. Human vocalisations associated with speech seem to be among the most privileged sounds of infants' environment. Almost from birth, infants' prefer to attend to such sounds over many others (Vouloumanos et al., 2010). However, there's evidence suggesting that singing is as effective as speech in attracting and sustaining infants' attention (Corbeil, Trehub & Peretz, 2013; Costa-Giomi & Ilari, in press). The purpose of the study was to investigate the effects of visual, auditory, and audiovisual cues on infants' preferential attention to singing and speech and to determine whether it is the combination of music and language portrayed by song that draws such type of attention.

An infant-controlled preferential procedure was used to determine infant attention to two different stimuli. In Experiment 1, infants (n=12) were presented with audiovisual stimuli depicting a woman singing or reciting a folk song in English. In Experiment 2 (n=12), they watched the same videos presented with no sound to determine the effects of the movements of the speaker/singer on infants' preferential attention to the audiovisual stimuli of Experiment 1. In Experiment 3 (n=24), infants heard sung and spoken renditions of the same song in English or French. In Experiment 4, infants (n = 12) were exposed to the instrumental and vocal version of a children's song. Infants' cumulative attention to the two stimuli were calculated and compared. Infants' showed no singing or speech bias in the visual-only and the audio-only conditions, but preferential attention to singing over speech when presented with audiovisual stimuli. Additionally, they attended longer to the vocal over the instrumental rendition of the song. Overall, the results show that mode of presentation affects infants' preferential attention to singing and speech, the power of song in capturing and sustaining infants' attention, and infants' attraction to the combination of language and music afforded by singing.

Parents and caregivers from all over the world have used singing to redirect and sustain infants' attention for centuries. The findings of the study provide further evidence of the value of this universal practice in infants' lives. By capturing infants' attention through song, parents can modulate their arousal (Trehub, 2001; Trehub & Nakata, 2002), create a vital emotional bond with their baby (Shenfield, Trehub, & Nakata, 2003), and support the development of language (Schön et al., 2006).

### **The Interplay of Musical Arts Education and Child Development in Tonga Indigenous and Contemporary Periods in Zimbabwe**

*Bridget Chinouriri*

This paper focuses on the utilitarian use of musical arts in the social/cognitive development of any African child with special reference and comparison to Tonga children in indigenous and contemporary milieu. Development in this context is about the socio-religious, physical and mental growth and change of the Tonga boy or girl child, who is contextually influenced by their upbringing. The age of the children in this article arrays from birth to the end of adolescence. The aim of this research is to assess the relationship of child growth and musical arts education in comparison between the past and the present day. The Tonga indigenous milieu entails musical arts, which are



indigenously conceived, conformed and applied to the management of wellness in society, thus, instilling normative social dispositions, cultural attitudes and morality to the best interest of collective society.

The approach of this research is to do an extensive ethnographic research in the cultural environment of the Tonga in their area of situ. In the Tonga contemporary milieu, some indigenous musical arts still exist though in modified forms. Thus, there is urgent need of eradicating or alleviating the mental blackmail of colonial teaching praxis/models where children's aptitudes are rated according to foreign standards, far-fetched from their contextual culture. In this article, our proffer for corrective measures is that the musical arts curriculum, which to a large extent has remained a blatant negation of Africa's indigenous-sensed musical arts, must strive to be inclusive, interactive and participatory at least according to Tonga indigenous lore. To further situate our argument, making indigenous Tonga musical arts pedagogic principles and theoretical frameworks, the bedrock of Tonga modern musical arts education will enhance cultural identity, creative configurations and originality of the modern educated Tonga citizen in all fields of expertise. Therefore, there is need to revisit the western curriculum that has been imposed on African people and implement corrective measures by introducing back the musical arts education as was in indigenous Africa, while on the other hand embracing change.

## COMMISSION ON POLICY: CULTURE, EDUCATION AND MEDIA

**Hans Joachim Koellreutter and Keith Swanwick: pedagogic confluences**

*Renan Moutinho*

O objetivo deste estudo foi estruturar uma análise inicial do modelo (T)EC(L)A de Keith Swanwick sob o ponto-de-vista dos princípios defendidos por Koellreutter no seu trabalho com e após o Movimento Música Viva no Brasil da década de 40. A pesquisa bibliográfica foi utilizada como ferramenta metodológica utilizada para que, através da análise da obra destes dois autores e de suas fundamentações filosófico-pedagógicas, convergências e divergências pudessem ser cruzadas, dialogadas e apresentadas. Esta pesquisa objetivou também alinhar-se com os esforços em busca de práticas que componham uma pedagogia musical sensível aos problemas efetivos que o professor de música enfrenta ao trocar as carteiras da universidade pela atividade docente em uma sala de aula. Os resultados dessa análise podem servir de base teórica, com respaldo nos exemplos contidos neste trabalho de seu uso prático em sala-de-aula, para a composição e elaboração de práticas curriculares próprias no cotidiano do docente de educação musical.

**Media-Education: A New Perspective of Musical Education in a Radio Production**

*Eduardo Assad Sahão*

In the face of growing interest, and the use of new communication technologies by children and teens, it is necessary for educators, formal and non-formal, to be prepared to teach, and achieve a critical, creative and proactive position with their student, regarding mass communication. The way individuals who are inserted into the context of several media platforms begins freely as a musical process, albeit in the area of appreciation, execution or language, many times without the very critical conscience of what is indirectly being consumed.

In this sense, it is up to the educator of this new century, intermediate of the process between Communication and Education, to integrate the different means in its pedagogical practices, and not devalue the media culture of the youth, but to rely on it, so that the education serves to promote a critical spirit on the citizen, and the ability of analysis in the student (Jacquinot, 1998). This context of action and thought about the relationship between means of communication and education is what conceptualises the field of Media-Education, the area upon which the current research has developed.

As a social context, the school is a stage of historical and social changes. It is in these surroundings that the first socio-educational interactions in the hierarchy of the fields of knowledge occur (Vygotsky, 1987). The child begins to coexist socially with different ideological niches, and has to follow strict rules, fundamental to the fluent functioning of the educational system. According to Belloni (2001, p. 33), "this process of socialisation is the privileged space of social transmission of the systems of values, the ways of life, the beliefs, the representations, the social roles and the models of behaviour

Based on the educommunicative practice of Maria Luiza Belloni and Keith Swanwick's musical education development model, the objective is to ally the trichotomy of Education – Music – Communication towards the citizen formation of the child, and consolidate a pedagogical instrument fundamental to the democratisation of the educational opportunities, therefore, reducing social inequalities.

To this, weekly radio workshops were given to six students in their ninth year at Antônio de Moraes Barros Elementary Public School, in Londrina-PR, for a period of seven months. Considering the social-cultural perspective

of the youth inside the school, the approach of the Media-Education through workshops allowed a re-significance in students. It covered contents approached in class, such as critical reading of the media, contact with the radio production in its many stances, composition and arrangement of vignettes and soundtracks, ethnomusicology, production of subjects, coinciding with the program's curriculum.

### **Reconsider the Taiwanese melodic teaching curriculum upon the view of Fry-Counting-Chant**

*Fung-Ching Cheng*

Taiwan is a country surrounded by the sea on the western edge of the Pacific Ocean. The fishery and aquaculture was developed naturally in the early years. It is interesting to note that the Fry Counting Man counts the fry by chanting so that buyers and the sellers, both parties, can be involved with the counting visually and audibly.

Today, the development of high technology by our compatriots has led to the disappearance of this special career from the country. For the preservation of this beautiful cultural feature, the author has initiated a field study to investigate, collect and study the Fry-Counting-Chant. And also as a music educator who has been dedicated to Taiwan localised music education for years, there is sentimental sensitivity for paying attention to applying the local music in the music education. However, the current music education teaching curriculum is not based on Taiwanese music that is associated with the Taiwanese language tone-tics and therefore the efficiency of passing down our indigenous music is questioned. Hence, it is the intent of this research of the Fry-Counting-Chant to provide information for future discussion on its relationship with the Taiwanese language tone-tics, eventually to be used for the preview and review of Taiwan music teaching curriculum.

Main methodological tools of this study:

- 25 Fry-Counting Men interview and the videos collection
- Data analysis with Excel.
- Fry-Count-Chant transcription and analysis

The researcher uses the principles built by Kodaly and Bartok as the main method to analyze the Fry-Counting-Chant, along with the numeral notation known by our compatriots for this research. The music analysis contents including "tone set", "tempo", "ending note", "special pattern", "range", "meter", "tonality", "key", and "real pitch/notating pitch". The results of the research will be discussed based on the tools mentioned above:

The Fry-Counting-Chant has almost been wiped out over the inevitable industrial transition. But not many fish farmers are still counting by singing fry-Counting-Chant.

The music characteristics of Fry-Counting-Chant including:

Every Counting-man singing by improvising ideographically.

The tonality of the melodies is mainly in pentatonic scale, rarely in diatonic scale.

The melodic contour is strongly connected with Taiwanese Fu-Lao dialect Tone-tics, and similar to Tiau-Ko, Ko-Tzi etc folk tunes.

The beat, meter, and tempo are mostly free.

The tone-set are more "s,l, drm" than "drm sl", which is the characteristic of Chinese folk tunes.

And also some suggestions are given.

### **An Analysis of Socio-cultural Aspects of Selected Luo Story-songs**

*John-Philip Akumu*

Storytelling is a known art among the Luo of Kenya. Mainly elderly women who had reached menopause (Pim) told stories and story-songs and sometimes they were narrated and sung respectively by the children themselves in the evenings in the siwindhe-the grandmother's hut. Storytelling sessions also went on in the duol-the houses of elderly husband, where young men were told stories by jodongo-elderly wise men in the community. The purpose of this study was to analyse the socio-cultural aspects of selected story-songs of the Luo of Kenya. The choice of the Kisumu East district was based on the fact that it comprises both rural and urban communities that were considered useful comparing the effects in rural and urban settings. The population consisted of people (school going children-under 18yrs of age, middle aged 20 to 59yrs of age and elderly people of 60 years and above) who could tell stories and sing the story-songs. Purposive, snowball and proportion allocation sampling techniques were used giving a total of 47respondentds and 28 stories (narratives) and story-songs. Data was collected using, oral interviews, questionnaire, participant and non-participant observation. Data was analysed qualitatively and reported in prose form. The study reveals that the indigenous setting of storytelling is almost extinct and the stories and story-songs have been moderated to their contemporary forms due to changes in society brought about by schooling and modernization.

### **Using Brazilian Music to Teach U.S. History**

*Jonathan Patterson*

In the study of U.S. history there are many overarching themes as well as specific developments stemming from the complex interaction of European, African, and indigenous cultures in the New World. A full appreciation of North American musical styles such as ragtime, blues, and jazz requires understanding of this historical context, and listening to this music can be a powerful learning aid to non-musical aspects of U.S. historical study. Brazilian music genres such as choro and samba share an analogous history whereby African rhythmic elements were incorporated into European instrumentation, melodies, harmonies, and forms to create new styles. For U.S. students who may find it difficult to parse out which musical elements of a ragtime piano solo might be African versus European, these elements are more easily distinguished in choro and samba music where drums and percussion are dominant. This paper suggests that students may be able to hear and experientially understand the interaction between European and African musical elements more clearly by listening to Brazilian musical genres such as choro, samba, bossa nova, and northeastern music, and that this music can therefore be used as a learning aid in U.S. history classes. Specific examples will be cited and lesson plans proposed.

### **Can You do the Fandango?**

*Marjut Hannele Haussila*

Adhering to the contemporary discourse on policy, curriculum and culture, I will study the questions of curriculum and teaching by addressing the predetermined and indetermined elements and conditions of my work in a municipal upper secondary school. These are constituted by multiple and intertwined causes and effects that complicate the contemporary educational landscape and the many links of power and knowledge it contains. I approach the issue as an example of a 'complicated conversation' (Pinar 2004) that explores novel paths and seeks alternative possibilities in pedagogy by which we come to understand the world and our own lives. In my own work I have been able to find ways for 'unpredicted' moves characteristic to educational institutions worthy of such title in that they seek true knowledge and understanding that would yield better conditions for various forms of human life on earth.

Such ends cannot be achieved by "a mad, mostly male, fantasy" which is content to frame curriculum as a technology – 'as another technique' or a 'mechanical affair' as Pinar (2004, 224) points out referring to the American history of curriculum and management. Unfortunately, curricular 'maleness', that which at some point "connoted 'conversing' with those great usually white male minds of western civilization whose ideas presumably transcended the temporal and cultural locales of their origin". We cannot but tackle the question of identities in music and curriculum.

The presentation examines relationships of ideas, policy and practice in reference to issues of curriculum and the arts, adhering to exemplary cases of powerful art to demonstrate the arguments, such as a plate from Goya's *Los Caprichos*, the writing of Clarice Lispector as well as various examples of fandangos. To maintain the true nature of arts and music in music education, we are never to forget our very own voice and how it leads us one in continuous queries by which a temporary meaning can be found.

### **Music Valley Paranhana / Encosta da Serra, RS: An Investigation of Teaching Music in Public Schools in the Region**

*Lucia Jacinta*

This research integrates the research on music education in RS Research Group " Music Education: different times and spaces " ( CNPq / UERGS ) Unit Montenegro adopted the Proclamation Proppg-006/2013-Fapergs. The study is directed to the Region COREDE Paranhana Valley/Sierra RS Hill , which is composed of the municipalities of Igrejinha, Lindolfo Collor , Morro Reuter , Parobé , Presidente Lucena , Riozinho, Rolante, Santa Maria do Herval , Taquara and Três Coroas. The research aimed to investigate the inclusion of music in public schools in the Valley Paranhana/ Encosta da Serra is given from the following research questions: What actions are embedded in musical schools of the teaching of the municipalities of the Valley the Paranhana / Encosta da Serra? How many and what public schools offer these municipalities and musical activities which professionals develop these activities? Which municipal education promote public tenders for teachers certified in music and how many are under gazetted? The methodological approach involves the quantitative survey method and the use of self-administered questionnaires as a technique for data collection. From some data already collected is that the inclusion of music in schools in these municipalities is still meager. Few teachers in the area of music in schools and there is little structure to the service. Considering the LDB 9.394/96, which grants autonomy to schools for preparing their teaching projects, and Law No. 11.769/2008, which provides for the mandatory teaching music in school, this research will contribute to the development of music education in RS, reflection on the importance of music teachers , as well as the construction of public policies for this school.

### **Ilha da Música: an Experience of Education of the Music in not Pertaining to School Context**

Music teaching exceeds regular school, and it might be used through social-economics proposals with teenagers and young adults who are in social vulnerable risk (Kleber, Souza, 2006). Music education has been through (re)definitions, with pedagogical actions and proposals in dynamic dimensions for music making, that might live in an interrelated way with music itself, as a cultural artistic expression in its differentiated manifestations. (Queiroz, 2005). Inside these definitions we find groups (NGOs) that provide music experiencing, besides contributing toward citizenship practice. This article presents an experience report in one of these environments, motivated by an activity proposed by the Atividade Orientada IV subject of the Music Undergraduate Course at UFRN, also it is worthy to say that participating in some congresses helped to approach and internalize the theme, as well as exchanging information, meetings and PIBID workshops in which program I have a scholarship. The working field was developed in one of the music teaching projects in NGOs of the city of Natal-RN, known as Ilha da Música. Five exploring visits were made, and the methodology used was called exploratory, which is, according to Gonsalves (2007) the one that is characterized for the development and clarification of ideas, aiming to collect data for the accomplishment of deeper studies in the area. The Ilha da Música is located in a neighborhood called África, in Redinha, North Zone of Natal-RN, with a high level of criminal records. The Music Island was founded in 2006 by Inês Latorraca e Gilberto Cabral, aiming to take children out of the streets through music teaching, developing activities during the period opposite their school classes. The work reaches children and Young adults between 8 and 18 yrs of age. All the collected data in the Ilha da Música Project enabled us, students, with a clearer vision of how the learning and teaching procedures happen in a non-school context. It is necessary to be aware of the values each project might offer us, not only musically speaking, but also socially. Being in touch with such institutions gives a new view, as future educators.

### **Music as a Pivot: Experimental Samba Gym – A New Educational Model for Municipal Schools in Rio de Janeiro**

*Eliete Gonçalves*

The paper introduces a new model of school, recently implanted in Rio de Janeiro, called Experimental Samba Gym. Launched in October 19th 2010, by the mayor Eduardo Paes and the Municipal Education Secretary, Claudia Costin, the project “Ginásio Carioca” has a new educational methodology, aiming at a higher quality of the city’s education (Brasília, 2009), improving school development and combating the discrepancy between age-grade in students of elementary education (6th to 9th grade – 11 to 14 years old). Based on this new educational model, the Thematic Gyms were launched. One of them, the Experimental Samba Gym has music as its pivot when teaching the 7th to 9th grade of elementary education. The school works with full-time students – 8 am to 4 pm – and aggregates to its curriculum basis not only bigger time to use with math, Portuguese, science and other subjects, but also 6 hours of music lessons per week, distributed in classes with the duration of 50 minutes and using keyboard, percussion, recorder, guitar, singing and musicalization lessons. It is the first in the country with an educational system focused on music. The model emerges from the educational situation in Brazil, many attempts of changing the school structure, the huge amount of students in discrepancy towards their grade, low school productivity and evasion, and from American suburban schools as inspiration. Rio’s city hall starts to install the system of thematic schools. (Normand, 2008). This study has as its aim to expose a new educational modality recently installed in the country. Students have a higher amount of music lessons and it is noticeable how their learning process changed from “problematic” to natural. The school that nowadays accepts students without making selections of the ones “musically apt” ends up offering an equal instrumental practice of learning and the return happens in the same way, when dealing with about 280 students and they are able to execute without major difficulties different instruments repertoire, in only a year of operation. This study serves as a way of validating innumerable researches in the musical education field, on gifts, talents or on any other that points out that musical abilities can be acquired by anyone, but most of all, by students with harsh realities like a suburban life in any big city, with the possibility of overcoming challenges, raising their self-esteem and starting to believe in a better future for them and their families.

### **A New Sociology of Music Education: Towards a Sociology of Integration**

*Ruth Wright*

This paper proposes a new theoretical framework for the sociology of music education. Previous work in this field can be seen as having been dominated by one of three over-arching paradigms from mainstream sociology: focus on social wholes, conceptualizing society as an organism with overarching properties, focus on individuals and their actions, or focus on social relations – ‘inter-human space’ (Sztompka, 2012). Proponents of the different perspectives may advocate for the supremacy of their own conceptual framework in ‘accurately describing’ what is ‘really’ going on in the world or, in the tradition of late modernity, for rejecting theory altogether as incapable of describing the complexities of the contemporary social world. Recently, however there have been increasing calls

in the major sociological journals for a return to theory: for coherent conceptual frameworks that help us explain things. For music education such theory needs to be related to the nature of the musicking practices examined. As Kant suggested, the world of the phenomenon, the material, the thing as it is known through experience, is available for scientific and rational investigation. There is however another world, the world of the noumenon, 'the thing in itself' not known through perception, the pure intellectual nature of a thing, which we may glimpse in what Csikszentmihalyi called flow. Those of us who work in the field of music education might be said to be investigating an activity that occurs on the boundary between phenomena and noumena. This lies at the very heart of investigating human societies' interactions with music and education and requires a mode of investigation that goes beyond scientific rationality. Pure reason alone will not suffice to investigate it. If we accept the complex nature of the musicking experience, it is perhaps unreasonable to think that any one theoretical lens could adequately capture it in its sociological contexts. Theoretical approaches which combine multiple perspectives may therefore be particularly apposite in answering the research questions we seek to answer. Such a perspective may be represented by a fourth sociology, one that combines and integrates theoretical perspectives within sociology but also from other disciplines, perhaps particularly philosophy, psychology and education, while remaining grounded in the basic sphere of sociology and its focus on the development of robust theoretical descriptions and empirical investigations of the nature and issues of human existence in societies.

### **Outbreak: The Zombie Mindset and Music Education Policy**

*Carla Aguilar*

Zombies are reanimated bodies that hunger for brains. Their singular focus of feeding on human flesh with disregard to their own wellbeing threatens humanity. To become a zombie – to lose one's ability to cultivate and act on independent thought – is one of the worst fates that one can imagine. While zombies are part of mythology (Brooks, 2003), the problems they present can be found in the formation and implementation of music education policies; that is, following a policy blindly, without thinking about what has been proposed. Policies permeate music education (Jones, 2009; Kos, 2010; Koza, 2010; Remer, 2010; Schmidt, 2009). Whether these policies are explicit or implicit, all of music education uses and to some extent relies on policies.

The field of music education has historically been like a zombie, uncritical and acquiescent to educational policies, especially those proposed at the federal level (Aguilar, 2011). Studies have been conducted related to the law and music education (e.g. Heimonen, 2006; Kerr, 2002; McIntyre, 1990; Richmond, 1992) and policy implementation (e.g. Abril & Gault, 2006, 2008; Duling, 2003; Gerrity, 2007; Kos, 2007; Louk, 2002; Orman, 2002), but few consider the formation of policies (e.g. Hope, 1989, 2007; Scheib, 2006; Schuler, 2001) and the philosophical underpinnings of implementing educational policies.

The purpose of this paper is to define and understand those policies that promote zombie behavior in their adoption and implementation. I will consider these policies – Standards for Music Education and Race to the Top – and address the following research questions, (1) What makes a policy a zombie problem? (2) What are the zombie problem policies that are related to music education? (3) How can we encourage more thoughtfulness and attention to policies related to music education?

Understanding and identifying the zombification of our reaction policy can alert music educators to those policies that suggest that we stop thinking and only following the implementation blindly. This is significant to music education because it provides an opportunity on how to think about and analyze policy in music education, to examine proposals for policy, and to build capacity for policy development in the field.

### **Musical Identity Taught and Perceived: A Comparison of Japanese and Taiwanese University Students' Perceptions of their own Musical Cultures**

*Yuri ISHII*

Because of the acceleration of cultural globalization, the importance of cultural sustainability has become asserted in the international arena. Documents such as UNESCO's "Universal Declaration on Cultural Diversity" and "The Report of the World Commission on Culture and Development" are examples of this. Reflecting the importance of cultural diversity, sustaining cultural particularity has emerged as an important issue for school education in many countries. Asian countries, however, often face difficulties in deciding exactly which culture should be promoted as their own cultural particularity and this certainly includes musical culture.

For example, in Japan, where Westernization of its musical culture was once a national modernization project, a quite hybridized musical culture, with layers of different types of music, has developed. The situation is more complicated in Taiwan, where modernization of its musical culture was first started by Japanese colonial government during its occupation from the late 19th to the early 20th centuries. Then, after Japan's defeat in World War II, Japanese influence was replaced by the culture of mainland China brought in by Kuomintang. Then, since the

end of the last century, Taiwan has changed its policy to emphasize local Taiwanese identity. In both Japan and Taiwan, exactly which type of music represents their own respective musical cultures can be difficult to determine. Therefore, instead of trying to find out which type of music can historically or musically be considered as authentic Japanese or Taiwanese music, this paper focuses on which type of music is taught as - or is perceived to be - their own music. For this purpose, the following approach, consisting of two elements, was adopted. The first element is document-based research on Japanese and Taiwanese music education. Through this research, the paper identifies which types of music are selected as music that is considered worth teaching as musical culture representing either Japan or Taiwan. The second element is questionnaire-based research targeted at Japanese and Taiwanese university students. The paper introduces the outcomes of the research and then analyses them comparatively with reference to school music education in both countries. The findings suggest that there is a gap between what is taught and what is perceived by people as their own musical culture.

### **Music Education in Rio Grande do Sul: A Survey about Musical Activities in Public Schools**

*Cristina Rolim Wolffenbüttel*

This paper presents the music education's in public schools of Rio Grande do Sul, Brazil. It was performed in two stages. The first step was guided by the quantitative approach, the survey's method and questionnaires as a technique. As initial results were mapped musical activities undertaken in schools and the procedures adopted by teachers and/or people who work with music education in the public schools. In the second step we used a qualitative approach, the multi-case study method, and interviews in three schools as a technique for data collection. We interviewed teachers or people who work with music in schools, schools' directors, four parents and students. As a result it was possible to know the music projects of public schools, the schools' work with bands and how the music education has been developed in these institutions, from the adherence to Programa "Mais Educação". From the data collected and analyzed, and considering the Law No. 11.769, of August 2008, which provides for the mandatory teaching of music, it is understood that the results of this study will contribute to the elaboration of public policies and the implementation of music in schools.

### **The Presence of Music in the Municipal Public Schools of Rio Grande do Sul**

*Cristina Rolim Wolffenbüttel, Josué Flach*

This paper presents data from the first stage of the research dealing with the ramifications of the Federal Law No. 11.769/2008 on the compulsory teaching of music in school. Left the questions: How many Municipal Education of Rio Grande do Sul have performed actions insertion of music in schools of their school system? What are the departments that have performed actions / activities / movements insertion of music in schools of their school system? What actions insertion of music in public schools in Rio Grande do Sul? How many departments in the state promoted tenders for teachers certified in music? How many music teachers have secretariats in their frames gazetted? What are the professionals who develop musical activities in public schools? Thus, the objective of this research was to investigate, together with the Municipal Education of RS, which are the actions that they have developed for the inclusion of music in the schools of your network . The methodology assumed the quantitative approach, the method being the intersectional survey of large, self-administered questionnaires and the application of the technique for data collection. Possession of all the empirical material collected and analyzed it was realized that music is present in the school context , however, is presented by professionals without specific training in music , music education does not seem to include all students in the being observed direction of teachers trained in music to work in workshops in turn opposite the school. There was not a significant number of municipal contests that promote education for music teachers.

### **The Music in the Public Schools of the Coastal Municipal of Rio Grande do Sul, Brazil**

*Patrick Silva*

This study is part of a series of investigations on the inclusion of music in Basic Education in the state of Rio Grande do Sul, Brazil, that have been undertaken by the research group "Music Education: Different Times and Spaces" (Cnpq/Pibid/Capes/UERGS), located in Montenegro, Rio Grande do Sul, Brazil. This research is ongoing, and aims to investigate the inclusion of musical activities in the public schools of the coast of RS. Additionally, we intend to analyse the presence of music teachers or professionals who develop musical activities in schools, as well as their configurations are presented in the public schools of the municipal members of the coastline. Our methodology includes the Organised quantitative approach, the method being the inter-sectional survey large. The technique selected for data collection was a self-administered questionnaire. The coastline is one of the regions of the Regional Development Councils (COREDE), consisting of 21 cities. The public health system in this region has a total of 229 schools, and 113 and 116 based education of pre-school education. Among the preliminary results already obtained

data from 6 of the 21 cities which may serve as a preliminary analysis to what is configured in most municipalities that make up this COREDE. It was found that the municipal public schools of Palmares do Sul, Terra de Areia and Xangri-lá city does not hold shares insert music. On the other hand, only a few municipal public schools of Osorio, Arroio do Sal, Caraá own musical activities. Although many public schools do not hold shares of insertion of music, most of these municipalities favours the participation of students in musical activities conducted through municipal projects. Moreover, it was not conducted contests for music teachers in the 6 counties. Considering the importance of the inclusion of music in school spaces, as well as the existence of Law No. 11.769/2008, which provides for the teaching of music in schools, it is understood that this research will support the development of public policies for music education on the coast of the state of Rio Grande do Sul, Brazil.

### **The Wired4Music Manifesto: An Instrument for Shaping Cultural Education Policy in London, Produced by Young Musical Londoners Themselves**

*Lawrence Becko, Amy Schumacher*

The paper describes the underlying principles and process which led to the development of the Wired4Music Manifesto, an instrument for shaping cultural education policy in London, produced by young musical Londoners themselves.

Following the principles for democratic participation of children and young people pioneered by Roger Hart for the UN in 1992, the paper discusses the impact musical young people can have on shaping policy directly by designing a youth-led programme of activity based on a common interest in music. Music education has long embraced the participatory potential of music-making activity, yet youth voice and advocacy have to a large extent been absent from cultural policy-making. The paper poses the central tenet that if we are designing music programmes and policy aimed at young people, we should be consulting them and inviting them to shape the work not only on the ground but at the highest level.

The methodology has been developed with the active participation of members of Wired4Music, a youth council comprised of musical young people from across London's 32 boroughs. The council is open to all Londoners aged 16-25 with musical interests. It was set up in 2009 by the music education charity Sound Connections and in 2013 developed a manifesto aimed at bridging the divide between policy-makers and their intended beneficiaries, young people.

Through focus groups, meetings and seminars, young participants worked alongside experts from music education, media and campaigning, producing a multi-theme manifesto to start a conversation with decision-makers across a variety of platforms, with the aim of creating tangible change in each thematic area. The Wired4Music manifesto brings young people's voices to the heart of discussions around cultural decision-making and gives a platform for direct conversations with policy makers, venues, funding bodies and educational institutions.

The paper will argue that the process of engaging young people in creating the campaign can be as transformational as the changes which may ultimately arise from the manifesto itself, as young people learn to engage with cultural policy in a way that was not possible before. These skills prove to be highly transferable, empowering active citizenship as well as an increased awareness of the context of their own music-making. Ultimately it will be argued that music educators could draw on this unique model to co-create a more politicised and participatory pedagogy alongside their young people, harnessing music as a vehicle for local and global citizenship and policy change.

### **"Oh Lorde, What are we Doing in New Zealand High School Music Education?"**

*Stephanie Lees*

A 16-year-old schoolgirl from New Zealand (population 4.1 m and a 12-24 hour flight to anywhere in the northern hemisphere), tops the 'USA Billboard 100' in October 2013, with her song "Royals", becoming the youngest person to do so in 26 years. Weeks later even her song is vying with Eminem for top place. New Zealand fans, industry and educators were very pleased but unsurprised at such a phenomenon. New Zealand secondary music education is a 'hot-bed' of eclectic genres and original compositions.

This paper explores and highlights many of the current opportunities in New Zealand provided by both government and charitable trusts supporting the popular music interests of the student body well beyond the extra-curricular into the very heart of curriculum and even national assessment.

It also examines the trend towards song-writing as the key form in music composition in New Zealand classrooms and the use of informal, aural based pedagogy in programmes such as the 'Musicians and Band Mentoring in Schools' funded by the Ministry of Education and implemented by the New Zealand Music Industry Commission.

The Commission also runs the 'New Zealand Music Month' campaign, contributing to the normalisation of writing, recording and listening to original and local music, as well as the increased local content in broadcasting in the last decade with out resorting to fixed quotas. Music Month has become part of the national psyche, especially for those aged 18 and under, who along with their teachers, are enthusiastic participants. An entire generation of school

students are unable to remember a time when 'home grown' original music has not been proudly celebrated each May in New Zealand.

In recent years it has been argued that the pedagogical methods of the musicians mentoring programme deliver better outcomes for students whom have been labelled 'priority learners' in New Zealand. The delivery of these government contracts by the Commission has been significantly targeted towards lower achieving students. This mix of industry, economic, social and educational aims has occurred with the Music Industry Commission programmes creating exciting challenges for classroom music teachers in New Zealand and a vibrant engaging curriculum for all.

### **From Advocacy to Evidences: Transnational Policy Reforms and the Politics of Music Teacher Education**

*José-Luis Aróstegui, Gabriel Rusinek*

Education is never value-free. Schools and teachers are continuously confronted with problems whose solutions demand being compliant with the social system they live in. Their daily dilemma is whether to contribute to the maintenance of the social status quo or to confront it, and either option will occur even if teachers are not conscious of the implications of their decisions. Policy makers struggle to establish frames, such as national curricula or standards, for the social transmission of culture and for the preparation of young people as future workers and members of democratic societies. These frames have varied everywhere according to the local administrations' political orientations but, in recent times, they are also varying as a consequence of policy recommendations made by transnational organizations implementing an economic rationale in national curricula.

Teacher education is challenged with similar problems, as its confrontations are heavily political because of their long term effects, through the pedagogical decisions of the trained teachers in many generations of children. As ideology is embedded in teacher educators decided or undecided actions and inactions, to consider teacher education as a neutral and value-free enterprise is a flawed assumption. Even when many music teacher educators in the 21st century may still have a romantic view of the profession and see themselves as non-committed 'artists', music teacher education is also a political enterprise.

In this presentation we will discuss the politics of music teacher education in relation to the major policies that transnational institutions are promoting, in relation to national curricula reforms and in relation to the programs developed by higher education institutions. We will first review the impact of international organizations on the reforms of national curricula based on an economic rationale and on the shaping of a new role for music and arts education in schools. Then, we will discuss to what extent higher education institutions in charge of teacher education are assuming these curricular changes. Finally, we will contend that a political interpretation can and must be applied to music education and music teacher education and, for this, we need to cross from advocacy as part of curriculum to research-based evidences demonstrating the impact of music education in the execution of the purposes of national curricula.

### **Obstacles that Impact on Teaching Music in South Africa**

*Alethea Cassandra De Villiers*

Post-1994, an outcomes-based curriculum was introduced in South Africa. The new curriculum was different to the traditional content-based curricula of the past. It consisted of broadly-banded learning areas, one of which consisted of four art forms namely dance, drama, music and the visual arts.

The introduction and subsequent implementation of this curriculum has been characterised by teachers having to navigate various obstacles in order to implement the curriculum. There were limited opportunities for both pre-service and in-service teachers to develop skills and knowledge in the new learning area, which has meant that this specialised learning area is taught by under-qualified teachers. School textbooks which should then have been the primary source for teachers, were not accessible to the majority of teachers.

The research is centred on two assumptions. The first assumption is that textbooks are based on the curriculum and present the content to the learners. The second assumption is that teachers use textbooks as primary texts to mediate teaching and learning activities in the class. The research is based on two questions: Can texts for music help teachers to mediate teaching and learning experiences in the classroom? How does policy impact on textbook provisioning?

Criteria for the content analysis of the textbooks in the arts were identified. These criteria were content, level and democratic values. A comprehensive range of textbooks in the learning area were selected representing texts that were developed for the new curriculum and its revisions. Provisioning of textbooks to schools was also researched. The findings from the two research questions highlighted three major challenges. Firstly due to the lack of clarity in the curriculum there was no consistency regarding the content in earlier textbooks. Secondly, the level of the language was often pitched at the level of music specialist. Thirdly the textbook provisioning policy resulted in schools not having access to textbooks.



The future of music education depends on the Department of Education delivering on its policies to ensure that each child and teacher has a quality textbook and furthermore expanding its policies to mandate teacher licensure in music.

### **Procesos de Documentación e Investigación Musical en Colombia**

*Graciela Valbuena Sarmiento*

The project entitled Processes of Documentation and Research Music initially in Colombia presents an overview of the topic, the fruit of the Regional and National Meetings of Documentation and Research Music from the Ministry of Culture, as well as the efforts by the consolidation of a Centre for Documentation, Research and Resources of the Frontier Colombo - Venezuelan.. This is born of the need to contribute to the principles of documentation such a recovery safeguard, protection, dissemination and promotion of the cultural richness bi-national border, in addition to research output, current interpretive musicians and otherwise, mood to extend the consultation on the specialised literature in music by the music Professional Programs in the region and thus boots academic areas related to documentation, research and musical creation. Initially motivated by the donation of a music file by Governmental bodies started with the project, which resulted file inventory donated, work degree, social work and hours of classroom research program music, as well as the star of talks for joint work with counterparts in the universities of the Bi-national Border Region. In this sense, it is necessary to develop the project to create the Centre for Musical Research and Documentation order to consolidate a systematised dedicated music education that meets the tangible and intangible heritage, audio and written is dispersed in the region under three parameters: the documentation as space allows source treatment, research expressed in the possibility of getting them to structure knowledge-generating processes and the resource centre as inclusive and dynamic academic space of Knowledge and creativity.

Keywords: Documentation Musical; Musical Research; university

### **Experiences of Music Education in New Zealand and Catalonia: So Far, So Close...**

*Lluïsa Pardàs*

How can music educators benefit from the flow of knowledge and dialogue facilitated by ICT and globalization? What can we learn from experiences in other countries? Having a broader knowledge and understanding of music education issues in different settings will enable music education practitioners to have a greater input in policy-making. Trying to open up horizons, this research looks at the experiences of music educators in two countries placed at the antipodes (New Zealand and Catalonia). Ten music education practitioners at primary, secondary and community levels were interviewed in each country to dig into their views upon the purposes of music education, the curriculum within which they are working and the challenges it presents to them and to the students. Through a qualitative analysis of the semi-structured interviews two notably different settings for music education are unveiled and the way practitioners negotiate with them is examined. Previous research on the music curriculum and music education systems in Catalonia and New Zealand allows for framing the analysis into a wider context and to calibrate how theory and practice relate. Questions such as the place of music within the curriculum, music education in schools and/or community environment, music practice in the classroom, creativity, allocation of generalist or specialist music teachers in primary schools, decrease in music teacher training, are dealt with in the interviews. Whilst both music education systems are set up from notably different perspectives, some of the challenges faced by music educators are similar and relevant not only for the specific countries above-mentioned but also to the wider international arena. Knowing how these issues are treated in different contexts can empower music educators by encouraging thinking out of the box.

## **MUSIC IN SPECIAL EDUCATION, MUSIC THERAPY AND MUSIC MEDICINE COMMISSION**

### **Autistic Child and Music Education**

*Gleisson Oliveira*

Autism, also called Autistic Spectrum Disorder (ASD), is considered a Global Developmental Disorders and has been diagnosed by clinical assessment. It's known that autism does not have a cure, but the severity of autistic symptoms can be minimized by early diagnosis and immediate intervention / treatment.

Music Education has been included among these interventions, although it can't be considered a therapy, for it does not intend to treat any autism disorder. However It may likely provide some kind of progress in individuals with ASD. Thus, the objective of this research is to investigate the benefits of Music Education in the development of autistic children. Therefore, it was organized in two phases.

In its first phase, already completed, the research investigated the benefits generated by the Music Education in the development of the autistic child. By means of an exploratory study, the musical development of two three year old autistic children was assessed, during one semester of Music lessons. These children's musical development was measured by a Protocol, specially designed to assess musical development of autistic children. Considerations were made by crossing the data obtained from this research with the recent literature data about autism and Special Music Education. The results pointed to a significant musical development of these two children, with visible changes in their general development.

The second phase of this research will investigate which the most suitable social environment for the musical development of autistic children should be. Therefore, music lessons will be taught for two classes of children of the same age. One of them is mixed, containing autistic and non autistic children. The other class consists of only autistic students. At the end of a semester, the children will be evaluated by a protocol in order to find out whether there has been a more suitable social environment for music development of autistic children.

Finally, we believe that this kind of research can generate future works and integrate the areas of music and health. It can also mobilize the Universities to include in their curricula some disciplines that deal with Special Music Education. This will certainly value the area and encourage more professionals to work with this aspect of music education. Thus, Special Music Education will become well known and valued by the scientific community as well as by health professionals.

### **Music therapy, Musical Education and Early Intervention in child with atypical development and signs of ASD**

*Simone Tibúrcio, Marina Freire, Sylvia Gomes*

The recognition of the risks indicators' signs to Autism Spectrum Disorder (ASD) in babies has increased the number of forwarded children to works with Early Intervention. The positive effects of music in Early Intervention are supported by the multifocal nature of musical stimulation on brain. This study aims to demonstrate Music Therapy's relevant aspects in the Early Intervention and relate this resource with the global gains observed in this population. The sound-musical experience is lived in a global way and it stimulates multiple sensory ways. For children with ASD, visual stimuli are as important as musical stimuli. The music used must have a relation with the musical contents taken from the child's background. The use of sound aspects needs to be adjusted to the child's interpersonal, motor and cognitive possibilities. Important Early Intervention's work might help in the interaction and formation of body and language shape. Implications for the use of music in Early Intervention are discussed for therapeutic and educational ambits.

### **The effects of Tonal and Atonal Music on the Motor and Vocal Reactions of Autistic Children**

*Marilia Chibim Orsi e Chaves*

The effects of tonal and atonal music on the motor and vocal reactions of autistic children

Theoretical/pedagogical background of the paper. Autism is a developmental disorder characterized by impairment in the social and communicational skills combined with unusual behaviors that deeply affect an individual's daily life. Surprisingly, music seems to be unusually attractive to many autistic individuals. In contrast to their issues with communication, social, and emotional skills, many autistic individuals seem to appreciate music.

Based on literature and personal clinical observations, I decided to investigate the possible influence of music on autistic individuals' behaviors. The present study aimed to measure the occurrence of motor and vocal behaviors while listening to distinct patterns of music.

Aim/ focus of the work/ research reported

The aim of the present research was to investigate the influences of music on pervasive behaviors in autistic children, such as stereotypy and motor movements, grouped as motor behaviors, and echolalia and vocal reactions, grouped as vocal behaviors.

Method/ approach of the work

Ten children between the ages of 3 to 8 years old diagnosed as autistic were selected. Each child was taken to a room with the interventionist and presented 3 kinds of toys: a puzzle, a ball, and a set of building blocks, to entertain themselves. They were observed for 5 minutes without music, 10 minutes with atonal music, 5 minutes without music, and 10 minutes of tonal music. All the data was recorded by a camera. The recorded data were measured, analyzed, and compared by the interventionist/ author.

Results

The findings suggested that atonal music may work as a negative reinforcement, stimulating pervasive undesirable behaviors. Interestingly, it also suggests that the tonal music environment worked as a positive reinforcement, containing the pervasive behaviors.

Conclusions and implications for music education

This study should be replicated with a larger sample. The findings may represent new possibilities for music interventions in the classroom and therapeutic settings. This study can provide new and vital information for the importance of incorporating music classes in the general education environment, particularly as it relates to autistic children.

### **Therapeutic Music Education: A Model Linking Experiences of Music Education with Music Therapy**

*Elizabeth Mitchell*

Music therapists acknowledge inherent qualities in musical experiences that enable therapeutic growth to take place in their clients, within the context of a therapeutic relationship. Equipped with the belief that these basic tenets of music therapy hold tremendous relevance to music education, and inspired by a recent experience of profound personal growth through my voice instruction at the university level, I sought to investigate the concept of therapeutic music education. Defined as an educational setting in which the educator adopts and adapts facets of music therapy, within therapeutic music education, the boundaries between music therapy and music education are blurred.

This qualitative, phenomenological study drew upon data analysis techniques and methods from grounded theory and first-person research. Through interviews with university music educators and university music students, as well as through the writing of my own reflective narrative, I explored educators' philosophies and students' experiences of therapeutic music education, seeking the essence of therapeutic music education, and its potential links to music therapy.

A model of therapeutic music education with three main components, teacher's awareness, music as medium, and student's personal growth, emerged from the data. Within experiences of therapeutic music education, there exists potential for a parallel process between the student's musical and personal growth to unfold, a process contingent upon the presence of an educator who holds a holistic awareness of each individual and recognizes the unique qualities within musical experiences.

From this model of therapeutic music education, parallels and links to music therapy are uncovered and discussed, and possibilities for future research and collaboration between the fields are considered. "Music for music's sake" advocacy within music education is paralleled with "music-centred" philosophy in music therapy, and music's role in facilitating personal exploration and transformation within both fields of practice is explored. The stories shared by the participants present the notion that musical growth and personal growth are inextricably linked, and that musical development has a profound impact on the realization of human potential. If this is true, then the implications for both the fields of music therapy and music education are limitless, as are the possibilities for connection and dialogue between the two fields.

### **Supervised internships in Hospital Spaces: Some Possible Dialogues**

*Maria Cecilia Torres, Claudia Maria Freitas Leal*

This narrative of an experience as teachers supervising an internship of a Music Degree Course discusses the practices, oddities and strategies found in the supervised internships in music education that have taken place in a public hospital in Porto Alegre-RS. The activities have been developed with two groups of interns during both semesters of 2011. The theoretical basis is set upon the researches of Matos and Mugiatti (2006), Caldeira and Fonterrada (2006), Flusser (2011), Ferreira, Remedi and Lima (2006), Leão and Flusser (2008), Louro, Alonso and Andrade (2006) and Moreira (2006), Sinval Júnior (2012), Bergold and Alvim (2009), amongst others. Throughout the internship, students began to fit in the hospital environment, tracing their profiles when planning the activities according to several aspects of their varied musical practices. We realised that improvisation was a need and many doubts have accompanied some students, such as: does playing or singing to different groups of children and adolescents consist in a work of music education? Are there exclusive models and places for the practice of music education?

### **Music Teacher Training in Special Education: A Course Proposal**

*Ana Célia de Lima Viana*

Music education provides a great deal of benefits for children's development. It works as a means to develop and arouse fundamental aspects for any field of knowledge such as communication, concentration, critical thinking, creativity, teamwork, etc. Furthermore, musical activities also stimulate psychomotor aspects. Children with special

needs, most frequently, may present delays in the psychomotor development; thus music education becomes an intervention way in the development of children with special needs. However, for that, music teachers must have some knowledge about their students with special needs and how they will guide musical activities for those students.

In the area of music education for people with special needs, Brazilian researches indicate recurring problems: music teachers claim the lack of training and didactic materials to be the main impediment for an efficient performance with these students. In face of these problems, the present research proposes the implementation of a training course for pre-service and in-service music teachers for the identification of their concerns, difficulties, experiences and suggestions as to working with students with special needs, and thus offer them theoretical and practical knowledge to work with their students.

The course will be carried out in an extension program of the Federal University of São Carlos (UFSCar), having as target undergraduate music students of the same university, as well music teachers working in the basic education of São Carlos city. Thirty vacancies will be offered, and it is intended to enroll 20 people to take part in the research. Meetings will be held weekly, lasting two hours, over three months totaling 12 meetings, between the months from March to June. The course will be focused on strategies for teaching music for students with physical and intellectual disabilities, through readings about such disabilities, especially music education debates about case studies and suggestions for practical activities. Through the analysis of the responses to questionnaires and video recordings, intended to analyze the course development, focusing on the main problems questions, ideas and suggestions from the participants. At the end of the course, the assessment will be made through questionnaires in order to assess the impact the course has had on the participants and its importance for their training. It is expected this course will contribute for the training of music educators so that it also regards the special education. Outcomes will be showed at the moment of presentation.

### **A Blind Student's Degree In Music At UFRN: Opening Doors, Along Paths**

*Isaac Samir Cortez de Melo*

The insertion of a blind student in an institution of higher education is still largely unexplored terrain, even less if taken as a matter of a degree in music, which, for entry, it is necessary to advance knowledge in the area. In 2009, we had the entrance of a blind student in the Degree in Music at the Music School of the Federal University of Rio Grande do Norte (emufrn), placing the institution in a situation of effective inclusive education and their education agents leading to reflect on this issue, even though, reactively, by virtue of the presence of people with visual impairment. Thus, the presence of a blind student in a degree of Music represents a breakthrough and a major challenge for the areas of research, education and performance of music educators, in that it allows us to think about the methods, processes and practices involved. This article presents reflections on this case study, with reference to the process of school inclusion of a blind student in the Degree in Music EMUFRN.

### **Music Education for the Visually Impaired: Development and Evaluation of a Guitar Method**

*Adriano Chaves Giesteira, Vilson Zattera, Pere Godall*

This research intended to develop and evaluation a didactic material for teaching elementary guitar. Its hypothesis is that the Braille music code has specific characteristics of teaching and learning strategies that are raised in a differentiated manner to traditional musical notation. The research questions were derived from the scarcity of materials related to the topic. For this reason it was necessary to raise different questions in order to research the specific characteristics of the Braille music code and strategies used by teachers in the teaching of the Braille music code. We conducted a comprehensive literature review in order to classify and analyse the differences between the Braille music code and the traditional music notation. In addition to that, topics directly related to learning guitar, learning Braille system and Braille music code were discussed. For the development of the methodological framework, the author selected nine variables which summarise the main features of the Braille music code that differ from traditional musical notation. Variables were used to define and establish the criteria for developing and evaluating the didactic material. For the elaboration of the didactic material, experts were surveyed to determine and compare the teaching strategies used by the participants and to verify the validity of the procedures suggested by the author. The data analysis was made from the nine research variables and the results were used to establish the base for the creation of the material. The evaluation of the teaching materials was performed by applying a survey to verify the participants opinions regarding the strategies and procedures used. The results did not represent a substantial change in the organisation of the material, however the assessment and observations made by participants were fundamental for improvements in the didactic material.

### **A Deaf Sound Artist: Making Music On Her Own Terms**

*Warren Churchill*

This study focuses on the music making of one particular woman who identifies as culturally Deaf and uses American Sign Language (ASL) as her primary language. The larger research context of this paper has to do with Deaf culture. A key understanding here is that members of Deaf (capital “D”) culture do not see themselves as disabled, but rather, as members of a unique cultural and linguistic minority. Further, some members of Deaf culture also embrace a musical identity, taking part in various forms of music making.

Although the topic of deafness and hearing impairment has been addressed in music education literature, understandably, much of this work tends to be informed through audiocentric rehabilitative and/or therapeutic lenses. However, I aim to reframe this topic by drawing upon a Deaf Cultural Studies perspective. Methodologically speaking, I am employing poststructural narrative inquiry as a way to examine both the stories that my research participant shares about her music making, as well as the actual music making itself. In some ways, this study is similar to an ethnographic case study. Data for this study consists of transcribed interviews, conducted through an ASL interpreter, email conversations, and online videos, in which, the research participant has documented her own artistic work with sound. She describes her work as having to do with exploring sound on her own terms, rather than having it mediated through a hearing person’s perspective.

Toward a narrative analytical framework, Foucault’s work is used as a way to connect Lakoff and Johnson’s concept of embodiment with Small’s theory of musicking. I take my research participant’s embodied musicking, along with the stories that she shares with me, as a form of musical counter-narrative. In other words, the music that she creates doesn’t necessarily conform to mainstream (hearing world) expectations; rather, it reflects her own embodied perspective.

This study has implications for teaching practice for music educators who work with d/Deaf or hard-of-hearing students. Further, given the poststructural narrative approach, this study also has implications for researchers who are interested in theorizing disability issues in music education.

### **Performance And Participation: A Qualitative Study Of Music Education Practices In Musicking With Young People With Physical Impairments**

*Bo Nilsson*

This presentation highlights results from a research study of ‘Music Week’; a one-week Swedish music project. The aim of the ‘Music Week’ project was to enable young people with physical impairments to take part in musical activities. Digitally-based musical settings were used in order to provide tools for performing and creating music.

The main purpose of the present research study was to explore the interaction and the music education practices applied during the Music Week project as well as to investigate the musical settings used within the project.

The theoretical background of the project is to be found in sociocultural-based educational theories, health theories such as the Sense of Coherence framework and theories associated with music therapy and musicology. To ‘music’ is to take part in musical events in any capacity, e.g. by performing, listening, practising or providing material for ‘musicking’. Furthermore, music, music making and music creation will always promote health even when this might not be the specific aim. The present research project, however, was performed primarily from an educational perspective.

The research method was partially inspired by ethnographical methods where the author participated as a researcher through participant observations. The collected data were analyzed using a qualitative methodology. Passages of audio- and video-recordings related to the research questions were transcribed and coded.

In the study, two main variations of teaching music in groups were identified: i) Performance-oriented, with a stated goal to perform songs for an audience and ii) Participatory-oriented, where the participants were able to explore their potential to play and create music. The two identified variations of music education practices should not be regarded as mutually exclusive: it was shown that one musical situation often had qualities that applied to more than one practice. Also, the musical experience and competence of the tutor/teacher affected the collaborative music making.

The results of the present study imply that a performance-oriented, practise may fulfil the teacher’s intentions at the cost of interaction, inclusion and creativity while participatory-oriented musicking might facilitate creativity and improvisation. The result also suggests that musical settings should consider all kinds of resources: musical, technical, physical, psychological and personal. This result supports a holistic view of the individual and a focus on function rather than impairment.

### **The Lived Musical Experiences of Williams Syndrome Children: An Interpretative Phenomenological Analysis**

*Ewie Erasmus*

1. Theoretical/pedagogical background of the paper

The study can be defined by five aspects. Firstly, children diagnosed with Williams syndrome suffer medically, socially and cognitively. Music seems to be an important aspect of their lives that make coping easier. Secondly, children suffering from Williams syndrome struggle to adapt to their social surroundings. The third defining aspect is that families of children with Williams syndrome in South Africa do not have sufficient access to educational facilities equipped to work with their children. This forces them to home school their children without the capabilities to educate them optimally, especially if musical experiences are to be used as part of the children's learning process. Fourthly, there is a lack of awareness about the musical experiences of Williams syndrome children. Research has overlooked heightening the awareness of the musical experiences of Williams syndrome children. Lastly, researchers have yet to undertake in-depth qualitative studies on the role musical experience plays in the learning experiences of Williams syndrome individuals.

#### 2. Aim/focus of the work/research reported

The purpose of this interpretative phenomenological analysis will be to understand the lived musical experiences of Williams syndrome children.

#### 3. Method/approach of the work

This study is a qualitative interpretative phenomenological analysis (IPA), aiming to explore the meanings participants ascribe to their experiences. A successful interpretative analysis of lived experiences is transparent and plausible, creating a balance between what is distinct and shared in terms of the experience and the meanings each individual generates. Data will be collected conducting in-depth semi-structured interviews. Data analysis will be done using Atlas.ti 7 computer software.

#### 4. Results and/or summary of the main ideas

This paper will discuss different aspects that influence the role of music in the lives of Williams syndrome individuals. These aspects include musical phenotype, musical, rhythmic and melodic ability, music and emotion, music and language, music and sociability, the role of music in general development and learning, the effect music has on anxiety and the psychotherapeutic role that music plays in the lives of individuals living with Williams syndrome.

#### 5. Conclusions and implications for music education

Music forms an integral part of the lives of Williams syndrome individuals. Music helps those with Williams syndrome cope with anxiety and fears in everyday life. It also facilitates the general cognitive and motor development of Williams syndrome individuals. Furthermore, music forms an important part of the learning process of people diagnosed with Williams syndrome.

### **Fostering Musical Development in Children and Young People with Complex Needs: The Sounds of Intent Project** *Graham Welch, Adam Ockelford, Evangelos Himonides*

#### Background

The research presentation will focus on the latest fieldwork and user engagement arising from more than a decade-long study into musical behaviour and development of children and young people with complex needs, i.e., with severe learning difficulties (SLD), or profound and multiple learning difficulties (PMLD), and/or autism spectrum disorder (ASD). The current (2012) English school population is 8.14m, of whom 1.7m (approximately 21%) are identified as having some form of special educational need (SEN). These include 39,000 children with complex needs (SLD and PMLD, at a ratio of 3:1).

#### Aim

An initial research survey of music in the special school sector in 2001 revealed that music was valued, but that schools had little formal guidance or cultural expectation about how to foster musical behaviour in the context of special needs. The survey marked the beginnings of research activity by the authors of this proposed presentation, working in collaboration with colleagues in schools across England and also parents, to remedy this situation by creating an on-line developmental framework, grounded in case study evidence, to support music learning.

#### Results

Over the past eighteen months, the Sounds of Intent (SoI) framework has been made available online to schools and individuals in the UK (as well as internationally). Since SoI's official national UK launch in February 2012, there are n=358 registered website users, with n=148 special schools' teachers maintaining music session portfolios on n=859 children, including 1,996 recorded sessions (August 2013). Teachers (and parents) are using the new online framework to (a) make sense of observed musical behaviours; (b) keep an official (confidential) record and celebrate such behaviours; and (c) understand developmentally what might be done to deepen and develop each child/young person's inherent musicality. Recently, the official English Government schools' music inspectorate, OfSTED have drawn national attention to Sounds of Intent as an exemplar of good practice.

#### Conclusions

The on-line SoI framework is generating increasingly extensive user engagement to foster children's musical development, despite disability. Example profiles of musical behaviour related to different categories of special

need are available to illustrate the potential and transformative power of the new framework, given that it is grounded in observational data from a large number of users. There will also be opportunities for all participants to engage with the website on their own mobile media (whatever the platform) and for discussion of implications for their own practice.

### **Musicogenic Epilepsy, Music Therapy and Musical Education**

*Simone Tibúrcio, Sílvia Gomes*

According to the current International League Against Epilepsy classification, the term reflex epilepsy refers to seizures precipitated by specific stimuli, such as call Musicogenic Epilepsy. This stimulus can be a certain type of music, the timbre of an instrument, voice or a regard to these intervals in a melody. This study is based on a literature review on the topic of musicogenic epilepsy and correlates the information obtained on the role of music therapist and music educator. The goal is to provide better clinical management and teaching, ensuring safer use of sound features together this population

Music is being used within the rehabilitation processes and has reached more and more space in multidisciplinary neurological intervention teams. Studies have shown that its systematized use can provide neuropsychiatric and motor gains for several diseases carriers of the central nervous system. Even when they are not conducted to a music therapeutic treatment, these patients are often encouraged by the team that attends to seek an activity that involves music, like studying an instrument or participating a choir, making what emphasizes the importance of this study for professionals in music education.

### **The Musical Learning of a Student with Intellectual Disability in an Inclusion Context**

*Teresa-Cristina Trizzolini Piekarski, Valeria Luders*

This research has studied the musical learning of sound elements by students with intellectual disabilities in an inclusion context, it has investigated the music pedagogy that is most adequate to their music learning and it has also studied their cognitive skills. The conceptions about development and learning, specifically on Vygotsky and the formation of concepts (1997, 2004, 2010), have offered the theoretical basis that allowed the understanding of how a child with disabilities learns in an educational context. The reflections on the inclusion of students with intellectual disability that have substantiated the research were by Stainback and Stainback (1999), Pan (2008), Mantoan (2011). Action research was chosen because it provides verification and intervention on the educational process. The pedagogical action was taken on a regular classroom having inserted students of special classes, with intellectual disabilities, totalizing twenty five students. The classes were filmed for one hour every week, totalizing sixteen hours. Each class was transcribed afterwards into an individual descriptive report where the students were evaluated through the use of an instrument built specifically for this research, in order to check their previous knowledge in the beginning and at the end of the pedagogical action. The evaluation instrument application was individual and filmed. The results of the initial and final evaluation were statistically treated by ANOVA (variance analysis). The descriptive reports and the filming were used for the educational process analysis and for making adjustments on didactic procedures, methodologies and pedagogical resources. By the end of the field research all the results to analyze the students' learning were used. It was noted that it is possible for students with learning disabilities to make music, provided the adequate pedagogical resources are employed, via the interaction of students of regular classes and the special ones and also with a teacher; such things as variations in pedagogical and musical activities and panels with images of the same given musical content placed where the students may be able to see them on a daily basis, individual dedicated service as needed, the use of several music games, small curricular adaptations for each student's possibilities. As a contribution to the music education area and scientific production in general, this study indicated that the adequate music pedagogy for intellectual disabled students' music learning, and provided thoughts on integrating these students on ordinary classes.

## **ISME FORUM FOR INSTRUMENTAL AND VOCAL TEACHING**

### **A Study of Touch Control - Keyboard Control and Touch Quality in Playing Different Piano Styles**

*Eleonora Kojucharov*

Theoretical background

All along the 20th Century several studies considered the evolution of keyboard instruments, and physiological mechanisms of piano technique, as well as the compositional features of various musical styles. Moreover, in the last decades, the exceptional increase of technological systems for data collection and MIDI-based analysis allowed

researchers to specifically explore distinctive parameters of keyboard control and its measurement. Nevertheless, literature concerning the features of piano touch into the frame of a specific musical style is still rather poor.

#### Aim of the research

The present research aims at (1) defining the concept of “touch-control” in piano playing, (2) obtaining an objective description of specific key-touch features of different piano-styles, addressing the following questions: which musical parameters of touch-control can be objectively described? To what extent does the performer's body control/awareness impact piano-touch? How the practice of various repertoires influences the touch-control? In order to answer these questions, 15 skilled pianists (divided in five groups according to their style-expertise: baroque/classical, romantic, post-romantic, contemporary, jazz), were compared.

#### Method and Analysis

Each pianist performed and recorded in one session on a grand piano (connected to a Piano Bar interfaced with a PC) one musical piece representative of his/her group's style, containing prototypes of the main articulation techniques and playing procedures (legato, staccato, chords, arpeggios). A video camera was settled on fingers and arms. Before the performance, the pianists have been interviewed in order to define their educational context and musical experiences, and to confirm their eligibility for the experiment.

Through a MIDI-based analysis, quantitative data from pianists of the same group and in between different groups have been compared, considering four performance variables: dynamic, articulation (legato/staccato), playing tempo, evenness (temporal/dynamic).

#### Results

Results showed that different styles have an impact on piano touch-control, determining subtle differences in terms of fingers articulation, dynamics and agogics. Tables with detailed descriptions of category features will be presented at the conference.

#### Conclusions and implications for music education

Such a detailed analysis around finger movements and expressive control has been useful in order to go towards a definition of piano-touch in terms of scientific description of musical parameters in relation to different repertoires. By providing a deeper knowledge on specific repertoires this research may also give a beneficial insight to the interpretation processes, even though these results also need to be integrated with more data.

### **Mapping as a strategy to teach and learn piano pieces**

*Carmen Celia Fregoneze, Margaret Amaral de Andrade*

#### Mapping as a strategy to teach and learn piano pieces

Practicing a musical instrument demands a lot of time as well as engagement. However, for young pianists who are preparing to go to college time is insufficient due to the hours spent at school and after that doing home work. Therefore, it is an immense challenge to find a moment to practice piano daily. Researches has been developed stating that the end of high school is a moment of great stress and even suggesting some kind of treatment to relieve tension of young students. Considering this particular aspect very important to piano practicing, this paper intends to present a strategy to help piano learning becomes faster, but without losing its necessary efficiency. One of the main recent subjects of the literature about instrumental teaching and learning is mapping. It means a plan or scheme of the musical score which precedes the instrumental practice itself. Therefore the aim of this paper is to present mapping suggestions to learn piano pieces, based on authors Shockley, Rebecca, Breth, O'Neill, Nancy, Alben, Melissa, Gerling, Cristina, Wildt, Francisco, and, e Carvalho Any. The methodology used for this research was the application of mapping in late intermediate piano pieces. Three works by major twentieth-century Brazilian composers Villa-Lobos, Padre Penalva and Cláudio Santoro will serve as examples to illustrate how learning and organising the musical material to be played, analysing all possible musical elements on the score. This is an important teaching/learning strategy that is going to help teachers as well as students in many aspects, assuring a fast and secure musical learning. Also, it provides musical knowledge even before starting practising a specific musical piece. Besides that, piano students need to develop healthy practice habits, helping them to build a secure and powerful performance. Another benefits of mapping include a whole understanding of the score, sight-reading improvement, ensure the first steps when playing the piece on the piano, improve the confidence and awareness while learning a new piece of music. The result of this study showed that according to the piece's level, it requires from the student enough theory knowledge to recognise harmonic progressions, form, texture, complex rhythmic patterns and melodic contours. In conclusion, the authors of this article hope for a contribution to the field of teaching and learning music, emphasising a previous overview of piano pieces.

### **Performance Anxiety on Accordion : A Descriptive Study**

*Li Li*



The theoretical background of the paper: Accordion performances on stage is public, competitive and disposable, performers facing audiences and focus lights will inevitably generate varying degrees of anxiety which known as stage fright.

The purpose of the study: It was to explore symptoms and causes of stage anxiety during the accordion performances, and expected to find scientific and practical methods to reduce or overcome the anxiety. The research questions are: 1. Whether performers have anxiety when they play the accordion on stage? 2. What symptoms are there in stage anxiety? 3. What factors lead to anxiety on stage for accordion player? 4. How to overcome the stage anxiety?

The method: As a case study, descriptive method was used in the process of research and data was collected through questionnaires, observations, interviews for four graduate students. Document records helped to design the questionnaires.

Conclusions and implications for music education: Results showed that the way to overcome anxiety during stage performances for accordion player can not be modelling since everyone has his or her personality. The author proposed an concrete analysis of specific individuals idea, which means that using reasonable attribution to find measures that fit themselves in order to control their shortages and enter the best stage performance status.

### **Integrating Service Learning into the Pedagogy Curriculum: A Case Study of an Online Piano Lesson Project**

*Pamela Pike*

Typically, pedagogy programs have teaching internship requirements where considerable learning takes place as new teaching strategies are consolidated through practice. It has been argued, however, that significant learning occurs not only when students have mastered foundational knowledge and metacognitive strategies but also when application can be integrated with an attitude of caring and exploration of the human dimension of learning. Service learning provides a way to emphasize the human dimension and caring within the traditional paradigm of teaching internships. In some locations, however, it can be difficult and time consuming to physically get pedagogy students into the field where actual service learning might take place. During the past several years, online teaching technology has improved and piano teachers in North America are beginning to embrace online teaching, either as the sole means of tutoring a student or as a supplementary form of contact with pianists. Service learning, through online teaching, might provide a way to include the human dimension and caring within the traditional paradigm of teaching internships.

This case study sought to explore the educational benefits for pedagogy teaching interns as they provided weekly online piano lessons to beginning underprivileged students through a service learning project in a mid-sized city in the United States. Throughout this study, four piano pedagogy interns (n=4) who were teaching piano online to eight children were observed, interviewed, and encouraged to synthesize experiences through weekly reflections. Students convened at a centrally located local music store where they participated in two weekly 20-minute piano lessons with a teaching intern at a remote location. Technology and equipment at both the teacher and student locations included: a Yamaha Disklavier acoustic piano, a computer (equipped with Internet MIDI and Skype), music books, and ancillary materials. Data was triangulated from video transcripts, interview transcripts, and reflections. The constant-comparative method was used to identify common themes. Member checks were performed to ensure accuracy of the findings. Common themes that emerged included use of a comprehensive music curriculum, deep learning, and significant musical and educational benefits for both students and interns. A synthesis of the findings, along with suggestions for implementation of similar online service-learning projects will be provided.

### **Towards A New University-level Voice Studio Paradigm**

*Kevin Hanrahan*

Despite the growing interest among students to learn commercial contemporary music (CCM), which includes such genres as pop, gospel, rock, rap, musical theater, etc., voice or singing instruction at the university-level in the United States is focused on western classical or operatic singing styles. The number of institutions offering degrees in jazz and musical theater has grown significantly; however, there are only a handful of true CCM programs in the US. Increasingly university funding in the US is being driven more and more by student enrollments, and that increasingly education reforms tie graduation rates and career placement to federal funding and student aid, suggests that music programs will inevitably need to adopt or increase their offerings in CCM in order to attract more students and provide greater career options for graduates. There is great resistance, however, from singing teachers in the US institutions to adopt CCM programs. Perhaps this is because most teachers in the US, including those specializing in musical theater are classically trained, and have little to no performance experience in musical theater or CCM. According to the American Academy of Voice Teachers' 2008 policy statement, classical voice technique is not sufficient for CCM. There are an increasing number of teacher training techniques and CCM pedagogy texts, many of which are based on or supported by voice science, but there is still a resistance. The aim

of this research will be to explore this resistance and propose a new paradigm for US university-level voice instruction. To accomplish this aim a survey of voice programs in the US, Canada, Australia, and the United Kingdom, a survey of US university-level voice teachers measuring attitudes towards CCM instruction, a market survey of the music industry in the USA, and a review of relevant literature will be conducted. The result of this research will be a series of recommendations for how to incorporate CCM into a voice university-level voice curriculum. The implications for music education will be a complete restructuring of the voice teaching and pedagogy paradigm leading to better learning and instruction for students, particularly music education students.

### **Is Operatic Vocal Literature Appropriate for High School Singers?**

*Maria Lazarova*

Should we assign solo opera literature to singers in high school? Why not? After all, arias are some of the most recognizable of the classical vocal literature. Doesn't this mean that it is appropriate to introduce them to the young singer as part of her general music education? Many schools of professional teachers would say no. The prevailing argument against assigning high school singers operatic literature is that the vocal instrument is not yet developed enough to meet the demands of music. Even in the light of this argument, every year, students are assigned operatic vocal repertoire and art song literature to use in auditions and competitions. Should music teachers stay away from opera all together? What about art song literature, is that a safer choice? If the piece is very famous and done often, is that an indication that it is good for the high school or junior high singer? The aim of this presentation is to give clear guidelines to music teachers, who may not be vocal specialists (general music teachers, choral conductors, etc.) on how to select solo vocal repertoire for young singers. The presentation will introduce various musical and vocal elements which should be evaluated prior to assigning music, such as: range, dynamics, texture and thickness/lightness of accompaniment, language, length of time spent in the "passaggio" range, length of phrases, and vocal quality traditionally associated with particular pieces. Although art songs or folk songs tend to be a generally safer choice, some are just as demanding as arias for the young voice. This presentation will also introduce the challenges inherent in art song and folk literature. In addition to the information mentioned above, we will also discuss resources that teachers can access to guide them through the selection process. Although much of the traditional and well-known operatic literature is out of reach vocally for many high school students, there are methods to discerning what can work – and there are plenty of pieces that do work. As long as the selection of songs is done in a responsible way, which considers the unique qualities of the student, there is no reason why singers of all ages should be excluded from the wealth which opera and art song literature have to offer.

### **Imitation, Mimicry and the Development of a Singer's Vocal Identity**

*Belinda Lemon-McMahon*

Singing and vocal pedagogy have been practised in Western countries for hundreds of years. Traditionally, the main pedagogical model was in the form of the master-apprentice and one-to-one method of teaching. In this type of classical pedagogy, moulding the sound of the singing voice (vocal quality, resonance and control) was a key factor. The voice was often purposely developed in ways that suited a particular voice classification, voice weight and/or vocal repertoire. While each voice has its own individual characteristics, moulding the vocal sound was typical in Western pedagogy for the classical singing voice. More contemporary pedagogical methods, particularly in the context of the contemporary singing voice, give credence to individuality and the socio-cultural context of the singer.

Research has clearly identified the relationship between the singer's psyche and their vocal sound. Because a humans biochemical transmitter molecules and receptor site processes have a direct correlation to emotional and behavioural responses, pedagogical methods and techniques may readily affect a singer's ability to be self-expressive in singing. A lack of pedagogical understanding about the connection between the mind, the body and the voice, may result in the singer's vocal identity being restricted or inhibited. Similarly, different learning styles may result in implemented variations in pedagogical instruction and resultant limitations in vocal sound. To date, the various models of vocal pedagogy that may potentially influence and/or inhibit the development of individual vocal sound lack adequate research and documentation.

The research discussed in this paper aims to identify the link between pedagogical methods and the vocal identity of the singer. The paper addresses the issue of imitation and vocal modelling in relation to the formation of vocal identity. Research findings identify that imitation and vocal mimicry can result in the vocal sound not being truly reflective of the singer; imitation and vocal mimicry may also result in inefficient phonation. The pedagogical implications of these findings suggest that singing teachers need to consider the methods and learning processes that facilitate the development of appropriate vocal technique/s and vocal identity. The paper concludes by addressing the following research questions. Should pedagogues employ similar methods and techniques for each student? How can the development of vocal identity be facilitated, modelled and/or assessed? How does a teacher

balance the development of a healthy and efficient vocal technique while contemporaneously allowing an unrestricted development of identity? Should the development of vocal identity be a primary consideration of pedagogues?

### **The Journal as Assessment**

*Diane Hughes*

Drawing on the principle of progressive development within a continuum of learning, this paper outlines the development and implementation of a journal as an assessment task. The journal task was designed to underpin student learning suited to introductory, intermediate and advanced students undertaking singing (vocal studies) at a tertiary level. With the primary objective of enabling students to reflect on their learning throughout each semester, the aim of “the journal as assessment” was to facilitate student reflexivity in relation to their vocal development.

This paper focuses on research conducted over an initial three-year period (2009 – 2011) and on subsequent research conducted during 2013 to 2014. The initial research focussed on the development of a journal structure suited to the different levels of study; the subsequent research focussed on the implemented journal structure and content. During the initial period, data was collected through anonymous questionnaires completed at the beginning and conclusion of each unit. Using a constant comparative method, student perspectives were progressively analysed during each research period. Student reflections on maintaining a vocal journal provided comprehensive feedback during the second phase of the study on the relevance of reflection and reflexivity to student learning.

The findings identified both individual and collective purposes, benefits and formats that aided student learning. While maintaining an effective journal was found to be an onerous task for some students and styles of learning, the findings identified that setting progressive goals suited to the individual student, provided a journal structure and aided the learning of the majority of students.

This paper is suited to a range of musical learning and teaching contexts, and is particularly relevant when reflexivity and autonomy are desired outcomes.

### **The Role of Improvisation in Clarinet Learning by Children**

*Rosa Tossini Barros*

The following text is a clipping of a Master’s thesis, which studies the role of improvisation in clarinet learning by children. Based on understandings from the field of the psychology of creativity, in which this can be understood as the result of the interaction between cognitive processes, personality characteristics, environmental variables and unconscious elements, there have been presented some remarks about the use of improvisation in children’s learning of musical instruments, understanding this as spontaneous composition, which occurs in real-time, and there have been covered the concepts of free and idiomatic improvisation. The main object of this study is to understand how does a class of children from a university extension project build its own clarinet learning, using improvisation as a starting point to the development of technique and other musical abilities. It is also intended to examine how do improvisation activities contribute, or not, to stimulate the acquisition of technique, which criteria – technical, musical and aesthetic – do children use to develop melodic lines, which repertory they listen to in their everyday life, how do they identify themselves with this repertory, how does this identification affect their improvisation and what meaning is acquired by their musical creation during one class semester. From the exposed, a qualitative-descriptive methodology was chosen, in which a group of students who were between nine and eleven years old, from a university extension project, were chosen as the attendee group. The instruments for building empiric information were semi structured interviews, video recordings, field diary and focus groups. In conclusion, this study intended to understand clarinet learning in a contemporary musical education perspective, considering students as primary agents in the construction on their own learning. There is an assured belief that there is still a lot to be studied with respect to the use of improvisation in instrumental initiation classes. This research has shown the need for further studies that can consider improvisation in other contexts, as a way to bring major contributions to musical educational field.

### **Children Composing on their Instruments**

*Renate Weiland*

The goal is to describe the development of musical composition with musically literate children; in other words, compositions registered in traditional musical notation; and encourage teachers to employ musical composition with instruments in their classes with young students, based on the examples presented and/or creating similar or new propositions.

The literature of musical education has elaborated extensively on the use of composition inside the context of musical education (Del Ben, 1997; Swanwick, 1979, 1988, 2003; França, 1997; Weichselbaum, 2003; Weiland & Weichselbaum, 2008; Beineke, 2009; Stephens, 2003; Barret, 2003). In spite of this, many teachers still encounter difficulties related to the effective use of composition inside the classroom (Beineke, 2009; Stephens, 2003).

Composition offers ample decision-making opportunities for children (Swanwick, 2003, p.68) and can be considered a window to understanding and unveiling their musical thoughts (Wiggins, 2003, p.141). There is also a perception that, when well planned, musical composition creates challenging and gratifying experiences for students and teachers, based on the idea that “musical educators view students as active agents in classes, creating authentic experiences, savoring the joy of making music”(Weiland and Weichselbaum, 2008).

This work’s scope is qualitative and follows a guideline of descriptive research. The sampling field is composed of students between 9 and 10 years old, already involved with instrument study for approximately 2 years.

The students were invited to compose on their instruments, inspired on a few Haikais or small poems.

Every child is a bell.

Playing

With the swing of the world.

X, 10 years: violin

The student chooses the sound of a loose string played during a long period, imitating a sounding bell; after that, a rising and descending arpeggio, giving the idea of going up and down in the act of playing and, in sequence, two repeated notes appear in a stepwise motion to resemble a swing, ending with a pizzicato.

Xx, 10 years: piano

Starts with a repeated long note, in octaves, followed by a melody that presents a surprise: an F#, possibly referring to the act of “playing”; and ends with a swing in alternating notes of an octave and a high pitched final note.

The composition proposals presented can serve as an inspiration for instrument or musical education teachers in different environments due to the fact that they were developed by students with different levels of musical knowledge but with much creativity and enthusiasm

### **Instrumental Teaching Strategies: An Overview About the Use of Creative Teaching Strategies and Their Relevance in the Classroom**

*Lidia Moreira, Sara Carvalho*

Following a literature review concerning music-teaching strategies, creative activities emerge as an important tool to support the development of certain musical skills. Supporting that, there is a current growing interest about the role of creativity in the teaching/learning process, and its advantages to instrumental development.

This study focuses on diagnosing and analyzing the teaching strategies usually adopted by instrumental teachers in their classroom, by eliciting their opinion in what strategies are more suitable for each learning level, and comparing that to what strategies they actually implement.

A structured questionnaire was sent to six public Portuguese Music Conservatories, in order to obtain an overview of the teaching strategies applied by their instrumental teachers. This survey also tried to identify the importance that they give to two creative activities - exploration and free improvisation - as teaching strategies, compared to conventional approaches.

Results show that instrumental teachers believe that the most relevant aspects to enable the student’s instrumental progress are the development of technique and expression, and also autonomy and motivation. The survey also indicates that the teachers’ ideal teaching strategies vary according to the student’s learning level, and that the creative strategies presented on the questionnaire are only relevant approaches in some cases, particularly when working with more advanced students. However, for these teachers, those creative teaching strategies are never among their main choices, no matter the student’s learning level.

In addition, it seems that they tend not to use creative teaching strategies in their classrooms, since they do not find them as relevant as other more conventional approaches, especially when they are working with beginners.

This study intends to contribute as an overview of the use of conventional and creative instrumental teaching strategies, and also to bring to discussion how creative activities can be potentially effective instrumental teaching strategies, throughout the student’s learning program.

### **The Performance of Polyrythms: Contributions from Cognitive and Motor Studies**

*Sara Cohen, Salomea Gandelman*

Despite being commonplace in textbooks of music theory and practice of instrumental performance the statement that it is difficult to play polyrythms, this subject has not received enough attention in Music Pedagogy works, reason that lead us to seek for more information in the fields of Cognitive and Experimental psychology. Coincidentally, researchers in these fields have been studying polyrythms searching for explanations for the

difficulty in performing bimanual movements. The authors consulted, most part not musicians, undertook research projects mostly in non-musical fields, involving participants, whether musicians or not, but all right-handed, who had to strike with the second fingers of each hand on keyboards or keys. In this present exploratory and bibliographical study, part of a wider research, we seek to focus on some structural, perceptual and motor constraints affecting the performance of polyrhythms, concentrating our attention on the organization processes involved in cognitive and motor performance of polyrhythms, and on factors such as hand dominance, complexity of polyrhythmic patterns, pace of the performance, pitch differences between the tones of the polyrhythmic parts, and on the transfer of the expertise from performing a polyrhythm to another, or when inverting each hand's part of the polyrhythm. The attention's role was also emphasized. In general terms, these authors discuss two ways of conceiving polyrhythms: the integrated one, in which the two temporal sequences that constitute the polyrhythms are integrated in one single rhythmic pattern whose performance is split between both hands, and another, parallel, in which there is no such integration but an independence between both hands. Many of the studies show that the performance of polyrhythms becomes easier when the pulses of the sequences are integrated into a single rhythm pattern. A good number of the papers studied stresses, however, that the problems that make the performance of polyrhythms so difficult, can be reduced or even suppressed through intensive training – which is the case of experienced pianists and percussionists. Although we have not found in the literature an answer that would explain unequivocally the possibility of independence of hands, we did find useful material to assist teachers in guiding students who have difficulties in performing polyrhythms.

### **The "Dolls" of Oscar Lorenzo Fernandez for Piano: Teaching and Performance Subsidies**

*Ellen Stencel*

This research aims to identify and to outline the pedagogical and interpretative approaches in the pieces called "Dolls" of a Brazilian Composer Oscar Lorenzo Fernandez (1897-1948). It proposes to present the performance dimensions that was used in the pieces as well as identify, analyses and outline the pedagogical aspects of them. This paper focus in the importance of performance teaching and how the teacher is responsible to allow the student to develop a musical understanding, musicality and artistic creation. Fernandez was a composer, conductor and educator. He loved children and wrote many little pieces for piano using five finger positions. One of those are the "Dolls", composed of five pieces: 1. Dançarina Espanhoa (The Spanish Dancer), 2. A Pastorinha Portuguesa (The Shepherdess Portuguese), 3. A Camponesa Italiana (The Italian Peasant), 4. A Lenhadora Russa (The Russian Wood Worker), and 5. Baianinha das Cocadas (Girl from Bahia with coconut candy). The first edition dates from 1945 and was made by Irmãos Vitale Editores. Those pieces presents music quality and interest. This repertoire is important to consider for beginners to achieve accuracy for a good performance because it involves many mental messages and good physical coordination. To teach performance by means of specific repertoire creates a moment for learning and develop a independence and a increasing expectations for life.

### **Canadian Piano Teachers' Pedagogical Conceptions**

*Francis Dubé, Alfredo Bautista, Marie-Audrey Noël*

Research in teacher education and professional development has shown that helping teachers improve the way they teach requires helping them to change their pedagogical conceptions. Investigating teachers' pedagogical conceptions is therefore relevant not only for theoretical reasons but also for practical ones. Indeed, if we want to help teachers to develop more sophisticated (student-centered) conceptions, as most current educational reforms demand, we first need to have a deep knowledge of the conceptions teachers have.

The purpose of this study was to analyze the pedagogical conceptions held by Canadian piano teachers who give individual private lessons at the pre-collegial level. More specifically, we focused on teachers' conceptions of music learning, teaching, and assessment/evaluation. This topic has not been investigated yet in Canada. Studies conducted in other countries (e.g., Spain, Finland) have identified three conceptions among piano teachers: Direct (teacher-centered conception, similar to the "master-apprentice" model), Interpretative (a sophisticated version of the latter), and Constructive (student-centered, aligned with constructivist pedagogical principles).

Participants were 171 piano teachers (148 female, 23 male) from Canada (nine provinces and one territory). A multiple-choice questionnaire was administered online. The questionnaire presented situations related to students' musical learning (four items), music teaching (seven items), and assessment/evaluation of students' musical knowledge (five items). Each situation was followed by three response-choices, which were based on prototypical ideas of Direct, Interpretative, and Constructive conceptions. Participants were asked to indicate their views on each response-choice using a 5-point Likert scale, ranging from "totally agree" to "totally disagree."

Statistical analyses revealed significant differences among the three conceptions ( $F(2, 3953) = 274.2, p < .001$ ). The Interpretive conception achieved the highest average ( $M = 3.7, SD = 0.99$ ), whereas the Direct conception achieved the lowest average ( $M = 2.9, SD = 1.1$ ). Overall, Canadian piano teachers tended to prefer Interpretive conceptions

to Constructive conceptions, and Constructive conceptions to Direct conceptions. Additionally, our analyses showed significant differences between teachers who used and did not use a pre-established curriculum. Specifically, teachers who followed a pre-established curriculum were more likely to have both Direct and Interpretative conceptions. More details will be provided during our communication.

We conclude that Canadian teachers do not seem to have the student-centered (constructivist) conceptions recommended by current educational reforms. Consequently, we argue that programs for instrumental teacher education and professional development should focus on helping teachers develop constructivist pedagogical conceptions and teaching approaches, which in will positively affect students' music learning.

### **Sing Till You Feel It-Bodily Sensations as a Tool for Singing Training**

*Katharina Raffelsberger-Dhabaliya*

This study investigates the understanding and use of body awareness in the teaching and learning of singing. Body awareness can enhance the singing process and it can be trained (Bunch, 1982; Cook, 2004; Heirich, 2005; Neely, 2012; Stengel & Strauch, 1996). The connection between the actual physiological process, bodily sensations experienced while singing and its current utilisation as a tool for teaching singing has not been explored so far. The research study investigates the understanding and use of body awareness in teaching and learning singing. Twenty-four singing teachers from different countries will be interviewed. The interviews will be audio recorded and transcribed, and the resulting data from the interviews will be analysed using Grounded Theory (Glaser & Strauss, 1967). The data will be coded, using open coding and categories will be generated. Concepts and themes will be established as a result of the coding process and narrative inquiry will frame the reporting of these results.

This study looks at singing teachers' knowledge of body awareness as a tool for teaching its utilisation in different counties. How knowledge of bodily sensations can be transferred to singing students will be another focus of this research study as there are new methods like "motor learning" (Bergan, 2010; Holding, 2008) to train singing effectively. Existing singing techniques like Bel Canto (Manén, 1986) will also be looked at for body awareness terms and exercises as this has not yet been examined. Aims of the study are: first, to investigate the role of bodily sensations in teaching and learning singing; second, to analyse how these bodily sensations can be taught and replicated; and third, to examine existing teaching and learning techniques and how they could contribute to effective singing training.

First findings from the data collection via interview are presented as a case study using narrative inquiry. This case study lays out the breadth of body awareness trainings this singing teacher has undertaken to learn singing, what variation of techniques contributing to her teaching process and what other forms of methods are utilised in this case. It analyses the body awareness techniques and other tools she is integrating to teach singing. It demonstrates the spectrum of sensations that are happening while singing, how aware of these bodily sensations the teacher is and how this knowledge can enhance the teaching of classical singing technique.

### **The Use of Social Media, Reality TV and Pop Culture in Training Character Development in Young Opera Singers**

*Jamie Reimer*

The advent of reality television and social media has created a culture of instantaneous information and unfiltered communication in modern society. Student immersion in these phenomena result in classrooms filled with limited attention spans, historical detachment and disdain for traditional lecture style teaching. Singers are often asked to understand historical and cultural information from the perspective of characters with very different life situations from those the singer himself has experienced. While traditional approaches to translation, source material research and character development are proven, useful and necessary, students also respond well to the media and technology they experience in their daily lives.

This approach to teaching is based in the Constructivist theory. Through the assignment of source material and historical context research, the instructor provides a framework for the creation of future assignments. Significant and purposeful learning occurs by allowing students to produce short videos, blogs and Twitter feeds based on the research they have conducted. The format and intent of each assignment is clearly defined. Jonassen (1997) suggests that "well-structured" learning environments are most effective for new and emerging learners, meaning that this method is friendly to even the most novice of students. The hands-on nature of the method, coupled with modern media that the students already find comfortable, allows a natural learning process that translates into a deeper understanding of the concept as a whole.

This session introduces the use of contemporary social media, reality TV and pop culture as a means to engage student learning by translating conventional research and writing assignments into hands-on, modern applications. Examples in the style of dating website profiles, news feeds, and reality TV confessionals will be discussed.

### **Towards an Analytical Approach to Musical Expressivity**

Although most musicians regard expressivity as one of the most important aspects of performance, many pianists have not deeply thought about the components of musical expressivity. Some people merely treat expression as innate, individual, or spiritual. However, my beliefs of musical expressivity are: it is not only inborn but also learned, learning style and practice strategies greatly influence musical expressivity, and teachers' instructional styles and teaching philosophies have significant roles in developing musical expressivity.

Until now, expressivity in music has been studied more thoroughly in music psychology than in the piano performance and pedagogy field. For instance, some scholars examined the importance of structural expression (Repp, 1977; Todd, 1985; Carke, 1987, 1988, 1993), while others have studied the expression of emotion (Meyer, 1956; Balkwill & Thompson, 1999; Bhatti & Gregory, 2000; Juslin & Sloboda, 2001). In this presentation, I will examine expressivity in piano playing from a practical and pedagogical angle.

Using a questionnaire and interviews, I am collecting data from piano majors in colleges and universities. The questionnaire is designed as two parts: questions and a chart that analyze an aptitude for expressive piano playing. Based on data collected through the questions, general thoughts about musical expressivity, educational experience, practice processes, and how pianists develop their own interpretation of a work will be examined. More specifically, I will explain what kinds of elements, from my perspective, are essential for expressive piano playing and how these chosen elements impacted the questionnaire design. I have organized the necessary components of expressive piano playing as an analysis chart. The participants will rate on a scale from 0 to 10 for perceived ability of piano playing including 23 components of the following 4 categories: understanding and conceptualizing musical elements of a score, inner hearing, knowledge of musical background, and kinesthetic skills. Based on data collected through the analysis chart and interviews, I will analyze aptitude for expressive piano playing. In addition, I will examine which factors correlate with mechanical playing, and which practice methods and instructional ways may contribute in developing expressivity.

This study will provide opportunities for pianists 1) to define musical expressivity with their own beliefs and values, 2) to develop effective practice strategies by critically examining the elements of expressive performance, and 3) to create methods of teaching musical expressivity that honor the student's process.

### **Training Young Musicians in the Art of Interpretive Decision Making: Motion and Emotion in Music**

*Julian Gray*

While physical ease, accuracy and reliability of execution are among the hallmarks of artistic performance, there are other equally important qualities present as well. When we think of the most deeply moving performances we have encountered, we note that they all demonstrate a shaping of sound that creates a deep emotional response in us as it describes the nature and structure of the piece being performed. In those moments a community of shared purpose and identity between the performer and listener is formed.

This presentation will discuss the importance of graded and systematic instruction for young-artists-in-training in the development of the shaping of sound for expressive purposes in the realm of dynamics, rubato, articulation, timbre and tempo from the earliest stages of instrumental instruction through advanced conservatory study as an integral part of instrumental training, and not something only to be emphasized at the end game of performance preparation. To this end, various practice modalities focused on interpretive expression can be introduced in daily work on the instrument including exercises promoting the fluent conjoining of the physical production of individual notes to match prescribed emotional states, the determination of specific destinations of activity and completion/repose through sound and gesture in a way that acknowledges the respiratory nature of existence, the use of improvisation to emphasize the connection of intent to action, and the importance of a creative relationship between performer and score.

In addition to work on the instrument the importance of imaginative constructions that support artistic performance will also be addressed. This would include the study of the interpretive decision making process through comparison of different artists' performances of the same piece to identify the outcomes and ramifications of their choices in pacing and articulating the flow of the music as it unfolds, the use of the "golden bubble" to create a platform for public declamation, the creation of local inflection and global architectures through the fashioning of linear narratives, dramatic scenarios and the description of movement and interactions of physical objects.

Our work in short is to create an environment in teaching and practice that views the advancement of instrumental skill not only or principally as a series of problems of engineering, but rather focused on using acquired physical assets to project a sonorous surface that expresses and illuminates the nature of the piece being played and human nature as well.

### **Movement: A Pedagogical Resource to Develop Musical Expression**

Emotional expression is the core element in music performance. The goal of any performer, is to render a musical interpretation that is expressive and moves the audience. However, very little has been accomplished concerning how to teach musical expression in a pedagogically manner in order to achieve consistent results. The aim of this lecture is to propose the use of body movements in a systematized pedagogical ways (group dynamics) as a resource to teach and instill musical expression in professional music students. The lecture includes an overview on sources of information concerning the importance of movement, as well as a study on the reactions of two groups of music students from different universities during and after a series of group dynamics on movement and music.

### **A Case Study on Three Instrumental Music Classes in Brazil: An Observational Analysis Using the System RIOS**

*Alan Caldas Simões, Sérgio Alvares*

The field of instrumental music education has a tradition of teaching practices that are based on the master-disciple relationship, which, perhaps more sharply than in other disciplines, the teacher is an example to be followed faithfully by the student. In this context are valued behaviors as repetition, memorization and maintaining a classical and romantic repertoire, emphasizing the development of technical skills in pursuit of formation of the figure of the virtuous. The purpose of the study was to describe the frequency and sequence of verbal behaviors, as well as certain forms of nonverbal behaviors, observed in three acoustic guitar music classes in a social project in the city of Vitória-ES, Brazil. This paper attempts to answer the following research question: What are the verbal and non-verbal behaviors more frequent in music instrumental classes? The theoretical and pedagogical foundation for the development of the study was supported by using of Rehearsal Interaction Observation System (RIOS). This system of systematic observation of teacher-student interaction is aimed at to categorize, analyze and report verbal interaction and certain forms of non-verbal communication of teachers and students during rehearsals of musical groups. Data analysis showed that the largest share of interaction during class was related to the teacher (43%) that proved a predominance of dominant behaviors (83%), leaving students little verbal participation (9%). Among the behaviors observed the performance, the directions and the information were the most frequent, representing 78% of the behaviors analyzed. Thus, we conclude that despite the dissemination of educational theories that preach learner autonomy and appreciation of their efforts, the teacher presents a pedagogical practice predominantly traditional. Accordingly, we stress that the emphasis of the classes of musical instruments in a process of preparation for public performances can convert what is the principal in music education in secondary. Conclusions of the study support the need to rethink the teaching of musical instruments, aiming to provide the student with an instrumental music education based in the comprehensive understanding of the musical phenomenon that involves the establishment of critical positions across the musical language in their social, cultural, and historical environment, giving it greater meaning to performance itself.

### **From Exploration to Improvisation: Practice Creative with Recorder**

*Claudia Freixedas, Carmen Troncoso*

The aim of this workshop is to promote creative practices through the expressive resources offered by the recorder. From the exploration of new sounds and timbres, practice games for listening and improvising, as well as composing and making arrangements we plan to approach some aspects of its contemporary language, like the extended techniques and some of its notation. After the exercises and experiences, we would like to discuss the significance of these matters for the practice of recorder teaching.

Proposal : Currently, teaching the recorder is present in music schools, conservatories, public and private schools, universities and nongovernmental projects. In general, it has been used as a tool in musical initiation, because its technique is quite simple at the early stages of learning, in addition to having a low cost. We note that, unlike the new trends of teaching music education, which aim at the creation and sound experimentation, teaching musical instruments, in most cases, follows the European conservatoire model of teaching, aimed at developing fine reading and execution skills .

For this reason, we think that the proposition of differentiated teaching practices approaches, which will expand existing methodologies, can be of great value for teaching the recorder in various educational contexts.

We believe that learning should go beyond developing reading and instrumental techniques, to enhancing the creation, exploration and the development of aspects concerned with expression, fantasy and imagination. This also will open doors to the experimentation with new forms of musical writing, giving the opportunity to students to embrace a more holistic musical development, that will also include the contemporary repertoire.

Sponsoring a more spontaneous relationship with their instruments, students could learn to appreciate the expressiveness inside their own productions, which will transform them in more sensitive human beings.



## **The Role of Recorder in the Classroom of Regular Schools**

*Alessandra de Castro*

Several articles report on the use of the recorder in schools, we have as an example, "The Teaching of recorder in Elementary Education" Viviane Beineke and "Recorder in Music Education in Schools" in partnership with Jusamara Sousa and Liane Hentschke. According to the authors, there are not many proposals for teaching recorder aimed at music classes in elementary schools. Thus, the aim of this paper is to describe the developed work in recorder classes of a private school in the city of Goiânia.

First, the recorder was presented to students who could experience its sonic possibilities, assembled and disassembled. Then it was taught how to assemble the flute, count its holes and use them. Afterwards left-right hand position was explained as well as fingers, then to properly allocate fingers over holes and the most appropriate posture to hold the instrument. Worried about the audible outcome, considerations over the best way to produce sound out of the flute were held by exercising articulations.

The first melody taught came from descending minor third interval (Sol<sub>3</sub>, mi<sub>3</sub>). From knowing that the flute with all its holes covered starts emitting Do<sub>3</sub>, we then engaged in dialogue with the students who completed the position of notes Sol<sub>3</sub> and mi<sub>3</sub>. Out of these acquired positions, rhythmic exercises were held through perception/repetition. Then, it was introduced the sounding movement, notes over lines and spaces, and sound VS. silence. It was explained the pentagram, the key functions and, following the logic of sounding movement, along with students, we found the place of both notes Sol<sub>3</sub> mi<sub>3</sub> in the pentagram. In this way the first melody was written. For flute practice, it was firstly read the melody ["speak" the note names], then fingering [holes should be plugged with their hands and fingers] was added, afterwards articulation [means by which to take the sound of the flute in case "you"] with fingering and finally the melody was played.

Following this procedure, it was noticed that the students have gotten acquainted with the musical concepts through practice, conceiving different theoretical domains as reading musical notes, figures, symbols like ritornello, extracting from practice the content to be learned, providing continued growth for each of the students becoming active participants in the teaching-learning process.

## **Explorers of Sounds: The Music of the Children**

*Sandra Mara Cunha, Claudia Freixedas*

When children start studying recorder and piano, all they want is to play and make music. As music educators in the daily work with children our intention is instigate them to search and discover sounds since the very first contact they have with musical instruments, accommodate such trials and propose solutions and action possibilities as well as guide them in technical, interpretative, and aesthetics manners as needed in the development of their formative processes. Our musical foundations are mainly based on the works of Brito (2001, 2007) Koellreutter (1994), Schafer (1991) and Gainza (1983, 2002). Make music with children means to be open to their ways of being and relating to knowledge acquisition and to develop creative and live musical paths in which we act as partners of the investigations and discoveries the children make in the world of music. To illustrate our personal reflections and research on the early years of the study the piano and recorder, we present a case study showing a bit of music production from some of our students at the Municipal School of Arts Initiation of São Paulo-SP, Brazil, period between the years 2007-2012. As a base for this work we produced joint auditions of our students and on those occasions, with a fundamental proposal, we placed the compositions pieces produced by the children alongside with pieces of other authors when they used to act as interpreters, thus recognizing and valuing their creations. With this, we reaffirm our firm intention to make known the music that children do, and give them the status of composition and artistic work, much more from the point of view of the children themselves and trying to overcome our adult conceptions. This approach towards children, based on the reception and respect for their creations, means the carrying out of work more in line with childhood and their ways of being and relating to music, a point which may contribute to advancing the knowledge in music education, especially in teaching music for children.

Key words: Music Education, Piano and Record Studies, Childhood

## **The Teaching of Non-Western Musics at Dartington International Summer School: Findings from an Ethnographic Case Study**

*Hermione Ruck Keene*

The teaching of non-Western musics is incorporated into the British school curriculum and tertiary music programmes. Dartington College of Arts (DCA) was the first UK university to include non-Western music, starting with Indian music in 1967 and aiming to challenge the assumption that the only valid forms of music-making were notation based and to develop the aural and ensemble skills required for non-Western music.

Dartington International Summer School (DISS) has since 1948 aspired to be a place where any type of musician could learn. Although separate from DCA, there has been much cross-fertilisation between the institutions. DISS, attended by professional musicians, conservatoire students and amateur musicians, focuses on Western Art Music; however, non-Western musics have been taught for several years. In 2013 this included gamelan, West African drumming and mbira. Classical courses are differentiated according to attainment levels, but non-Western courses are advertised as 'suitable for beginners' or 'open to all'. This paper presents some findings of a qualitative ethnographic case study of DISS, conducted via participant observation and interviews. It considers the teaching of non-Western musics, using data from interviews with tutors and participants and observations from the author's own participation.

The paper aims to explore the implications of incorporating non-Western courses into a summer school where expertise in Western Art Music is privileged. It examines the tutors' approaches to and participants' experience of a pedagogy which differs vastly from the notation based tradition. The paper questions whether the advertising of these courses presents their musics in an inferior hierarchical relationship to the 'classical' courses. It also explores the impact of removing these musics from their cultural and religious context.

The paper concludes that these courses are indeed 'open to all', with participants of all ages gaining their first experience of instrumental ensemble playing, alongside experienced 'classical' musicians applying their skills in a different context. Both tutors and participants acknowledge that the skills and attitudes towards music-making gained are highly transferable, citing the benefits of aural learning, improved rhythmic skills, ensemble playing and a more informal approach to performance. However, the paper also reports that the inclusion of non-Western music courses 'for beginners' devalues the expertise of the tutors and undermines the considerable skill required to play these instruments. It questions whether the suggestion that participants can perform publicly after a week of learning is musically empowering, or does a disservice to the real experts in non-Western musics.

### **The Reborn of a Traditional Chinese Ensemble—the "Jiang-Nan-Si-Zhu"**

*Roy Wu, HungPai mimi Chen*

Jiang-Nan-Si-Zhu, as a Chinese traditional musical genre, emerged in Shanghai region around 19th century in China. It has been an ensemble which comprises traditional Chinese silk- (string) and bamboo- (woodwind) instruments. It generally appears in all kinds of life events, and, more professionally, performs in weddings, funerals, festivals and religious ceremonies. "Improvisation" is a significant feature in performing Jiang-Nan-Si-Zhu and the tutors/'Maestros' generally teach the players through oral lecturing which inspires true understanding by apprenticeship.

The orchestration form of Jiang-Nan-Si-Zhu has been widely spread in many regions of China. The music would integrate with local operas, folk music and other native components so that it is uncommon to see a uniformed score for any individual piece. With different personalities and aesthetics on life and music, the musicians make the interpretation of music more 'personal' and harder to be explained and delivered systematically. As a result, the apprenticeship is a useful channel for players to learn the music through various aspects such as the language, life experience, aesthetics and skills.

The new development of Jiang-Nan-Si-Zhu in Taiwan is worth our attention. Two performing groups combine new elements into Jiang-Nan-Si-Zhu and establish an entirely new music performing style: Chai-Found Music Workshop and Sizhukong. Chai-Found Music Workshop applies electronic and rock music in their performance; while Sizhukong mixes "Si-Zhu" ('silk and bamboo') and Western instruments to perform Oriental style jazz. These two groups retain the art form of Jiang-Nan-Si-Zhu but add new ingredients to enrich its content.

In Taiwan, veteran musicians find several significant crucial points in teaching Jiang-Nan-Si-Zhu over the past few decades. For instance, the proofread scores and the teaching emphasizing the use of ornaments and variations of music phrases are particularly helpful in establishing a systematical teaching method and improve the quality of teaching. However, when performing a piece of Jiang-Nan-Si-Zhu music, different instrumentation and the tacit understanding among players still generate very different music. The style and interpretation of music, especially the ones vividly inspired by traditional/folk music, is still hard to be literally recorded on paper. The researcher thus recommends that, so far, imitation through apprenticeship is still one of the most effective approaches to understand Jiang-Nan-Si-Zhu and learn its art.

### **A Study On Creativity from Cultural Perspective : Creative Thinking on Pedagogy and Learning of Traditional Chinese Music**

*Yu Yi*

The cultivation of creativity depends on particular cultural context. The time-honoured Chinese culture has formed distinct features. Based on a survey targeted at music scholars both in traditional Chinese music (Guqin - A traditional Chinese instrument with seven-strings, similar to zither - and Kunqu Opera [Kunqu Opera was developed during the

early Ming Dynasty (14th century). Its emergence ushered in the second Golden Era of Chinese drama]] and Western classical music (piano and opera), this paper conducted a comparative study on creative thinking, illustrated the unique creative thinking of Chinese culture, and discussed features of musical creativity and pedagogy of traditional Chinese music. The writer, thus, drew a conclusion that, to foster creativity among students, we should make good use of traditional Chinese culture. Creativity should be taken as a cultural phenomenon and acquired through the learning and knowledge of culture.

### **Private Violin Teacher and the Self-Recognition**

*Antonio Neto, Leila Dias*

If we consider that the instrumentalist usually act in interpretative practices, we note that many of them are private music teachers, assuming therefore different professional roles. In this perspective, Malvezzi (2000) says that with the process of globalization, the world has become more dynamic which interferes and changes people's lives, where they perform a variety of professional activities. However, according to the author, this can cause an ambiguity or uncertainty in the professional role, which can generate an identity crisis, from the feeling of not belonging to a group.

Specifically related to education, Nóvoa (1995) treats consistently the issues of identity when teachers reflect on the role of teaching and its heterogeneity, depicting the life of professional educators.

Due to this scenario, this research aims to understand how the violin tutors recognize their profession. In order to develop the study, it was selected one empirical field consisted of five private violin teachers in order to understand, in their speech, what are the real issues of substance and, from them, the object of the research thus defining the best methodological arrangement, as well suggests Bastian (2000).

The narratives of the teachers are of fundamental importance to seek scientific answers to what was intended to investigate. Therefore, based on the purpose of the study, interviews were conducted to try to better understand how to see the profession of these teachers.

After meeting them, the lines were analyzed to try to understand the vision of each respondent about his profession as much about their own performance. Then, it was done another reflective reading intertwining the data to reveal the way to see this professional.

As a partial result of this research, it is found that the particular teaching of violin in the five cases studied, is being treated only as a complementary activity to other professional activities such as adjacent Orchestra musician, teacher in special schools and even other professions. It was seen that these teachers eventually recognize themselves as both, as if they were stationed at an educational institution, as they present the foundations of identity proposed by Nóvoa (1995), defined as: membership, action and self-consciousness.

To musical education, the research contributes to a reflection on the private music teaching, expanding the search box on the topic, especially with regard to the specificities of the violin tutor through the narratives of professionals who live or have lived this experience.

### **Everyone can twinkle: The Suzuki Method within the South African context**

*Joy Meyer*

The Suzuki method is used around the world to teach children how to play a variety of instruments. The method has been used to teach students from the Atteridgeville community at two children centres the violin. Teaching at these two children centres comes with a set of challenges for us as Suzuki violin teachers, which needs to be addressed.

The Suzuki philosophy of teaching with love, nurturing every child and believing in every child is something we build our teaching on, but there are certain aspects of the philosophy we have to change, due to the teaching environment we find ourselves in.

The aim of the work presented will be to show how the Suzuki method is adapted to suit the needs of our teaching environment so students can benefit optimally. The teaching environment is changing constantly, leaving the teachers to adapt to different circumstances. Teaching in a children centre where there are no parental involvement changes the role of the teacher and also the students involved. Lessons have to take place frequently seeing that there is no parent in charge of home practise. The high number of students also results in group teaching occurring more than individual teaching. The students' aural skills are very highly developed and note reading is also introduced at a later stage. We also allow students from different ages to start with lessons.

The work will show the flexibility of the Suzuki method and the responsibility of the teacher to ensure the successful application and adaptation of teaching methods to ensure a successful outcome. The work will also provide insight to teaching within the South African context using the Suzuki method.

### **"It's Easier if You Have a System": Analysis and Applications of the Milanov Violin Method**

*Paula Bujes*

The purpose of this research was to analyze the historical context, philosophic basis, and teaching principles of Trendafil Milanov's violin method, as well as practical applications for violin pedagogy. This qualitative case study incorporated narrative and material culture components and utilized ethnographic observations and semi-structured interviews. The participants were members of the Milanov family who were raised in that tradition and an American student using the Milanov method at the time of the study. An analysis of Milanov's last published method, *First Violin Lessons* (1981), was completed to complement interview and observation data. Emergent themes related to the method's pedagogical strategies, including the encouragement of student autonomy and the use of songs as recycled material. Additional themes emerged relating to the method's treatment of violin technique, including early exposure to fingerboard geography and the emphasis of forearm rotation as fundamental to bow technique. Comparisons were made between the Milanov method and other popular violin methods, and practical applications to modern violin teaching were suggested. These findings unveil the relatively little known Milanov method and contribute to the growing body of violin pedagogy research.

Bulgarian violin pedagogue Trendafil Milanov has developed a violin method as a result of extensive experience with early childhood music education, connecting violin pedagogy to concepts present in advanced violin playing. It is safe to affirm that although largely unknown, the Milanov method has a promising approach to students of all ages and levels, based on the success of several of his students. My experiences using the Milanov method both with my own students and in my own violin technique practice have been rewarding. Sharing them and unveiling the Milanov method may contribute to violin performance pedagogy discussion. It is my hope that this examination of the Trendafil Milanov violin system will provide the violin performance pedagogy community with a new approach that helps connecting the violin beginner level with the performing requirements of advanced violin practice.

### **Piano Lesson Group Workplace Banking - Challenges of the Corporate World**

*Naira Poloni*

Acting in the corporate banking to teach music, in which goals, time optimisation, meetings, contests, deadlines, among other issues, are commonplace and in which music could be just recreation, was a challenge for three years. The performance in the "Programa Vida Saudável" - Project "Musicantes" of Bank Real of São Paulo, with instrument and singing group classes (piano, woodwinds, guitar, strings and choir), had a view to improve the quality of life of employees and develop their musical knowledge. In group piano the goal was to help raise awareness and understanding of music through keyboard instrument.

In the first year of work it was realised that many challenges must be met. Many points hindered the development of the work, such as the high turnover of students, many faults (most of the time they were in meetings) and classes with different levels of musical knowledge. Some solutions were designed and implemented: such as elaborate theme (content) for a class, i.e, without the need for a mandatory next class, using micro issues which were approached at different times in the semester. In the first class the subjects were introduced to the subject, second they were exposed to the theory and practice, in a third class individuals could work alone and at the end there was activity or repertoire together to finalise. These were some of the strategies that worked in the second and third years of study. Besides the theoretical content and music appreciation, strategies were used to motivate, self-assess and optimise study time, encourage self-learning; instigate attendance at concerts and musical performances, and help improve the quality of work and life of employees. After a troubled first year, raising many questions regarding whether it was possible to develop an educational musical quality, reports from students and musical performances demonstrated that it is possible to work with piano group in large Brazilian companies. The project also stimulated the family of employees, for many children, parents and relatives started taking music classes, to attend presentations by staff and realise the musical progress of students.

### **Instrumental Lessons in Pairs: Learning and Performing Together**

*Olga Chindmes*

#### **Background**

Instrumental lessons in groups, especially in pairs (in German Partnerunterricht), have become a very popular alternative in most music schools in Germany. For the families this is an attractive financial solution, while for teachers it can imply higher remuneration. This pedagogical approach is believed to have several other musical, didactic and social advantages for the pupils. Furthermore, the comparison with a classmate is known to motivate students to a more effective practice. Despite these benefits, teaching in pairs is thought may allow for less direct technical and individual attention. While this subject is mentioned in various instrumental teaching handbooks, it has received far less attention in the music research literature. As a consequence, empirical studies on this field are scarce.

## Aims

This study's goal was to examine instrumental group lessons in Germany, focusing on the current in-class situation and discussing the benefits and shortcomings of this pedagogical approach. Moreover, the results of this investigation may lead to better practices in group-music-learning.

## Method

Several aspects were taken into consideration, such as: the students' profile and family background; the musical (and, further, social) abilities, which were specifically trained; classes' structure; repertoires' choice; if students were evaluated on the individual level, despite being part of a pair; if it is possible to identify target groups, to which this sort of classes are appropriate.

Materials comprised: questionnaires for experts; interview with headmasters and pupils. Lessons' observation constituted an important item. We focused the research on piano, violin, guitar, cello and recorder group lessons.

## Results

The results of this study provide an overview of the reasons for choosing group lessons, how group are composed, the most popular instruments, the advantages and features of group lessons, the repertoire choice, and the trained abilities and financial considerations.

## Conclusions

This study suggests that learning with a musical partner has indeed many advantages both for students and pedagogues. It was verified that students were more motivated in different aspects and performance anxiety was reduced. Shortcomings could also be pointed out and possible solutions were proposed. We hope that our study not only motivates pedagogues to explore the possibilities of teaching groups, but also encourages further studies in this field.

## Keywords

Instrumental lessons; performing together; instrumental duets

## **Action Research of Taiwan Local Music Combining into Group Violin Teaching**

*You-Ning Hsieh, Fung-Ching Cheng*

Since mid 19th century, Taiwan's music education appeared to be using western methods and content. Although the promotion of Taiwan local education has gradually gained the recognition of the public and Taiwan's musical art education started to put local music material in, the researchers found out that foreign material on the market still prevail for violin education. Traditionally one-by-one teaching is also the main teaching method. The researchers knew from literatures that Taiwan local music is unique with educational value (Lee, 2012; Chen, 2011) and hope to investigate the influence of Taiwanese local music on the learning effect of the students through this study.

This study is conducted with action research, which divides music learning effect to recognition, affection, and skill. Through the reflection of literatures investigation and exploratory teaching, an 18-week of teaching action research is being conducted. The research subjects are 11 children, aged from 4 to 8, who are grouped into two classes. With the actual teaching and observation, the study collects data from class observation scale, teaching journal, and music performing test. The questionnaires of the pre-test and post-test are used for quantitative analysis to get the means, standard deviation, t-test, and triangulation. Now the study is in process and it is going to be completed on January 2014.

The study purposes are the following two groups:

- I. Investigate the influence on learning violin when Taiwan local music is combined into the teaching.
- II. Discuss the teaching strategies of Taiwan local music combining into violin teaching.

The researchers hope through the results of this study, the teaching ability of the researchers can be elevated and looking forward to proposing reference suggestions to the violin learning effect of the students, teachers' practice, and future studies. Also, provide more chances to the kids to learn and experience their own local music.

key words: music education, group violin teaching

## **Collective Teaching of Wind Instruments in the Music Extension Course: Partnership between University and Society**

*Marco-Antonio Toledo Nascimento, Adeline Stervinou*

This paper presents the music course at the Federal University of Ceará (UFC), Sobral, called "collective teaching of wind instruments", articulated around the learning practice of musical instruments, in collaboration with the music school Conductor Wilson Brasil in Sobral. The aim of this project is to promote the music extension course to other universities, hoping to share their competences to their surrounding communities. This project puts the simultaneous musical learning in place, with two different participant groups: the music students from UFC and the students coming from all over the community, with musicians who already have a musical background, and the beginners starting their music studies. The aim of this learning is in accordance to UFC pedagogic project: "The

democratisation of the musical learning through the music instrument studying and singing in Brazil, more specifically in the North of the region”. Following these directives, this work deals with the access of the heterogeneous music bands to all the population, through the loan of instruments to the participants; teaching through collective music teaching of wind instruments; increasing the number of amateurs’ wind orchestras in the public music schools, valuing conductor’s formation.

### **Teaching Models in the Teaching Careers of Bachelors in Performance Graduates**

*Vanessa Weber*

This communication presents part of a master’s degree research, developed at the graduate school of education at UFSM (Federal University of Santa Maria – Brazil), and it aims to investigate the process of musicians with a Bachelor of Performance degree becoming instrument teachers. The wish of understanding how a Bachelor becomes a teacher comes from my own experience as a Bachelor in Flute Performance and teacher of this instrument, as well as from the observation of many Bachelor colleagues who work as teachers. Thus, I started questioning where and how the Bachelor learns to be a teacher. The majority of Bachelor of Music programs, where these teachers graduate, do not offer any pedagogy orientation, that is, they do not enable them to teach the instrument, which creates many difficulties. If the Bachelor degrees do not prepare the performers to teach, by what means does do Bachelor acquire the pedagogical knowledge to act as a teacher? According to Glaser and Fonterrada (2007), when facing teaching situations without an adequate pedagogical preparation, these teachers will repeat the models they observed during their academic life. Starting from these author’s claims, I sought to know who are the teaching models of three Bachelors graduated at UFSM, presently teaching instrumental lessons. To discuss the teacher education process, I used the referential studies by Tardif (2012), Gauthier et al. (2006) and Isaia and Bolzan (2010). These teacher’s narratives were produced by means of biographic-narrative investigation (Bolívar & Domingo, 2006), and were analyzed with discursive textual analysis (Moraes, 2003). In this communication, I present one of the analytical categories, named “Teaching models”, which deals with the teachers and classmates who the Bachelors see as models for their pedagogical practice. Through the teacher’s narratives, it was possible to observe that even though the Bachelor program does not focus on preparing for the teaching profession, the Bachelor is able to find other ways to learn “how to be a teacher”. The experiences lived as students are assimilated by the Bachelors and are mobilised in the moment when they become teachers. Thus, every teacher is a reference, be it positive or not, which is held through life and is mobilised particularly in the beginning of the Bachelors’ teaching career. Besides former teachers, the Bachelors find support and professional reference in their peers.

### **Knowledge in Action of a Guitar Teacher**

*Thiago Moreira, Teresa Mateiro*

The objective of this research was to investigate how a guitar teacher organizes, represents and adapts his musical and instrumental knowledge in order to transform them into an apprehensible and comprehensible content to his learners. It is the case of a teacher who has been working at a music school located in Santa Catarina, Brazil, for 29 years. Data were collected between March and May of 2013 by observation of five individual classes and semi-structured and stimulated recall interviews with the teacher. The three last classes and both interviews were recorded and transcribed. Three theoretical perspectives have grounded this research. First, the pedagogical content knowledge (PCK), which is more than the addition of content knowledge and pedagogical knowledge. PCK is used in the process of transformation where the personal repertory of a teacher’s own comprehensions becomes into a content that others can comprehend. The decomposition of transformation into four elements – preparation, representation, selection and adaptation – allows the analysis of this process. Second, the typology in which the content is divided into conceptual, procedural and attitudinal, as well as the relationship between the type of content and the learning process were also import tools for analysis. Lastly, it was discussed the constitution of teacher’s “know how” and “know how to be”. The results showed that the guitar pieces studied in the classroom constitutes, at the same time, ends and means. The grasp of these pieces is a goal but, on the other hand, they are used as pedagogical material for student’s musical and instrumental development. Through them, the teacher approaches contents such as harmonic functions, melody conducting with the instrument, and critical attitude towards the musical text. The representation of these contents is variable, since demonstrations, explanations, analogies and metaphors could be observed. Adaptation to the learners has been distinguished on the interviews as an import element by the teacher. Teaching experience has appeared as a main factor in the constitution of his capacity to comprehend the characteristics of the students and their difficulties. Experience also made possible a critical evaluation of his knowledge derived from other sources, among which the guitar formation stands out. This background was obtained with guitar classes when the teacher was a student. At that time, he learned a great deal of the contents he now teaches and could experience, as a student, the specific pedagogical practices these contents involve.

## **Sing!: Enhancing Melodic Awareness in Students of Classical Guitar Utilizing Guitar Ensemble Medium to Develop Transferrable Skills**

*Serap Bastepe-Gray*

Development of clear conceptual models of musical architecture, as well as of adequate sensitivity to local and structural demands of music, benefit highly from the external stimulus provided by performance activities in small and large ensemble settings under the supervision of a professional pedagogue. Classical guitar students, unlike the students of the instruments of the symphony, often lack a consistent forum for sufficient exposure to this reciprocal music-making process during the formative years of their artistic self-perception, and of their fundamental expressive abilities on the instrument. Mainly conceived to be a solo instrument capable of producing both harmony and melody, classical guitar instruction provides relatively scarce experiential opportunities to function as an instrument of single-line melody. Delays in the development of an acute awareness of the melodic line present difficulties in the functional understanding of melodic shape within the overall structure of the musical sound. This, combined with the complex technical demands of the classical guitar, results in various degrees of impoverishment in students' artistic skill sets, rendering them insufficient in supporting a quest for higher-order artistic expression during their years in collegiate level professional education.

Guitar ensemble programs that are embedded in the undergraduate and graduate curricula are usually designed to help classical guitar students acquire skills in the ensemble arts prior to engaging in chamber music activities with other student instrumentalists. Guitar ensemble setting allows the students to focus on specific components of the musical structure of the repertoire at hand, including melodic and base lines in relation to harmonic activity, thus providing a suitable medium for the development of technical, musical and performance abilities that can be transferred to solo performance. This presentation will highlight pedagogical considerations and special instructional methods to stimulate transferable skill development utilizing the guitar ensemble medium.

## **The Law of Orchestration of Tujia Percussion “Da Liuzi ” Used in Musical Education and Teaching**

*Peng Yu*

“Da Liuzi”, one kind of Tujia percussion musics in China, is the most an important way to understand Tujia customs. It expressed the music vividly only with the rhythm in a way of using the main four metal percussions like “cymbals and gongs”. This article will be a conclusion of its orchestration, the rhythmic characteristics, the music development and the variation which comes from the analysis of typical pieces. It also summarised the author's teaching experiences of using these characteristics in music education and teaching.

## **The Collective Conception and Creation of Music to a Video Game Sequence**

*Brian Meyers*

For years, music has been composed and performed to accentuate and accompany all manner of theatrical productions, whether Greek tragedy, Japanese Kabuki, Shakespearean drama, or today's motion pictures. Music serves to guide the audience through the story, emulating and informing the mood and tone of the action being viewed. This interaction between music and action has undergone a shift in recent years with the growth and development of video games. Instead of static, linear compositions, composers for video games must create repeatable segments, or stems, of music that can be manipulated, layered, or removed according to the dynamic evolution of the individual game player's in-game actions. This results in a soundtrack that is unique according to each gameplay experience.

This paper presents findings from a recent project, completed by the researcher and a university concert band, in which the members of the band collectively conceived and created a music soundtrack to a video game sequence. Band members participated in creation sessions during their weekly band rehearsals over a 14-week period, culminating in a live performance of the soundtrack while an audience member played the video game sequence on a large cinematic screen. Interviews, reflective journals, and video footage were utilized to collect data regarding participants' perceptions of the creative process within a cooperative group context. The ways participants interact with one another throughout the creation process was of primary interest, including the discussion of important dramatic elements of the game, the interactive group conception and development of musical ideas that coincide with these events, the layering of ideas in reaction to in-game occurrences, and the subsequent performance of the creation in a live venue.

Results indicate that while not always agreeing on musical or dramatic elements, participants developed a mode of interaction, including verbal and musical aspects, which allowed disparate voices to be heard, often combining ideas into new iterations that satisfied multiple views. Results also indicate that, with adjustments, similar activities could be used with ensembles of various levels to deepen musical understanding and provide an avenue for creativity.

## **Discontinuity as a Basis for Art Education?**

*Bjarne Isaksen*

Art education has long traditions of being quite teacher controlled and conservative, both in style and content. This way of teaching, with a firm grip of the skills and knowledge, is suitable for helping the student to achieve performative goals and developing as an artist. Never the less, philosophers like Otto F. Bollnow, Martin Buber & Martin Heidegger focus on the importance of non-planned experiences (Erlebnis and Erfahrung) as a part of growing as an individual. This paper will discuss the relationship between continuity and discontinuity in art education. Can a discontinuity (non-planned experiences) function as a trustworthy basis for education in art, or should it be regarded as a supplement to the continuity? Based on the theories of Bollnow and Heidegger I will investigate the roles of existential experiences not only as something extra ordinary in art education, but something of great importance for the art student as well as for the teacher and the subject taught.

This is a theoretical ongoing research project about existential encounters in art education that will have its finalization as a thesis in 2017.

## **Teaching Adult Piano Beginners: Emerging Guidelines for Teachers**

*Marit Mõistlik-Tamm*

Given presentation is based on interviews and feedback questionnaire responses of the participants of the course 'Klaverimäng kõigile' (Piano playing for everybody, PPT; Mõistlik-Tamm, 2012) at Tallinn Adult Learning Centre, Estonia, designed and conducted by the author. Mentioned course aims for providing adults with the opportunity to (re)discover piano playing. Individual one-to-one lessons allowed to set personalised goals for each participant during the first meeting of the course. Owning a piano at home or reading music was not required as the course's title suggests - piano playing for everybody.

The goal of this presentation is to provide an overview of that recently emerged students' group - adult beginner piano students. And what possibilities and challenges it offers to the teacher. The presentation is illustrated with quotes from the interviews and selected video clips from the piano lessons.

As most of the participants wanted to learn musical notation and to be able to play with two hands together, primary teaching resources used were 'Klaverimängu õpetus' [The instruction of piano playing] 1st and 2nd exercise books by Estonian music educator Riho Päts (2002). Especially with complete beginners, a teacher's work consist of balancing between (a) purely technical issues with fine motor skills and music theory matters, and (b) fun, active music-making with the resulting feeling of success. Proved to be important to listen attentively for the learner's needs and to notice when students are no longer able to receive new material or concept.

## **Read and play. A Study on the Introduction of Music Notation for Guitar Beginners**

*Marco Pennese*

### Theoretical background

In the vast majority of books for guitar beginners, the very first exercises use traditional notation without any explanation concerning the way to gather the necessary knowledge for symbols understanding.

Some well known music education methodologists, such as Kodaly and Orff, as well as some experts on notation learning (Ferrari 1999; McPherson-Gabrielsson 2002) have highlighted problems related to ear-sight coordination when associating a sound (temporal event) with its graphical (spatial) representation.

### Aim of the present research

As guitar teacher, I have tried to develop a teaching strategy in order to overcome the problem of the separation between the previously described activities which are obviously strongly connected. The main goal of my teaching strategy is to facilitate the two learning paths through the development of learning schemes allowing pupils to approach to the instrumental activities while facing the first signs of the rhythmic notation. These procedures must be effective and enjoyable at the same time. Therefore the aim of my research is to verify the possibility of teaching both reading and playing at the same time.

### Method

### Subject

The research is carried on with 10 years old pupils.

### Procedure

Pupils are divided into an experimental and a control group. Guitar lessons are organized into small groups (2-3 pupils per time).

The essential movements to produce a 8 sounds scale with different rhythms are taught to both groups.



For the experimental group, the procedure involved the choice of some words whose rhythmic pronunciation is close to different rhythmic paths, e.g. the word “spiderman” could be associated to two semiquavers followed by a quaver. Pupils are asked to execute guitar exercises on the basis of word – rhythm association. Rhythmic and melodic complexity is increased in accordance to pupils’ improvements on the instrument.

The lessons for the control group’s pupils are carried on using only the traditional representation of the same exercises exploited through the experimental method.

#### Results

Results show that pupils belonging to the experimental group are more accurate in the execution procedure. The errors are better managed and eye-ear-hand coordination is greatly improved due to the fact that reading duties are reduced to the bare essentials.

#### Conclusions

The current research is demonstrating that the learning procedure of melodic-rhythmic sequences on the guitar by reading is facilitated when the notation is taught together with the instrumental practice.

### **Manoel Augusto dos Santos’ Role in Piano Scene in XX Century Recife**

*Janete Florencio de Queiroz Albuquerque*

This work aims to study the memory of professor and pianist Manoel Augusto dos Santos in Pernambuco’s music scene and his influence on piano teaching practices in the 1950s. Three concepts were adopted in the foundation of this work. The first one is the “practice of biography”, a term that refers back to a deployment in the New History movement: Micro-history, using the studies realized by Jacques Revel and Ronaldo Vainfas as a reference. The second concept is based on the studies carried out by Maurice Halbwachs and covers the individual memory and the collective memory, as well as the importance of the individual’s involvement in social groups concerning memories. The third concept is structured in Oral History grounded by historian Paul Thompson, whose thoughts enable people through their own references. The main objective of this work is to investigate the role of professor and pianist Manoel Augusto dos Santos in the piano’s musical and pedagogical scene, according to the social and cultural context of the city of Recife in the 20th century. The approach of this research will be of a qualitative character, including literature and documental research, and the realization of semi-structured interviews. By researching the trajectory of this eminent musician, I believe to be contributing to a deeper investigation regarding his life, his art as a pianist, his pedagogical legacy, and the piano teaching scene of his time. Moreover, this work aims to further investigate the foundations and functioning of Brazilian conservatories, and their relations with former students and alumni, colleagues, family, and the cultural life in the XX century Recife from a scientific perspective. The studies that will be developed surrounding Manoel Augusto dos Santos could provide outcomes that would greatly enlarge the interest by the scientific community in future works about practices in instrument teaching, specifically the piano; the history of Conservatório Pernambucano de Música; the history of Recife’s piano and pianists; the mapping of cultural contexts in the 1950 decade in Recife; the literature review of an important musician; the appreciation of the state of Pernambuco’s musical memory; the development of musical historiography, and mostly, the history of music education.

### **A Treatise on the Fundamental Principles of Violin Playing - Leopold Mozart: Considerations and Analysis**

*Lilian Silva*

In 1756, Leopold Mozart published his Treatise for the violin, in which he dealt with the precepts of the technique for the violin, and the musical practice as a whole. With that work, L. Mozart perpetuated his name as one of the greatest treatise writers in history and contributed significantly and definitely for a more substantial knowledge on the technique for the violin and other bow instruments), and on the instrumental and musical practice of the 18th century. Originally written in German, the treatise was translated in 1770 into French by Valentin Roeser, and in 1940 into English by Editha Klocker. The English version was published in 1948 by the Oxford University Press, with preface written by the musicologist Alfred Einstein. It is important to note that, L. Mozart considers the instrumental practice as something that must be carefully shaped from the beginning, and with that in mind, he brings to light problems that students and teachers face, whether related to aspects of the technique itself or to the musical performance. The basis of his teachings is founded on the perception and construction of the study of the violin (or the bow instruments), which is effective only through a thorough and diligent practice, done step by step. That study might reveal, in the end, a convincing artistic and aesthetic outcome, which echoes in performances resulting from process that is obviously practical, but also reflective and therefore critical. In what is concerned to the place that L. Mozart’s treatise occupies in world literature, as well as to the goals of this research, its translation into Portuguese and moreover the step into its exegesis impel us definitely to consideration in the face of the instrumental and violinistic practice prevailing in the 18th century as well as in the present time. In this context, it is worth mentioning that in Brazil, where we notoriously have a deficiency of musical literature in Portuguese,

especially regarding instrumental training, L. Mozart's treatise is entirely absent from music schools, given its inaccessibility due to the absence of previous publications in the country's language. Although it is one of the most known, widespread and universally cited texts on teaching the violin, in Brazil it is almost ignored.

## **SIG: PRACTICE AND RESEARCH IN INTEGRATED MUSIC EDUCATION**

### **Backs-to-Audience Performing Technique and Outfit in Adult Women Dances**

*Luvuyo Dontsa*

The back-to-the-audience performing approach by African adult women with the attire full of decorations also on their backs are not tactics designed for artistic and decorative purposes. They are techniques intended to convey explicit messages to specific individuals. The research looks into these two aspects, the performance and the dressing techniques, of this genre and the messages that are being conveyed. The outcomes articulated in this research emanate from the field work conducted amongst African women of the Ama - Xhosa people in South Africa. The qualitative methodology applied included stratified random sampling approach that included multiple methods or the multi-method approach during data collection. The research shows why this genre is unique to adult women only. The findings provide the evidence that some genres and garb in some African women dances are a medium of communicating women social concerns. Secondly, There are issues which cut across the class, age, nationality or race lines in women's lives. When they live through such experiences the feeling and behaviour is the same. Lastly, performing arts play a great role in addressing some of those occurrences.

### **“When Spaces Speak and Sing: Elmina “Castle” and the Making of Afro-Brazilian Slaves and Music”**

*Ama Oforiwa Aduonum*

The recent exhibition at the University of Sao Paulo in Brazil, “Emancipation, Inclusion, and Exclusion,” offers new insights into Brazil's past, a past that was unknown, ignored, and/or taken for granted. Not only does the exhibition prove the brutality of Brazilian slavery, it also shows the complex lives of the enslaved Africans, their humanity, and agency. Furthermore, it could offer fresh insights into the history of Brazilian music and society. For me, a Ghanaian researcher who recently visited slave-holding dungeons in Ghana, the Sao Paulo showing opens up new questions about those enslaved Africans, their agency, music, and will to survive. I visited Elmina “Castle”, built by the Portuguese in 1482 as a trading post, then as warehouse for enslaved Africans. The majority of the slaves who passed through Elmina's “Door of Return,” were taken to Brazil to work on sugar and other plantations. I sat in those cells, listened to, and reflected on the past and present. What began as a research project soon turned into an emotional journey into my own past, a journey that led me to talk to the spirits of my ancestors, to begin a creative conversation with the ghosts that have haunted not only those prisons but indeed the Middle Passage and everything that followed, right up to the present day. Who were these Africans? What were their conditions at Elmina “Castle?” What stories would they tell? How would such information shed light on our understanding of slavery and music in Brazil? I will share my insights and experience at Elmina “Castle” through prose, poetry, music, and dance.

### **Enactive Soundscape: The Aesthetic Experience for the Experience in the Classroom**

*Patrícia Gonçalves de Oliveira*

The term Soundscape was created by Murray Schafer and described in his books 'Tuning of the World' (1977) and 'The Thinking Ear' (1986). With this, the Canadian composer invites us to perceive and reflect on all the sounds around us and draws attention to possible aesthetic implications regarding the Soundscape. The concept of soundscape enactive means considering listening as guiding the hearing process and not simply as a consequence of the act of listening. A description would be attentive to what you're hearing and that hearing depends on the aesthetic relationship with the work, which can be observed in Campbell (2004). Accordingly the composer André Gonçalves de Oliveira proposed a musical work entitled Anápolis enactive Soundscape where the Soundscape became the central focus of the artistic work at the same time that the interaction of the viewer with the work were also important. The work took place in September 2013 in the city of Anápolis, Goiás in Brazil. For its implementation two rented cars were taken, their sound from travelling various parts of the city during ten hours in the same day was recorded. The car sounds reproduced the following text previously recorded: "Attention, attention you are listening to the soundscape car's. Listen ". After playing the cars remained in motion and the reaction of the people close to the vehicles was quite different. Before starting the work the driver Oliveira explained that it was a type of

music and that his goal was to draw people's attention to the surrounding soundscape. The two drivers were surprised to observe how people do not realise not only the sounds that are around them, but also the sounds they produce. If you can't make the public understand what was asked of them the experience of drivers was very significant and this can be seen in their reports when they had to explain to people what it was about the work. This work shows us how listening can be easily disposed of in everyday life and, at the same time as the listening is important for proper cognitive development. In this sense we can think of as an education listening with Soundscape approach can contribute to a listen enactive be addressed in music classes. More than that the Soundscape environments not only provides a significant listening as can also be a source of aesthetic experiences equally significant.

### **The Usage of Acoustic Ecology in the Listening and Comprehensive Process**

*Aline Sohn*

The terms "Acoustic Ecology" and "Soundscape" arise in 1960 by researchers of the Simon Frase University, in Canada. Led by Murray Schafer, this research group founded the World Soundscape Project (WSP), with the initial goal of studying the sonorous environment. Schafer suggests an Acoustic Project. This Project aims an emphasis on the hearing sense, elevating the auditory perception to a conscious hearing level.

Thinking along these lines, a project with the theme "Hearing and Reproducing Today's Sounds" was developed, which aimed to propose ideas for the usage of Acoustic Ecology during the music classes in primary schools, given the importance related to this theme for the elimination of noise pollution and to also provide an increase of the auditory perception through a new musical hearing.

The project that is currently being developed in primary schools in the periphery of the city of São Paulo, seeks to perceive the sounds of an urbanized city, reproduce and discuss the influence of these sounds upon the daily life of each student. Beyond the new hearing and the new musical making, there is also the goal to support the reflection about the causes and consequences in the human body and in the environment, both exposed to the sonorous sources; how to potentialize their positive effects and how to minimize the negative effects of a massive noise exposure.

The used methodology is based upon the "Sonological Competence", term developed by Dr. Otto Laske. Children are encouraged to create a sonorous musical score, starting from the sound analysis that they listened to in the environment (impression) and then reproduce what was heard (expression). During this process, the steps of observing, listening, writing down, drawing, creating sonorous symbols and mainly reproducing these sounds, create in the student the maximal awareness of his/her insertion in the world and how to communicate and to artistically express.

The comprehension – awareness precedes every act of making, speaking, talking and transforming. Only so is it possible to have a contribution to soften the sonorous chaos. For every musician, composer or amateur, it is essential that the inspiring source continues being its inspiration. Many people feel annoyed with the invasion of diffuse and random sonority during most of their day, with few information being provided by the means of communication on how to abstain or control such consequence of the metropolises.

### **European Music Portfolio - Steps Towards an Integrated Understanding of Music Education**

*Markus Cslovjecsek*

The goal of the European Comenius EMP-Projects is to develop an integrated approach to music education In a first step "EMP - a creative Way into Languages" (2009-2012) musical activities were shared, discussed and developed with experts in language education. Research and experience show that language and music support each other and promote motivation through the development of skills and understanding. Listening, perceiving, imitating, and creating are basic skills in both language and music. In the recent project "EMP - sounding Ways into Mathematics" (2013-2016) we focus on the synergies in teaching and learning music and mathematics.

The purpose of EMP is to

- rethink and develop Music Education in dialogue with other teaching experts (outsider's view)
- learn as musicians and music pedagogues about other fields in which the children are involved in school (holistic view)
- develop the musical competences of generalists and colleagues teaching other subjects (musical training)
- provide more space, more time, more situations, more people for more musical activities, sound learning at school and the pupils musicianship (change of culture)

The aim is to increase overall potential of learning and personal development and encourage a more holistic, creative, purposeful and socially integrative approach to teaching 4-16 year olds. Musical activities are seen as meaningful contexts for learners to pay close attention to what they hear and how to express themselves

appropriately. The hereby developed skills are considered fundamental for effective learning in many subjects and key-competencies as well as for increasing musical competence.

A brief overview of what the EMP-project in long term hopes to achieve is shared and discussed with the audience. The EMP-project is open to collaborate with associated partners from outside the consortium.

### **CreaEduTool: Using a Multisensory Teaching Material to Facilitate Integrated Music Education Practices**

*Daniel Hug, Markus Cslovjecssek*

#### Background

The project CreaEduTool investigates an easy-to-use low-tech teaching material which enables and supports interdisciplinary and multisensory learning experiences. A first version has been developed by an interdisciplinary team using a participatory design research approach, where pupils and teachers were involved as partners and experts, rather than "subjects" of research.

#### Aim

The development has evolved through several stages, exploring materials, colours and activities. All stages were evaluated with pupils and teachers in the classroom. The insights were used to further develop and refine the product towards a final prototype. In addition, a systematic collection of activities was created.

In the current stage the final prototype will be used in teaching and evaluated with experts from different fields.

#### Method

The research process rests on three pillars:

1. Experts from education science and didactics in various disciplines will be involved in interviews and workshop activities, confronting them with the actual material and documented activities from classrooms. The material's implications, potentials and possibilities for improvement are discussed.
2. A number of sets will be handed over to a group of teachers. We will start with music teachers, focusing on music education. Then, teachers of other disciplines will be involved. The teachers will apply the material in their teaching and keep a diary about their experiences. In-situ observation will complement insights on the material.
3. Music education students are of particular importance and have a particular point of view. They will be asked to fulfil some assignments and reflect the experience and also to propose ways how they would use the material in their teaching practice.

#### Results and Ongoing Research

Using the existing prototype, several insights relevant to IME could already be gained. These related to rules, value systems, narratives emerging from the sensory qualities, interaction affordances resulting from these qualities and their possible relationship to disciplinary and inter-disciplinary educational objectives as well as issues regarding the role of the material as "agent" in the interaction with the teacher. These findings will be reported, and in addition, we will present the outcome of the current research as described above.

#### Conclusion

CreaEduTool has a great potential as a complementary teaching material, in particular in settings which emphasise the integration of disciplines and a sensual, playful approach to learning. Through the involvement of music educators we will investigate how a "musical" approach, which builds on compositional and auditory experiences, can be beneficial for contemporary education.

### **The Community Program "Live Music Encounters" A Mechanism for a Turning Point in the School Soundscape**

*Dochy Lichtensztajn*

As opposed to the traditional hierarchy of theoretical and applied, active and creative fields in music education and music instruction, the Kadma program emphasizes the practice of listening attentively to live music as an active, constructive process, and situates this as a creative mental process equivalent in value to music making (performance and composing).

Based on the idea that the live concert permits the examination of a framework of musical constructs from different cultures and the exposure of ways in which music learning occurs, this paper will discuss some of the Levinsky College Dept. of Research annual report topics and conclusions of the "Kadma" Program for live concerts (from both Jewish and Arab-Palestinian primary schools in the North of the country).

Given this context, this paper focuses on the implications of the Kadma Program - Live Music Encounters in the North of Israel for elementary schools which are divided by cultural and national splits, and the dilemma concerning the selection of the repertoire concerts as well as the different cultures and learning- teaching traditions which characterizes the music educator team.

The 2011-2012 report includes the program values, aims and weaknesses, focusing on the conflictual context that characterized its cultural and political space, in terms of the multicultural young audience, of the concert's repertoires, and of the music educators team involved in the Kadma program.

The method involves semi-structured interviews, testimonies and open discussions with the young students, school's staff, music educators, and schools principals (from both Jewish and Arab-Palestinian primary schools).

KEYWORDS: Live guided concerts, music repertoire, multicultural audience, conflictual context.

### **The Dialogue-platform “Music and Life“ as a Challenge in Developing Practise and Research in Integrated Music Education**

*Hubert Gruber*

On the dialogue-platform “music and life“, there is a collection and documentation of presentations, papers, discussions and concerts, which have taken place at the School for Teacher Education at the University of Applied Sciences and Arts Northwestern Switzerland in the last nine years. The topics were discussed under their theoretical and practical aspects and also represented by musical works of art.

From this pool nine pairs of complementary themes were created – such as “history and present”, “time and space”, “liberty and power” and others. Each of them opens a “research space” that invites to look at the topics in questions from various points of view in order to achieve greater depth. And it should be also a practise zone, because “music and life” aims at providing input and guidance for the classroom situation and teaching, for intra- and inter-disciplinary school projects and papers, for A-level papers, bachelor’s and master’s thesis and for trans-disciplinary research projects in the field of music and the arts. From there the dialogue platform is a challenge in developing practise and research in integrated music education.

Dialogue is a fundamental method of approaching different points of view and reaching a common understanding. Researchers, practitioners and students are invited to join in dialogical processes to share their knowledge and skills – in scientific discussions as well as in various forms of learning and teaching. The platform wants to increase the awareness of all the different approaches to various questions, aspirations and challenges. Together with our dialogue partners and experts from various fields and disciplines, we would like to investigate the nine “topic pairs” and their connections and interdependencies between music and (human) life, documenting them on the dialogue-platform “music and life”.

For us it is important to say, that theory, practise and all kind of arts are different paths and modes of perception, but in each of these, we also can find a part of the others. Therefore research is thus just as important as applied sciences, methods range from hermeneutic to empiric approaches and special attention is given to action research and practitioner research. They all serve to initiate integrative learning processes in practise and research, not least as teaching and learning materials – a great challenge for the next years.

### **Social Movements and Musical Practices on the Public Schools and Outskirts of Londrina - Brazil**

*Magali Kleber*

This research aims at surveying the youth musical practices from the outskirts of Londrina. We have been started with some public schools linked to the State University of Londrina and, preferably, to the Music Course of the institution as well. From this locus, we intend to increase the participants for the communities related to the social actors from the selected schools. The research concerns the knowledge production from the dialectical nature between the academic world and the youth common sense, being the musical practices seen as a manifestation strongly linked to socio-cultural identities of the social groups. The main question is how musical practices is constituted and signifies socially and culturally. This has been considered due to the necessity of the university to keep contact with the civil society and its social problems, such as social exclusion and the lack of relation among contents, methodologies and conceptions that, almost always, are inappropriate to promote socio-educational processes with several society segments. The theoretical framework is based on the principles of music as a product of social practices and that the socio-musical knowledge production is strongly linked to the construction of individual and group identities. The proposal has a socio-educational nature and its knowledge production aims social change taking into account symbolic and material values that come from the groups to be benefited. The qualitative research will be the methodological approach, using procedures as the participant observation and semi structured interviews. The results are supposed to both allow a better understanding of the social musical world of schools in the outskirts of Londrina and support decisions and public policies in the music education field.

### **Readings of the Sound Habitat. A new Subject in Advanced Musical Education Studies**

*Amparo Porta*

The project on the knowledge of children and young people sound habitat arouse from the need of understanding from a constructive perspective the territories of the musical education in the twenty-first century. For the past six years this researching team, which is integrated by teachers of music education from four countries, has been interested in knowing the characteristics of the music listened by children. At present, we have collected significant

data for offering some alternatives for instruction and research of the music present in daily life and the implications in preschool, primary and secondary education as well as high education. At this stage of the project we have designed a new subject that contemplates the findings in research and current conclusions obtained by our researching team. Our purpose is offering new training paths to assume the social commitment of musical education with the cultural and sound context as well as the relationships with identity in childhood. The research has taken in to account daily life and the massive forms of diffusion of the Media. The instruments, results, findings and conclusions obtained through quantitative and qualitative methodologies set the basis of the new subject skills, objectives and learning tasks. The design of "Readings of the sound habitat", in those aspects related to both their educational and researching dimensions, is part of the Master Degree in Music Didactics in the University Jaume I in Castellón, Spain. The instruments designed and the research lines developed along the research can serve as the basis for the doctoral thesis topics, Masters' studies in the last term and new research projects as well as for the development of activities about the situation of musical environments which can be considered natural, audio-visual or related to media. Likewise, they can help to develop didactic proposals to respond to different contexts and also as learning contents of new subjects included in different study plans as the one presented in this paper. Finally, we expect you consider our proposal useful for being applied in other advanced studies of musical education as well as in compulsory education, in which it will show multiplier effects, non-formal education and also in pre-school, primary and secondary education.

### **Teacher Training and its Musical Principles - MMADD - Testing the Australian Arts Education Method in Finnish Teacher Training**

*Kaarina Marjanen*

Music, media, arts, dance and drama create the framework for the present study, investigating a single teacher's possibility to take the responsibility of the arts education as a whole. The Australian book with the materials retrievable in the internet, developed for the teaching purposes were investigated to find out via a questionnaire if the materials would be able to serve the Finnish teacher education. The materials developed follow Kolb's (1984) Experiential Learning Theory; which is also well-known in Finland. Another interesting theory on learning to serve the study purposes would be Hannaford's (2004) theory with many other theories on the impacts of music on learning, and with the connections on transversal learning.

The study is performed as an action study, performing a MMADD course for the Finnish teacher students between November 2013 and January 2014, following the Australian procedure and the materials given. Students (N=6) will answer the questionnaire after the course. The results will be later found, to be able to present the study in ISME 2014. The information gained will serve us in the teacher training development, and also to consider the findings for the primary school curricula, the goals and methods in general. The actual results will be gained during spring 2014, to be presented and discussed about during ISME 2014.

Because of the present economical pressures, pointing out to the need to diminish the teaching hours, the results gained will be of valuable information for the development of the teacher education. They can be evaluated in regard to the curricula, the methods, the goals set, and the performance of the courses. However, we can never gain the same kind of understanding on the basis of the simplification of the complicated learning processes and the cutting of the resources, to create a real expertise. The cutting the resources has some consequences, to be discussed against the goals set. What is it that the teachers need to be able to teach in Music, Media, Arts, Dance and Drama? Are there some other areas of arts and skills education that would be important for the school education in (early) childhood, missing from the present materials? What kind of expertise must be created in teacher education, to be able to teach music at school?

### **Recreating the Teacher Training on Musical Integration and Transversal Learning Together: In, Through and with Music**

*Kaarina Marjanen, Markus Cslovjecssek*

Music and languages were at the focus of the European Music Portfolio project (EMP-L 2009-2012; <http://www.emportfolio.eu>). The aim of the project was to support teachers in their profession, by combining theories with methodology and practices. Since 2012 data has been collected all over Europe from the Continuous Professional Development (CPD) courses, linked to the EMP-L project.

The goal is to learn together with experienced teachers about synergies between music and language learning, about the development of teachers' attitudes and the role in children's learning. We are interested on the shift towards integrated music learning and language learning and the transfer from the CPD courses to the daily work at school. Via the answers to these aims, we are hoping, as long distance goals, to be able to rethink the methods and curricula in the initial teacher training.

The main theoretical background consists of the criteria of effective in-service teacher education (Reusser, 2011; Timperly, 2008; Reusser & Tremp, 2008 and Lipowsky, 2004), and on the other hand of the understanding of holistic deep-level learning processes (Hannaford 2004). The sample consists out of the participants of several CPD-courses and their pupils, and the teacher trainers in the CPD-courses and in the initial teacher training. The multi-method approach includes pre- and post- e-questionnaires, semi-structured interviews performed with the teacher trainers, children's drawings and teachers' reflections. In the analysis process, interesting results were found, via building bridges between various groups' voices (phase 1), to be continued with the people involved in the following CPD courses voices (phase 2).

The data gained, until now, shows a correlation with the theory. As this is an ongoing study, we cannot yet describe the final results. As one of the most interesting aspects, this multi-disciplinary approach seems to facilitate teachers to find a better self-esteem in teaching, giving them assurance to step towards a more open understanding in languages, in music and in integrating the children's voices during the learning process.

Does transversal learning, consisting of various subjects developed carefully, like described in the project, lead to a deeper understanding and more sustainable learning results. Does music play a major role when creating sound education? This study is to be continued and recreated during the continuous process of further EMP-L CPDs and during the new EMP-Math project (2013-2016). How to re-design initial teacher training on the basis of this valuable information?

### **Challenges of Postcolonisation Process in Hong Kong Schools: In Search of Balanced Approaches to Putonghua Music Curriculum**

*Ti-wei Chen*

Since the reunion of Hong Kong and China in 1997, Hong Kong has changed its national anthem, education and language policy accordingly. This sovereignty transfer has manifestly brought changes at every aspect of local society, which undoubtedly reflects on the content and design of school curricula. As Putonghua, i.e. the official language in mainland China, has been taught in schools for sixteen years as an important measure to enhance the appreciation and understanding of Chinese cultural heritage and to endorse national identity, Putonghua songs ranging from the Chinese folk songs and the national anthem, to the popular song, Chinghuatze (written by the Taiwanese singer songwriter, Jay Chou), have become an indispensable music learning experience for many Hong Kong students.

Integrating Putonghua songs into the general music curricula is part of the education and language policy in Hong Kong schools, how to construct and deliver an innovative and feasible Putonghua music curriculum to be enjoyed by music educators and learners becomes a major challenge and necessary undertaking. This project investigated the phenomenon of the learning and teaching of Putonghua songs in Hong Kong schools since the change of sovereignty in 1997. The Principal Investigator intended to study the current perception and impact of using Putonghua songs as part of the music curricula in facilitating the understanding and appreciation of Chinese cultural traditions by surveying 400 undergraduate and postgraduate music students (i.e. potential future music educators in Hong Kong) followed by semi-guided interview sessions with some of those subjects. The perception and viewpoints of future music educators towards Putonghua songs were carefully examined and discussed in order to understand the challenges of the learning and teaching of Putonghua songs in the context of enhancing Chinese cultural exposure, values education and national identity in light of post-colonisation in current Hong Kong society. The goal of this paper presentation is to report the current phenomenon of Putonghua music curriculum in Hong Kong music classroom, and further suggest a desirable pedagogical design of Putonghua music curriculum with multiculturalism, nationalisation and internalisation based on the findings of this study, for example, the role of Putonghua songs and the preferred types of Putonghua songs specifically for Hong Kong students, the required support and facilitation in terms of development, design and delivery of the Putonghua music curriculum.

**2:30pm Prime-P15:** The Enhancement Practice of 'cultural awareness' rational level in Chinese Music Appreciation Teaching

*Hu Qiping*

### **Teaching and Learning capoeira at the Discipline Sociology of Music**

*Liliam Cohen, Marcelo Baccino*

This paper aims to present the teaching approach of Music Sociology at the Federal University of Pará School of Music. The classes were focused on "capoeira" from the point of view of Music Sociology, Music Education, and Ethnomusicology. The theory approach is connected with recent experiments in transference and intercommunal dialogues (Lucas, 2011; Araujo; Tugny, 2006; Luhnning, 2006). The intention is to link today called applied ethnomusicology to the context of music teachers training. Behague (1988) already called attention for the necessity of interaction between ethnomusicology and music education in the training of music teachers in Latin

America. In this sense the relationship between music and society is the central question discussed in class. The main goal of utilizing “capoeira” as core of discussion in class is to lead the students to reflect upon other musical cultures present in Brazilian society, while focusing on different ways of teaching, learning and performing music. After a discussion with the students and the director of a “capoeira” group called ARUÃ, a research project was established integrating the students and members of the ARUÃ group. The objective was to produce knowledge on the music performed by this group and to give the opportunity of collaboration between them and the Federal University of Pará. The students experienced the music and philosophy of ARUÃ group during classes though reading and discussing texts, seminars, and fieldwork. In addition, the students produced texts on the diverse aspects of “capoeira” performance.

### **Musical and Aesthetic Perception and Learning in the Samba de Roda of Bahia - Brazil**

*Katharina Doring*

Musical and aesthetic perception and learning in the samba de roda of Bahia – Brazil

The fields of music education and ethnomusicology in academic research are getting more closer in the way that some music professors and researchers in Brazil are trying to honour and integrate the oral music traditions of African and Indigenous roots as cultural heritage and special contents for arts and music in basic school. This paper works out in a resumed way some arguments and a detailed list of music abilities and closely linked to aesthetic and social competence in a broader way. The focus here is to show the importance of musical and aesthetic perception and learning process by the old masters of Samba de Roda and its possibilities for contemporary music education. On one hand, this has been the result from a continuous relationship of research with the Samba de Roda by Thick Description and narrative interviews. On the other hand fieldwork is complemented by the study and analysis of theories about aesthetic perception and expression and its consequences for music education. Through the life stories of several elderly samba masters are worked out, some qualities and characteristics of integrated musical learning in the cultural context of Afro-Brazilian tradition which had been deprived from formal education, but reveals a lot of aesthetic and sensible forms of musical transmission and personal growth and wisdom. This approach is very unusual, since most of the arguments in working on Afro-Brazilian culture is originated from anthropological, sociological and historical research to claim the political acknowledgement of African and Afro-Brazilian history and cultural contribution, which is undoubtedly in evidence. This work goes beyond, stressing the intrinsic qualities and special aesthetic and musical landmarks that can be identified and elaborated by the music and dance practice of the oral traditions of Brazilian Afro-Amerindian culture, contributing to multi-layered, vivid and incorporated music education.

Key words: Samba de Roda, music education, ethnomusicology, aesthetical perception

### **Now I Have the Passion! Generalist Primary Pre-service Teachers Learn to Teach the Arts**

*Deirdre Russell-Bowie*

Background

In Australian state primary schools, the generalist teacher is usually responsible for teaching all the subjects, including the arts. However, research indicates that most generalist teachers do not have the confidence and competence to teach the arts and often do not see them as important. Also research indicates that pre-service teachers have minimal background or confidence in arts education when they enter their course.

Based on this research, a 6 week Primary Creative Arts teacher education unit was developed to cover four art forms and integration with each week focussing on a different art form and including readings, a quiz, video clips of classroom teachers, a 2 hour tutorial and a 2 hour lecture, and a reflective analysis of students’ learning. Their assignment was to write an integrated arts program on a theme.

Aim

The aim of the project was to identify the pre-service teachers’ levels of confidence in arts education at the start and end of the primary creative arts unit. It also aimed to investigate the range of learning experiences offered to the students in the unit in order to better understand the value and effectiveness of these learning experiences.

Methods

The research was based on a mixed method methodology, with a survey administered at the end of the semester that included both quantitative data and open-ended questions. The participants included 197 primary students enrolled in the creative arts unit in the Master of Teaching (Primary) course.

Results

Results indicated that at the start of the semester, only 21% of students felt confident to teach music, 18% Dance, 17% Drama and 38% Visual Arts. By the end of the semester, 84% of the students felt confident to teach music, 83% Dance, 82% Drama and 90% Visual arts. Students also indicated which specific learning experiences helped affect their sense of competence in teaching the arts.



## Conclusion

Although most students lacked confidence to teach the arts at the start of the semester, by the end of the semester most students felt competent in this area due mainly to the practical, experiential components of the unit. These results can be used by arts educators to design pre-service arts education programs that take into account students' lack of confidence and background experience in the arts by including a variety of experiential and reflective learning activities. In the words of one student: 'I was scared to teach the creative arts due to lack of experience and creativity, but now I have the passion!'

## **Learning to Integrate Music in the Elementary Classroom: Beliefs, Attitudes and Development of International-mindedness of Pre-service Elementary Classroom Teachers**

*Alena Holmes, Sharri VanAlstine*

Many elementary school classroom teachers value incorporation of music into their curriculum – specifically, related to other content areas. Toward that end, pre-service elementary teachers are commonly required to take one or two music and/or music methods courses. Research studies indicate that they will utilize only the music skills and aptitudes in which they feel confident. Therefore, as music teacher educators it is important to help students develop their musicianship, for their sake as well as for their future students. If they value music and are confident to meaningfully incorporate it into their classrooms, their students will engage in music more frequently.

The purpose of this presentation is to analyze the results of several studies completed by the authors in three universities located in three of the United States. The studies utilized a cross-sectional survey design. All participants (N= 570) were pre-service elementary classroom teachers enrolled in their music methods course, and they responded to items on a survey related to the value they placed on various curricular components using a Likert-type scale. Participants also had opportunity to elaborate on their thoughts about the course content in a final, open-ended question.

Curricular components that participants in all three universities indicated are valuable include: 1) finding music resources; 2) singing with children; 3) integrating music with content areas; 4) movement in music; and 5) creating music. University 3 acquired guitars for their music methods course. Participants in this university indicated this was a very valuable addition - one many hoped to personally expand upon and utilize in their future classrooms. Participants in university 2 also emphasized the importance of the teaching process - "lesson planning," "teaching," and "reflection" - for their own development. Finally, participants in universities 2 and 3 indicated one of the most valuable components of the course was learning how to teach using an internationalized approach to instruction – both musically and across the curriculum. Participants in all three universities felt that playing the recorder was the least practical component of the course. Music fundamentals, music history, and playing piano were also considered impractical.

The way we approach our methods classes can make or break teachers' confidence and integration of music in their curriculum. By moving the methods course expectations closer to student expectations and preferences, we could gain teachers' enthusiasm for sharing music with children. This would enrich learning experiences as well as the lives of teachers and students.

## **Integration of the Arts in the Classroom: A Practical Sharing Experience**

*Rose-Anyago Omolo-Ongati, O'dyke Nzewi*

In indigenous African cultures, integrated theory-in-practice experiencing of the performative arts is the norm and everybody's inborn capability. Musicking, dramatizing, dancing and purposive costuming remain instinctively integrated mental-physical attributes enacted naturally in the conduct of daily living and inter-personal interactions. Life-as-performance-theater gets thematically and systematically abstracted, rationally re-configured, stylized and presented as applied performative events intended for polity action, mass participation and appreciation in a society. Modern education mentality and sophistries of human upbringing have continued to intimidate this innate mental-enactive capability of all humans by inventing ideologies of separateness, individualism as well as jargon of talent that breed as well as impose mental insecurity.

This paper queries the ego-syndrome in modern academia that inculcates and propagates disunity and narrow minded intellect by isolating the previously naturally conceived and, symbiotically interconnected performative arts practice. These perturbations sparked a study (experiment) that would prove that: integrated approach to re-conceiving and re-actualizing the disintegrated performative arts integrity (which is a science of humanity) remains contemporaneously intuitive and practically achievable. In order to demonstrate this, we used a course methodology for regenerating and effectuating integrated arts creation and learning founded on the indigenous paradigm of theory-in-practice that is all-inclusive, involving learners, students and educators in primary, secondary and tertiary education project sites. Group created products of integrated musical arts resulted within hours, irrespective of gender, race or age. Most participants had no previous (innate capability-splicing) modern education

or professional training in any of the isolated arts sub-disciplines. The findings of this study showed that, the performative arts siblings are merely differentiated sonic/gestured/motive/material translations and manifestations of common creative/artistic ideas and elements; that every normal uninhibited modern human, particularly in education sites retains the innate mental-physical capability to create and execute integrated performative arts enactments, with due recognition of the humanity factor of individuality-in-commonality in evaluation. The study recommended that participants in learning sites should be required to theoretically reflect, critique and assess finished productions.

### **The Art of Syntegration: Thinking inside and Outside the Arts Integration Box**

*Deirdre Russell-Bowie*

#### Background

In a time when schools are focussing on increasing their numeracy and literacy scores, teachers are facing challenges to their creativity and control of what is taught in the classroom. As the pressure for higher test scores increases, so generalist primary teachers are encouraged more and more to use teaching approaches that include drill and repetition, and have no time or autonomy to use creative and student-centred pedagogies or to include music and the other art forms in their curriculum. In current classroom, the growing body of research which indicates that learning through the arts can be an effective method of increasing language and mathematics scores as well as achieving authentic outcomes in each art form, is often ignored.

#### Focus of work

When engaged in quality arts programs, as well as developing skills, understanding and attitudes in each of the art forms, children can gain significant tangential outcomes in other areas. Research indicates that when children are engaged consistently in arts programs their Academic achievement can be enhanced, children can grow in self-respect and in Respect for others, they are Trained in a variety of generic life skills and also learn Self-expression in socially appropriate and meaningful ways. In many primary schools the only way music and the arts will be taught in the classroom will be through an integrated approach, as many teachers do not have the time or priority to teach them as stand alone subjects.

#### Approach

This paper will present a synthesised approach to integration that can assist teachers in achieving outcomes in each of the art forms as well as achieving and enhancing outcomes in other disciplines across the curriculum. Authentically integrating disciplines across the curriculum can ensure children's learning experiences are meaningful and effective. Three models of arts integration will be discussed, focussing on the third model, Syntegration, which is a holistic and authentic integration model, which can allow for the achievement of outcomes from each of the discipline areas involved as well as generic outcomes.

#### Conclusion

Examples of good practice in arts integration will be presented and discussed as well as a brief report on pre-service primary teachers' attitudes to, and experiences of integration throughout their Primary Creative Arts unit to inform arts educators.

Comment by a student: 'Through the primary teacher education creative arts unit, I really learnt to think outside the box when designing integrated lessons'.

### **Integrated Learning in a Musical Comedy Project: Reflection on Practice of Integration and Creative Learning in Music and Visual Arts**

*Sabine Chatelain*

#### Theoretical/pedagogical background:

Learning in everyday life is holistic and integrated. The concept of integration underlines progressive ideas in education based on esthetical experience (Dewey, 1934). It is associated with constructivist learning theories encouraging active construction of meaning by authentic learning situations (Bruner, 1996).

Integration within the curriculum should engage children into authentic and holistic learning in a meaningful context with discrete outcomes in each subject. We refer on Russell-Bowie's proposition to distinguish three models of integration: Service Connections, Symmetric Correlations and Syntegration (Russell-Bowie, 2009). The third model proposes to explore one topic by relating several subjects synergetically to develop academic achievement, respect for itself and others, self-expression and generic skills. Integration can also occur within the same discipline and is linked to strategies in teaching for creativity (Murphy, 2013).

#### Aim:

Starting from theory-based practice, we focused on the following questions: Which forms of integration have been used in the transdisciplinary project of a musical comedy? Which theoretical support can help teachers to improve integration in further practice, particularly between music and visuals arts?

#### Method:

A musical comedy project involving 120 primary school pupils (10 to 12 years) has been prepared during two years. The realization has been related by videos of several lessons, the teacher's journal, the final performance and the feedback of the teachers. The kind of relations between the disciplines had been analyzed to identify the level of integration according to the three models proposed by Russell-Bowie.

#### Results:

The analysis reveals that integration was more complete within music than between music and other disciplines like visual arts and French. Musical skills have been developed progressively by creative learning sequences (Craft, 2005). The experience confirms the development of transversal skills like autonomy, collaboration and creative thinking through authentic learning situations. Nevertheless, visual arts only had service connections with music. On the teacher's demand, we engaged a common reflection about theoretical inputs to stimulate integrated learning in these disciplines for the current project.

#### Conclusions:

This led us to elaborate transdisciplinary teaching strategies focused on holistic and authentic learning in both music and visual arts. We propose to support the teacher's work by theoretical framework of interartistic learning (Brandstaetter, 2008, 2013) to enhance deeper esthetical experience and understanding. These inputs should help generating new learning situations based on creativity and oriented on syntegegration.

Key words: integration – creativity – transdisciplinarity – musical project

### **The Combined Arts Students And The Directed Listening: Habits Of Listening; Musical Preferences; And Teaching Practices**

*Adrian-Jorge Matto, Silvia Villalba, José Ibarra*

#### Rationale and Objectives

The habits of listening and musical preferences of the Western population would be conditioned by different variables such as the decisive influence of the media, its control of the cultural entertainment market (Ariño, 2007; Porta, 2007) and tonal enculturation (Imberty, 1969; Laucirica, 2012). Also, studies on the subject verified that in 21st century, there is a marked reduction in the tastes of the population with respect to classical music (Coulangeon & Lemel, 2007; Glévarec & Pinet, 2009).

Coincidentally, although 40% of the students of Musical Language (1st year of studies of the Combined Arts - UNNE), reported that they like listening to classical music "quite a lot", almost 50% said not having ever heard Post-Romantic or Electroacoustic Music.

In this background, this report presents an exploratory work, whose objectives are:

- 1- To know listening habits and musical preferences of students.
- 2- To identify strengths, weaknesses and incidence of music appreciation activities proposed by the professorship.
- 3- To compare pre and post study situation regarding directed listening.
- 4- To reflect on the process "listen – understand" from the classroom activities.

#### Methodology

Taking into consideration the heterogeneity in students' previous musical background, diversity was not attempted but instead the building up of strategies that made it possible to "understand listening thanks to the decision to understand and in the light of the direct listening" (Schaeffer, 1996). Thus, the study comprises these stages:

- 1- Development and implementation of instrument to know habits and degree of contact of students with music.
- 2- Systematization and analysis of the students' answers.
- 3- Development and application of instruments for observation and analysis of classroom activities related to the directed listening.
- 4- Application of final instrument, to compare with initial results.
- 5- Identification of strengths and weaknesses of the professorship with respect to the directed listening, to rethink 2014 classroom activities.

#### Results

Although initially a 45% of the students preferred listening to rock above other musical styles, when they were exposed to music from different periods and styles, they could establish relationships between theory and practice, encouraging the development a critical and reflective attitude.

Also the project raised a discussion on the teaching resources and a review of the fundamentals of our teaching practices. Thus, in the light of the development of exhilarating experiences which allowed optimizing the academic performance of students, aspects of the Subject designed to improve training of the graduate in Combined Arts.

### **Music Education for Adult Students. The motor game as a meaningful tool learning**

*Anna Vernia, Josep Gustems*

The Adult education functions and objectives differs from other forms of education, since the student does not have the same needs or demands (Marzo y Figueras, 1990). Moreover, no one doubts that the game is very important both in the lives of children and of adults in an essential way, being also an important factor in the music making, in opinion of Hargreaves (1998).

The Music Education in adults therefore poses different scenarios and work contexts: choirs, bands, orchestras, percussion groups, etc.. In our case, our proposal is aimed at adults who are new to the musical language in a school musical, and in a non- formal relationship. This paper shows part of doctoral research regarding personal and social skills in musical language learning in adults, currently under way

Referring to the methodology, the proposed activities have been raised and designed for a group of 30 adults, of different ages and both sexes. Observational Qualitative research is focused on a Music School and reflects the opinions of the participants to the 60 sessions (two per week of 1.5 h duration) final interviews and diary, recording, observations and comments.

Regarding the results, we can say that learning static, traditional and of little participating by students is relegated to promote active methodologies which play a fundamental part as a tool for learning among adult students. The adult waiting for the Music Education that to be active, participatory and learner performance where the development focus of the class, so need that the session not to be too long and with 80% of the active class.

Between the conclusions and implications for music education and relevant discussion in the scope of Adult Music Education would be on the one hand, the needing materials for the learning and the other hand, its necessary creating a own space, a context designed for this profile of students that are facing a type of educational exclusion in terms of artistic learning and necessary to comply with the principles of UNESCO. So should consider without delay the implementation of a didactic and pedagogic that addresses this new learner profile.

### **Music Profile x Lifestyles: Analysis of a Group of Music Students**

*Melita Bona*

This research investigates the musical profile of students who seek the Music Course at Regional University of Blumenau / FURB (Brazil). Based on concepts developed by Pierre Bourdieu, we intend to understand certain mechanisms and practices of musical knowledge appropriation sought to establish relationships between prior knowledge and musical experiences of the participants and their lifestyles. The research started on the first half of 2011 accompanying a group of students from the beginning of the course and continued through the year of 2012. In the second year the students experienced an intensification of the musical knowledge acquirement. The justification lies in the contributions that research can bring to the understanding of the student profile newcomer seeking training in Music Course at FURB and discussions on the systematic reformulation of the Pedagogical Project Course. The research may also contribute to the field of music education, particularly for the training of teachers of music, with emphasis on the Middle Valley of Itajaí, Santa Catarina/Brazil.

### **The Various Abilities Cultivated by Integrated Music Activities: Their Connection to Other Subjects in Elementary and Junior High Schools**

*Noriko Tokie*

#### 1. Theoretical background of the paper

Music and the arts, integrated study, other subjects and fields, artistic areas connected to music such as dance, drama, and media arts, and various expressive activities are fast becoming widespread throughout the world.

#### 2. Aim of the work

In response to this spreading global phenomenon, the idea of combining Music and other subjects into “Integrated Study” has also been discussed in Japan’s national Music Education conferences.

The aim of this paper is to study the current situation in Japan, using real-life cases to illustrate the impact and effects of combining Integrated Studies with other subjects.

#### 3. Approach of the work

Faced with this worldwide phenomenon, the author has recently focused attention on cultivating children’s musical talents other than performance skills, conducting various pieces of practical research on this topic. One such was carried out at an elementary school, and involved linking the school’s music assembly with moral education through expressive activities, a project known as “Mental Action”.

Another took place at a junior high school, which holds an annual student-made musical. Throughout the process of creating a performance involving music, dance, and collaboration with classmates, the students took a written questionnaire asking them what they felt they had learned from the experiences.

#### 4. Results and summary of the main ideas

The results show that students acquired various abilities and developed insight into humanity and society. Through dealing directly with their classmates, they learned how to interact with others and better understand how they

think. Students gained self-respect along with an awareness that gives them a broader range of understanding about humanity.

#### 5. Conclusions and implications for music education

In order to give Music education a chance to survive, Japan must upgrade its education system and aim to create a Music curriculum that fosters generic communication skills, which are crucially important to a greater ability to understand people and society.

### **The Carnival of the Animals: A Collaborative Research Project to Explore the Interactivity of 3 year-olds with an APP for Ipad**

*Catherine Ming Tu, Markus Cslovjecssek*

Studies on qualities of optimal experience have shown that it occurs when people are engaged in activities, which they feel highly challenged and highly capable (e.g., Csikszentmihalyi, 1975, 1990, 1997; Csikszentmihalyi & Csikszentmihalyi, 1988). These experiences have been described as rewarding and enjoyable, with each step along the road informing the next so that progression of ideas and their manifestations flow with ease. The term “flow” is coined to capture the qualities of optimal learning experience. Lori Custodero (1997) has further developed the idea of flow in early childhood music education.

Though researchers have offered theories and descriptions on facilitating flow, none has offered a qualitative description of children’s learning experience with the innovative Ipad/Iphone App. “The Carnival of the Animals”, by cstoools GmbH, is an interactive storybook with interplay of music, language(s) and pictures as well as easy tactile-acoustic audio tracks in an App format for ipad or iphone. This App is built following “The Carnival of the Animals” by Camille Saint Saëns. By investigating the learning flow of children during free play of the App “The Carnival of the Animals”, researchers may gain insights about the benefit of Ipad/Iphone App in the life of children.

Our inquire is framed by two research goals:

- 1) To measure children’s learning flow during their interacting with the App “The Carnival of the Animals”.
- 2) To document the degree of enjoyment and level of interests when children explore the App “The Carnival of the Animals”.

The App was specifically designed for young children aged from two to eight. The research team at xx University recruited two 3-4 year-old children, a boy and a girl, from xx community. Two researchers conducted four home visits (about 30 minute per visit). In each visit, interview of the parents and children’s interaction with the App were videotaped. All research procedures were approved by IRB committee of xx University.

Videos of children will be independently coded by two research assistants using part of the “Flow Indicators in Musical Activities” (FIMA, Custodero, 1998). Reliability of the raters will be calculated. Qualitative data will be obtained by the running record method suggested by the magna system (Magna system, 2004). Interviews with parents will be transcribed and analyzed.

This research highlights finding from qualitative and quantitative assessments. Benefits of utilizing this App will be discussed, as well as implications for future research and current music educators.

### **Repertoire Selection and Methods Employed in the Recorder Workshop**

*Heloisa Helena Silva*

This paper is an experience report of a recorder workshop developed in the second semester of 2012, in a primary school located inside Federal University of Espírito Santo (UFES) campus. This school receives college students of Music graduation course at UFES contemplated by the Scholarship of Teaching Institutional Program (Pibid), regulated and promoted by Capes (Coordination for the Improvement of Higher Education Personnel), a national fellowship program that supports students of teacher training courses. I’m going to present aspects about selection of repertoire and methods adopted in the workshop.

The students in the workshop were about ten and twelve years old and they already had initial knowledge of the instrument, but they played only snippets of popular, folk and easy level songs. The workshop’s challenges were to keep the group interested on the instrument and to develop musical skills and techniques.

The first approach, as a teacher, was to discover children’s musical taste and interest in music, addressed by an individual questionnaire. After that, a conversation was held about possible songs they would like to play or had some curiosity about their performances. Students proposed famous songs broadcast on radio and TV and movie themes. After being questioned about playing classical music, children agreed, but asked to listen previously to the pieces of music.

After evaluation of the suggestions, I chose the songs and made some adaptations. One of the requests was the song "Oh if I catch you", singed by Michel Teló, that became a hit in Brazil. But the excitement lasted only two classes. Then, I proposed another song, "Greensleeves", a widely known English folk song, this piece became the

favourite one. Three other songs suggested and approved by the whole group of students were played during the workshop.

Data projectors and a notebook were used in workshops. The initial goal was to present the songs that would be studied and talk about the historical and social context of the works. The notebook was also used to capture and record video and audio.

A positive consequence of recording the classes was that children (although a bit embarrassed in the beginning) were concerned about their posture, especially because they could watch themselves on the notebook screen.

This experience made it possible to rethink the teaching methods of the recorder and how they can be adapted for using them in an innovative way, besides encouraging student to play the instrument.

## **SIG: MUSIC TECHNOLOGY**

### **Examining Music ICT Pedagogy**

*Antony Hubmayer*

This session will present recent Doctoral research that examined the pedagogy of teachers as they designed and taught an extended music remix classroom activity using Music ICT. Although music technologies in schools have been heavily researched, recent studies have encouraged more substantial research into observed teaching strategies. Ten secondary classroom music teachers, representing a range of teaching and Music ICT experience, were studied using a mixed method qualitative design that included document analysis, two lesson observations, three interviews, and three questionnaires. Data were analysed using a dual lens model, incorporating Lee Shulman's Pedagogical Reasoning Model and Elizabeth Murphy's Constructivist Checklist. Research findings demonstrated that teachers who could articulate a learning philosophy, as well as design their own instructional resources, tended to demonstrate pedagogy likely to lead to deeper student learning. Other findings indicated that teachers used constructivist influenced student-centred teaching strategies 75% of the time, and that unique Pedagogical Content Knowledge was most evident when teachers regularly connected musical concepts to software specific processes which could then be applied to produce an appropriate musical outcome.

### **The Involvement Of Women In Audio Engineering In Zimbabwe**

*Richard Muranda*

The study investigated the involvement of women in audio engineering in Zimbabwe. Interviews were conducted to investigate on why women are not actively involved in audio engineering. In spite of numerous projects to address gender disparities in Zimbabwe, the study shows that audio engineering is male dominated and women are under represented. The findings reveal that in Zimbabwe there is one established female audio engineer Gloria Chikepe who has worked as a freelance professional. Results indicate that men are dominant because they have more privileges to learn over the shoulders of experts more than women. The study also shows that society holds the notion that women are to be at home raising children. Many women (respondents) did not have the passion for audio engineering because the society believes that their part is to sing while the technical aspects of music are a preserve for men. Some men due to gender inequality deny their wives and the girl child the right to choose a career of their own. The study recommends affirmative action by women and men through introducing early career guidance, awareness workshops for audio engineers, and establishment of formal tertiary curricular for audio engineering.

### **The Tact and the Sound in Musical Education**

*Vilson Zattera*

Braille music notation is a musical system that promotes access for people with visual impairments to the musical ink printed material.

As a contribution to promote accessibility in the educational environment, we point out the advances in computing technology resources in music, that enable the creation, editing and transcription of musical scores into braille, and also facilitate the relationship between students and teachers in the diffusion of musical knowledge. In this sense, we are preparing and adapting music Braille notation system to Brazilian popular music, as well as the improvement of didactic materials in braille and \ or accessible digital format. To reach these goals, we need the development of methodologies for training students in the musical notation and transcription software.

The research is exploratory and seeks to deepen the studies of the major music software for people with visual impairment. We are using the following software programs: GOODFEEL Braille Music Translator, Lime Alowd Music

Notation, Cakewalk Sonar Producer Edition and CakeTalking for Sonar which, along with the screen reader Jaws for Windows, offer many possibilities in editing audio and Musical Instrument Digital Interface (MIDI), and edit, transcribe and embosser sheet music in Braille. Besides the complexity of the Braille music code in reading and writing we have to face incompatibilities between computer programs and hardware. Due to these difficulties, it is essential for the visually impaired student of Braille music notation who is using the technologies involved, to be accompanied by a sighted person with enough knowledge of music and computing, because although these programs are intended for the visually impaired, they must first be visually understood, and then manipulated with the help of a screen reader and the use of computer keyboard shortcuts.

Therefore, we recommend further researches on the interaction between the technological resources available and also on teaching methodologies in the fields of music education and performance.

So, this study contemplates the Brazilian educational policies, since it is involved in providing a greater interaction between the visual impaired person and the new resources available for teaching and learning music.

### **Blogs as a Tool for Musical Education**

*Patricia Cesar*

This work analyses the pedagogical use of Internet and blogs as tools for music education. Its goal is to help teachers to use technology as an ally inside and outside of the classroom. For example, considering an education focused on students rather than the teacher, where the student doesn't just receive knowledge and instead "learn to learn" through researches proposed by the teacher. Moreover, it's good for breaking the distant image of the teacher, only seen during class time; having a virtual space for students to ask questions is a good way to incite them to study more. And after the researches, a blog is an efficient tool that allows the students to write about what they found and share it.

When we think about music education, we should remember there are many musicians that study by themselves, without teachers, for reasons like lack of money or time to have classes. These musicians use the Internet to search for music theory or even instrumental lessons. Therefore, blogs can be very helpful for them too. Another thing is a blog is more personal than a textbook or encyclopedia, so the reader can relate to the author and even leave a message for him or her. This can be inspiring in a very positive way.

We can divide pedagogical blogs in two kinds: blogs used as a teaching-learning strategy and blogs used as pedagogical resource. Blogs of the first kind are used by both teachers and students during classes; on the second one we have blogs written by teachers to share knowledge with the students and any interested audience.

To see how blogs can be used for pedagogical purposes, two blogs will be analysed, one of each kind. The first one will be used by the professor and University students of a music pedagogy class, so they can tell if they find the blogs useful as students and if they intend to use it with their future students. The second blog already exists, it is a blog about music written by this author. It has contents about music in general, music education and music theory that can interest both musicians and not musicians. A research will be made to find out what is the blog audience, especially if and how it is used as a complement to music classes or as a source of knowledge for people who study by themselves.

### **Interactive Text Books in the Music Classroom: Applications of an Innovative Project in Greece and Cyprus**

*Smaragda Chrysostomou*

#### **Background**

The latest attempt in educational change in Greece is a multi-lateral and multi-level framework for reforms in various aspects of the educational process. Digital School, a basic action within the 'New School' reform, is essentially an open source platform with web 2.0 tools, which can support a number of applications for a digital classroom.

This paper presentation focuses on one aspect of the Digital School action, the interactive, media-enriched textbooks, and more particularly the Music textbooks for primary and secondary education which were progressively created during the last three years.

#### **Focus**

Fundamental goal of the project is its use in the classroom in a way that would enrich teachers' choices and lesson plans and enhance students' response and motivation. Investigating the use of these interactive textbooks in different schools and different teachers, discussing their experiences and opinions and also looking at students' responses and their opinions, is imperative in order to improve their application and reflect on the problems and possible solutions.

Questions on the use of the interactive textbooks in primary and secondary education classrooms by teachers and students, technological and pedagogical efficacy, experienced problems and proposed solutions, students' interest and motivation are included.

#### **Methods**

In order to explore the above questions, an open invitation was sent to music teachers in Greece and Cyprus on both levels of education for voluntarily taking part in this initial inquiry. Participating teachers were sent directions for self-monitoring and a questionnaire with open-ended questions. A two-three months application period led to the completion of the questionnaire which was then followed-up by an interview seeking to complete any gaps, interpret teachers' opinions and explore their ideas further.

#### Results and Implications

Initial analyses indicate that it is an innovative, interesting and valuable tool for every music teacher. They can be used in a variety of ways and teaching formats, with basic requirements in terms of technology. They are adapted easily to each teacher's needs, knowledge and teaching style and they can live up their lesson. However, a lot of work needs to be done in order for these opportunities to flourish. Challenges for efficient utilization include teacher training, technological infrastructure and current financial difficulties which impedes future planning and support.

This paper will present the above issues as well as implications for music teaching by showcasing the operation of the Digital School platform, selected applications in the interactive Music textbooks and the National Depository for Learning Objects.

This paper presents the results of the work undertaken under the project "DIGITAL SCHOOL: Specifying a Digital Educational Platform, Building and Operating an Educational Knowledge Base, Adapting and Annotating Learning Objects with Educational Metadata, Building the Infrastructure to Support Exemplary Teaching Practices and the Use of the Participatory Web", co-funded by the Greek National Strategic Reference Framework (NSRF), No 296441 (2010 -2015), coordinated by the Computer Technology Institute and Press "Diophantus" (CTI).

### **The Use of ICT in Brazilian Public Schools: the Re-creation of Stories and Music in an "Musical E-book"**

*Susana Ester Kruger Dissenha*

This paper describes and analyzes the way the musical creation of teachers occurs when preparing a musical e-book, in the context of the UCA Project. The case study was carried out in four stages in a public school (at Votuporanga, State of São Paulo). The particular process of musical creation included vocal and physical execution and the appreciation of music, and corresponded to the text of the book. It also involved its subsequent editing and mixing for the creation of an audiovisual film. The workshops proved to be very satisfactory in the technological and educational-musical areas because they managed to carry out practically all the envisaged activities. Some teachers also created e-books with their students which were re-contextualized in their classroom practice. However, even though it was easier to undertake this musical activity than the learning of software, the results of the research reiterate the importance of a balanced training in the particular areas of content and the use of technology. In this way, the teachers can re-contextualize and create alternatives for the set tasks, in the practice of their training. This can lead to a greater degree of integration both of the ICT and the music in the curriculum.

### **Revolutionizing Music Education and Creating Social Change Through the Implementation of Video Game Theory and Technology**

*Ann Clements*

Game theory provides music education an innovative model of modern teaching and learning. Drawing upon the work of game theorists, game developers, technologists, and games-based educationalists, this paper will provide a theoretical framework for incorporating the concepts of customization, optimization, collaboration, and fun failure into the music classroom. This paper will present a model for how games can move beyond theoretical application to become a real-life agent for social change.

Gaming is serious business. The video game industry took in approximately \$16.6 billion dollars in 2012, and currently, within the United States alone, there are 211.5 million games (ESRB, 2012). According to gaming industry statistics, the average young person in the developed world will spend more than 10,000 hours gaming by the time they are twenty-one years old. As a result of rich gaming engagement, today's students tend to take high intensity activity and dynamic participation for granted, which may, in essence, affect the ways in which they learn both inside and outside gaming environments. If education as a whole, and music education in particular, wants to provide this "born digital" generation the best schooling experience possible, we need to explore students' learning motivations and choices and implement these elements into our classrooms.

Drawing upon the work of game theorists, game developers, technologists, and games-based educationalists, such as Jane McGonagall, James Gee, Curt Squire, and Constance Steinkuehler, among others, this paper will provide a philosophical and theoretical framework for new ways of thinking about music teaching and learning through a games based paradigm of learning. Game theory demonstrates how to make the most of student motivation, build leadership skills broadly across a variety of students, shift the roles of teacher and learner, and expand thinking beyond correct and incorrect answers. The implementation of game theory into music education challenges pedagogical approach, social roles within the classroom, student customization, and assessment. An argument will



be made that the concepts of fun failure, blissful productivity, and epic winning can not only make dramatic changes in music teaching and learning, but will provide students with lifelong skills that can earnestly contribute to real-world social change and will best prepare students to solve the world's problems.

This presentation will discuss: 1) games as modern learning, 2) games as serious learning, 3) who is learning through games, 4) what a good game does, and 5) how game theory can change music education and the world.

### **An Study About the Use of ICT in Teaching Musical Instruments Through Distance Education**

*Paulo Marins*

This paper presents a report of a research project that investigated the use of Information and Communication Technologies (ICT) in the processes of teaching musical instruments via distance education. The first part of this study involved a review of the up to date research that has been conducted concerning teaching musical instruments through distance education. It was found that: i) it is viable to teach musical instruments via distance education, even with students starting from a beginning level; ii) digital technologies can be essential elements in the self-learning processes that occur in this modality of teaching; iii) asynchronous communications such as video recording are the most used for teachers to give feedback to students. The second part of this research involved a case study focused on the distance education undergraduate degree program in music education of Universidade de Brasília (UnB) – Brazil. 3 (three) keyboard lecturers were interviewed in order to find out how they employed ICT in their teaching pedagogy. It was found that the lecturers: i) used technologies randomly and according to their familiarities with them, not being aware about scientific studies concerning their use; ii) presented difficulties in using ICT. Even the most simple ones like those of the Learning Management System (LMT) that is used at UnB, which denotes that their lack of proper training; ii) the lecturers did not use digital technologies according to the pedagogical approach. Based on the above discussion, it can be concluded that – despite its viability – there is a lack of research concerning the use of ICT in the processes of teaching musical instruments through distance education. Also, teachers need to employ more synchronous technologies in their teaching, since – according to the literature – these tools can enhance the distance education learning processes. In addition – due to the fact that only a few tools were used - lecturers need to be aware of all the digital technologies available. An ongoing training program is therefore necessary since a number of resources such as Massive Open Online Courses (MOOC) and Open Educational Resources (OER) are available and being used by teachers of all areas of knowledge throughout the world. It is hoped that - following the discussions made in this report - new proposals can be made to the field of music education in general and consequently the processes of teaching musical instruments through distance education may be improved.

### **Teaching Percussion in Distance Education**

*Daniel Gohn*

The goal of this presentation is to report the accumulated experience during seven years of teaching percussion in an undergraduate course, as part of a national program of distance education. This effort has been organized by the University of Sao Carlos, Brazil in conjunction with 11 regional centers, where face-to-face activities were developed, having an online environment as a central hub. Results show that the exchange of pre-recorded videos is a feasible method for teaching, given the specific scenario: formation of music teachers demanding basic percussion skills to have as a tool in the classroom. Brazilian rhythms for the pandeiro are part of the described syllabus, as well as an introduction to stick technique and simple patterns for the drum kit. Besides the playing exercises, YouTube videos are used as starting points for discussion on different percussion styles and techniques, and on possible applications for the studied content in pedagogical activities. Also, the complexities of synchronous interactions will be pointed out, whether in face-to-face moments or through the use of videoconferencing technologies. Within this framework of methodological choices, some of the political issues involved with distance education in Brazil will be brought to light, including the obligation that final exams should be conducted at the regional centers and how students can have access to music instruments provided by the program. These questions arise in a threefold partnership, in which the university is in charge of the educational curriculum, the Brazilian Ministry of Education supports the process financially, and local governments participate with the infrastructure needed for the regional centers. The main challenges related specifically to percussion come from the large number of students, ranging from 15 to 70 in each group, and from the fixed system for the preparation of contents. Moreover, the diverse nature of percussion instruments offers a vast palette of possibilities that must be condensed to fit the distance education model, limiting the options that the teacher usually has in the university classroom. In discussing results that this experience has had so far, this presentation seeks contributions not only for the distance education field, but also for classroom based percussion courses that might incorporate online technologies.

### **There's an App for that: A New 'App' for Music Educators and Students**

*Leslie Linton, Mike Godwin*

This paper reports on the development of a new computer application developed for music education. Although there are many 'apps' available for students and classrooms, their uses are traditionally limited to the following categories; music composition, music games, instruction of various instruments and lessons on music theory or history.

This is an interactive application in which the user is virtually part of the music being played. The screen displays a video and audio recording of musicians playing a piece of music. The user manoeuvres within the ensemble as they wish, and as they move around, they hear what would be actually be like. For example, if they move closer to the trumpet section, they would hear mostly trumpets and less of the other instruments. If they move towards the percussion, they hear the percussion in greater detail. The application is controlled like photographs on a touch screen device such as an iPad. It can also be controlled by a computer mouse. Users can zoom in or out and move through the ensemble as if they were actually there and while they do so the sound levels change accordingly.

This application was developed by an Audio Technician and a music educator, using multi-track recordings with video footage. The interdisciplinary project involved the University's computer engineering department and research and innovation centre. The educational benefits are substantial, as this can be used in classrooms of all levels.

### **Preserving The Nyunga Nyunga Mbira Tunes Through Modern Technology**

*Richard Muranda*

The nyunga nyunga mbira instrument and its music have been handed over to the past and current generations through oral tradition. With time the print, audio, and visual recordings have gained ground. To date the music curricular in schools, colleges and universities include the use of modern technology. The use of modern technology has helped to perpetuate the music and the well being of the instrument. However the education system in Zimbabwe has yet to take innovation in the use of modern technology to preserve the nyunga nyunga mbira tunes. The paper focuses on how notation software packages help preserve mbira music through transcription of tunes, playback, print, analysis, and converting scores to midi and audio files. The use of notation complements the existing methods in preserving the nyunga nyunga mbira legacy. The aim of modern technology is to help endeavours in musicking and hence this study does not replace human effort. The study found that some music educators have technophobia regardless of availability or unavailability of modern resources. Most of the respondents had willingness to take up staff development to prepare for the use of modern electronic devices. However lack of resources remained a big setback

### **Investigating Perspectives Regarding a Music Composition Created for iPad Performance**

*Patricia Riley*

iPads are vibrant and dynamic tools for musicians and educators worldwide, and are increasingly prevalent in our homes, communities, and schools. They have received rave reviews for attributes such as portability and design, and the education community is attracted by the apps designed specifically for this device (Waters, 2010). Tablet computers offer students the opportunity to listen to lectures, hear music, and transport large quantities of information just about anywhere they go (Galuszka, 2005). Additionally, 21st century skills can be supported by collaborations that utilize iPads (Murray & Olcese, 2011). Transformative change in teacher practice and student learning due to the use of digital technology appears to be underway (Wise, Greenwood, & Davis, 2011). The challenge for educators is to motivate students to move beyond using mobile devices for primarily social reasons to using them for educational purposes (Oliver & Goerke, 2007).

This qualitative research explores a music composition created specifically for performance on iPads. It investigates perspectives of the composers, performers, and audience member participants. Composers were undergraduate music education majors with concentrations in music composition, performers were undergraduate music education majors, and audience members included music majors, composers, music theory professors, and conductors of traditional large ensembles. Data includes the notated composition and written reflection statements of the composers, performers, and audience members. Research questions included: What was it like to compose/perform/be an audience member for a piece composed for iPad instruments? How does composing for iPad instruments differ from composing for more traditional instruments? How do you feel performing on an iPad differs from performing on more traditional instruments? What were the challenges that you encountered and how did you respond to them? And, what did you like best and least about this composition and/or performance? The data were analyzed for emergent themes, and the themes discussed.

Both the review of literature and the current research support the use of iPads for educational and creative purposes. The characteristics of iPads and other tablet computers that these studies highlight, including portability,

size, touch-screen design, simplicity, ability to be customized, intuitiveness, and the many dynamic and vibrant apps available make iPads an interesting option for music composition and performance.

Predominant themes included that composing and performing on iPads was enjoyable, but limitations of the iPad instruments and touchscreen were drawbacks. Implications for music education are that iPads can be useful creative tools, but limitations must be understood and accommodated.

## **SIG: ACTIVE MUSIC MAKING**

### **A Reflection on the Aesthetics of Indian Music, with Special Reference to Raga-Sangita**

*Santosh Kumar Pudaruth*

Aesthetics discusses what is beautiful, interesting, exciting, uplifting, and entertaining in music, and for that matter, dance as well. In a general way, aesthetics is experienced through any one, two or more out of the five senses, depending on the nature of the art-forms being experienced. Indian music is experienced through at least two main senses: hearing and sight.

Indian aesthetics is basically the theory of 'rasa'. Indian aesthetics examines the capacity of music, or any art-form such as drama and dance, to transmit, and stimulate or induce an emotional state in the performers and educe the same state in the contemplators or connoisseurs. This emotional state expressed through these arts, according to Indian tradition, is experienced as 'rasa'. The experience of 'rasa', which can be translated as 'aesthetic consciousness,' or 'feeling par excellence' or 'sublimated emotion,' is different from one's daily experiences of emotions such as anger, love, compassion, joy and sorrow, among others. According to Bharata, the author of *Natyashastra*, a drama treatise of the 2nd century BC, when any one of these emotions is expressed through works of art, the experience of rasa arises. The experience of these mental predispositions or basic emotions in real life is either pleasant or unpleasant, but when they are experienced through art-works (*Rasanubhava*), they are experienced invariably as delight, bliss, rapture, or ecstasy (*Ananda*). The essence of the rasa-s is enjoyment and such enjoyment is experienced as long as its stimuli continue. Such an experience of delight, which cannot be expressed in words or grasped by the mind, comes in a flash and is akin to the delight of knowing or experiencing God.

This presentation will examine and venture to answer the following questions: What kind of music in the Indian musical tradition has the capacity to lead to the experience of 'rasa' or sublimated emotion? Which aspects/elements of that music have the capacity to create rasa in the artiste and the listener? What should be the state of mind and the cognitive capacity of the performer as well as the listener in order to experience rasa? What are the obstacles in the experience of rasa-s?

The musical 'ingredients' which could help lead to the experience of rasa, will also be demonstrated, wherever needed.

### **Exploring Self-Determination in Music Learning: Self-Directed Learning, Skill Development, and Collaboration in an Unfamiliar Genre of Music**

*Nancy Mitchell*

Many children participate in piano lessons; however, only a small number go on to pursue careers in music. While many young students follow highly structured programs of study (for example, conservatory examination curricula), nearly all eventually stop taking lessons. Taking over responsibility for their own learning and engagement with music-making can be challenging for students who have previously been accustomed to relying on the direction provided by an externally-determined curriculum.

This research employs case study and narrative inquiry methodologies to examine the experiences of two classically trained adult pianists (the researcher and a colleague) working together to develop improvisation skills in a jazz idiom. Data collection involved semi-structured structured interviews, journal entries and video-recording. Interview transcripts, journals, and field notes were coded for important themes. Self-determination theory emerged as a useful theoretical framework for understanding the experiences of the two musicians, as their learning met needs for autonomy, competence, and relatedness. This musical journey fostered a sense of autonomy because the participants were intrinsically motivated to learn. Learning to play jazz music and to improvise were personally meaningful musical goals for both participants. While learning an unfamiliar genre of music was challenging, continued effort resulted in the development of new skills. Each musical achievement, however small, produced a great deal of satisfaction and helped to meet the need for competence identified in self-determination theory. Finally, this pursuit contributed to a sense of relatedness as the two musicians developed a friendship through

working together. Their collaboration provided them with accountability, help with problem-solving, and much-appreciated affirmation when a musical goal was reached.

This research has several implications for pedagogical practice. Firstly, in examining the way in which self-directed music learning can take place, this study provides insight into the kinds of skills that could be useful for students when their formal instruction ends. This research also draws attention to the role of relationships in music-making. While piano students work closely with their teachers, many do not often engage in musical collaboration with their peers. Finally, this project highlights the importance of intrinsic motivation and of encouraging students to pursue their own musical goals, whether through formal or informal learning practices.

### **Developing Intergenerational Service-Learning Music Programs**

*Lindsey Williams, Melita Belgrave*

The purpose of this presentation aims to share the presenters' experiences in creating and expanding different models of music-based lifelong learning experiences for older adults that incorporate intergenerational service-learning aspects with music education and music therapy college students. The presenters will share relevant research pertaining to lifelong learning, intergenerational models of practice, and service-learning as well as strategies to initiate, organize, create, and advocate for music ensembles that provide music-making opportunities that incorporate both physical and cognitive activities required to make music. Three extant programs will be that employ two models of intergenerational programming: 1) younger and older generations learning together model, and 2) younger generations serving older generations model.

#### **Justification/Rationale for Program**

Lifelong learning programs are a successful way to engage older adults in their community. Active participation in such programs have cognitive, social, and physical benefits which contribute to an individual's overall well-being. The complexity of music fosters engagements of multiple skills such as attention, memory, fine and gross motor movement, breathing, etc. Additionally, participation in lifelong learning programs fosters positive non-familial peer interactions. Expanding lifelong learning programs to include intergenerational experiences with college students fosters students' acceptance of older adults as active learners in music and the concept of lifelong learning in music.

#### **Description of Context Implemented**

Three intergenerational lifelong learning music experiences will be discussed. These models occur at a Midwestern University, by engaging college music students with older adults in an urban environment through music.

Model 1. New Horizons Band originally created as an intergenerational program engaging music education and music therapy students with older adults in the community. Pre-service music education students participate in the ensemble initially an intergenerational learning together model and then expands to a service-learning model through teaching (e.g. chamber music program).

Model 2. Forever Young rock ensemble was created to include an intergenerational component with music therapy students from the university. Over the past six months a service-learning component has been developed by expanding a music therapy clinical course in which students meet clinical competencies (e.g. song-leading skills, song writing, leading movement applications).

Model 3: A technology-based piano lesson program was developed to teach individual piano lessons to a group of African-American seniors using a technology-based piano program. After establishing a cohort of seniors over a 5-month period, the experience was expanded to a service-learning program to include college students via a service-learning course.

## **SIG: MUSICIANS HEALTH AND WELLNESS**

### **An Overview of Brazilian Research on Music Performance Anxiety: Its Applicability in the Instrumental and Vocal Pedagogy**

*Andre Sinico, Leonardo Winter*

Musician's health has been an explored topic by several researchers in the last decades. Investigations have been conducted in distinct fields of knowledge - as medicine, psychology, and biological sciences among others - allowing interdisciplinary knowledge and its application on music area. Among the topics covered on musician's health, Music Performance Anxiety (MPA) has occupied a pivotal point of concern on music's students and teachers, and amateurs and professionals musicians. Several sources of causes on Music Performance Anxiety have been investigated, and its different kinds of symptoms. However, part of these researches focus on approaches of treatment or/and coping strategies to deal with MPA, which can contribute significantly to the development of self-confidence process in the performative activity, mostly in music students. Brazilian researches on Music

Performance Anxiety have been arose from music colleges in its distinct degrees, but also some from medicine, i. e., psychiatry, and mental health. Although the studies on MPA are still in the beginning in Brazil, the number of publications and continuous search for information about this topic demonstrates an increase in the interest by the students and teachers of music. This is an ongoing research that aims to present an overview of Brazilian researches on music performance anxiety in the last decade, mainly what refers to aims, methodological aspects, outcomes, and as well as its applicability in the instrumental and vocal pedagogy. In total, nine researches are being analyzed according to the aims of this study. One thesis from Doctoral in Psychiatry, three dissertations from Master of Music, and five papers. Most of the participants of these researches were music students. To the collection of data of some of the investigations were used Kenny-Music Performance Anxiety Inventory (K-MPAI) and State-Trait Anxiety Inventor by Spielberg both translated to Portuguese, semi-structured interview, and other methods. Leastwise, six of them presented a set of coping strategies that can be used to deal with Music Performance Anxiety by the student in his/her individual practice, and during and after his/her performance. Some suggestions are offered to teachers that can contribute positively to mental health of their music students. Through the study and comprehension of this emotion, its causes, symptoms, treatments and strategies to deal with it, we can propose suggestions to improve the instrumental and vocal pedagogy in order to enhance the music performance.

### **Health Education in Instrumental/Vocal Music Lessons: The Teacher's Perspective**

*Naomi Norton*

Henry Adams observed that 'a teacher affects eternity: he can never tell where his influence stops'; this is particularly true regarding the influence of instrumental and vocal music teachers (IVMTs) on pupils' health and wellbeing. Performance-related problems are prevalent amongst musicians and can seriously affect a musician's physical, psychological and/or social well-being. However, the majority of such problems are preventable provided that appropriate education and support are available throughout a musician's education and career. IVMTs are influential figures in music education and are therefore ideally placed to protect the well-being of the next generation. The myriad career-paths taken by IVMTs, and an absence of mandatory pedagogical qualifications in the United Kingdom, mean that it is difficult to assess accurately to what extent IVMTs currently think about or include health promotion in their teaching, and whether they are receiving the information needed to do so safely and effectively. This study focuses on IVMTs' perspectives on health education and its place within music lessons; it investigates IVMTs' training, personal health, current engagement with health education, and opinions regarding inclusion of health promotion within music education. The researcher designed an online survey (hosted by eSurveysPro) based on previous research and knowledge of the IVMT profession. The survey has 50 questions including a variety of open-ended, multiple-, and single-choice response formats. It is currently being distributed to IVMTs across the UK with the aim of recruiting at least 500 respondents; the survey will be closed at the end of November 2013 and subsequent analysis will take place using a variety of analytical methods. Jack Frymier suggested that 'in any attempt to improve education, teachers are central'; by gaining a better understanding of teachers' personal situations, current engagement with - and receptivity to - health education this research aims to centralise the teacher in order to improve music education. An understanding of the potential barriers associated with embedding health education in music teaching will help researchers and educators to provide appropriate information, relevant training and practical support. Results will therefore have implications for researchers, performing arts medicine specialists, IVMTs, IVMT educators, and musicians. The musical world is slowly beginning to recognise the benefits of prevention over cure and the inherent dangers associated with a 'no pain, no gain' mentality; this research will aid progression towards a culture in which performance-related problems are no longer considered an acceptable side-effect of being a musician.

### **Musicians' Wellness: the Use of Biofeedback Through Surface Electromyography in Music Pedagogy**

*Henning Vauth*

Musicians' Wellness has gained more and more attention in recent years. Often musicians have to make a living by working in several part-time positions. Saturated schedules, the alternation of intense performing periods with times of unemployment, and the considerable amount of daily practice necessary to maintain a professional skill level contribute to immense physical strain. Hence, a responsible pedagogical approach will embrace healthy music making, i.e., the avoidance of excess tension and prevention of long-term bodily injury.

This presentation aims to introduce sEMG (surface electromyography) as a pedagogical tool in applied music instruction. It describes a collaborative project between a university-level piano studio (undergraduate performance and music education majors, music minors, and one graduate performance major) and an Alexander Technique class comprised of acting students, carried out during the academic year 2013/14.

Instant biofeedback is provided through ProformaVision, a software utilizing sEMG, which can also be accessed retroactively, linked to high-quality video and audio recordings of the students' performances. By monitoring

trapezius and forearm extensor muscles, shoulder, neck, and hand tension in piano students can be observed during performances of technical exercises like scales and arpeggios, as well as in short, 30-second excerpts from repertoire pieces. Biofeedback is used as part of piano instruction in regular intervals throughout the year. It is used in the acting studio twice a semester, once in the beginning and once near the end, observing muscle tension during speech exercises and text recitation.

The purpose of the project is twofold. Biofeedback serves to unearth excess tension that is not always visible and of which the students, and sometimes even the instructor, are not aware. The beginning stages of the project have shown that individual students start on very different tension levels and are able to reduce tension simply by viewing a visual representation on a screen. Moreover, biofeedback has the potential to give credibility to the voice of the instructor, enhance traditional teaching approaches, and validate complementary activities, such as the practice of Alexander Technique.

The use of technology in music pedagogy is often viewed with suspicion. Century-old traditions influence the way we teach today. Yet, the challenges of the current job market for musicians demand a new focus on musicians' wellness. Biofeedback through sEMG as a pedagogical tool in music education helps to meet this demand.

Keywords

Musicians' Wellness, Music Pedagogy, Biofeedback, surface Electromyography, Piano, Acting

### **Facilitating Return to Play Following Injury: Implications for Pedagogical and Musical Reasoning**

*Serap Bastepe-Gray, Julian Gray, David Sobel*

Playing related injury is common among musicians and student-musicians. Studio teachers are at the frontlines of prevention of injury in the student-musician population; however their role in the rehabilitative process of injured student-musicians has not been widely researched. Musicians' playing related injuries are recognized as work-related injuries. As the paradigm shifts away from conventional rehabilitation towards on-site ergonomic and biomechanical interventions, studio teachers' roles as instrumental specialists and instrument-specific work-coaches warrant a closer inspection. The purpose of this qualitative case study is to investigate pedagogical considerations in facilitating a student-musician's return to pain-free practice and performance following playing-related injury.

A graduate student in a major conservatory in the United States returned from summer vacation unable to play the guitar, his major instrument, due to pain around the upper part of the extensor side of his left forearm near the elbow. During the summer he had received the diagnoses of lateral epicondylitis and cubital tunnel syndrome, and had had a successful operation which alleviated his nerve related symptoms, but not the elbow pain. As part of a comprehensive rehabilitative approach, his studio teacher and his ensemble coach designed and implemented a pedagogical plan that targeted the musician-instrument-repertoire complex, and guided the student in his graduated and effective return to play. Approaches such as technical refinement, ergonomic adjustments, repertoire alteration and modification, and unique practice strategies were utilized to decrease both working and residual muscle tension. The pedagogical framework consisted of controlling daily musculoskeletal workloads on the left forearm muscles while preserving the student's identity as a musician through integrating meaningful supplemental musical activities during his physical rehabilitation. Within twelve weeks, the student successfully returned to stage performance without compromise in his musical expression abilities and he graduated within the planned institutional time frame.

This study highlights the role of the studio teacher as an instrumental specialist who can address both the rehabilitative and the sound-driven performance needs of the injured student-musician during the process of rehabilitation.

### **Playing-Related Pain Problems Among Instrumental Music Students: An Epidemiological Study**

*Christos Ioannou*

During the instrumental, performance and pedagogical evolution of the last 500 years, playing-related pain (PRP) was and is a well-known situation among musicians. Nowadays numerous studies revealed that musculoskeletal impairments affect more than 60% of the professional musicians, and about 50% of those performers have been already affected since younger ages. The current epidemiological investigation aims to detect and explain PRP problems among 180 conservatory students who had 'instrumental performance' as a major subject of their studies. An anonymous survey was designed to examine (i) the frequency and the magnitude of PRP, (ii) students' reaction to PRP, (iii) tutors' and institution's approach to PRP and (iv) students' opinion about body physiology awareness. Results indicated that more than 80% of the students experienced PRP problems at least for one time during their studies. An alarming 13% of those affected students reported that pain occurred every time while playing. Analysis revealed that PRP problems which seem to be initiated at the age of 15 affect locations which are mostly used according to each instrument requirements and ergonomics. Concerning gender differences, females were found

to be more prone to develop PRP problems whereas the increase of hours of practicing and the inappropriate posture found to be aggravating risk factors to the development of PRP for both, males and females. Tutors' responsibility seem not to be only pedagogical; results showed that they are the first outlets of PRP-affected students to seek for help. Furthermore, 64% of the students who visited doctors reported that medical treatments were only partially efficient. Remarkable is also that 22% of the students experiencing PRP problems tended not to seek for help at all. Finally we underline the strong will of all, affected and not affected students, to attend courses offered by their musical institution concerning body physiology awareness. PRP treatment solutions, tutors' and institution's approach to PRP problems were also analysed and discussed. The current investigation attempted to understand different approaches to the occurrence and the handling of PRP problems among instrumental students. Better understanding of these issues will be beneficial in order to increase prevention in musicians. Finally we underline the necessity of a closer collaboration among students, tutors, music schools and medical specialist. The induction of courses and training programs related to PRP problems is essential and should be part of the main core of music schools' curriculum.

### **Focal Dystonia Task Specific in Musicians in Brazil**

*Rita Moura*

**Introduction :** In Brazil, dystonia is not an object of discussion and interest from music class , there is a large number of cases that are diagnosed lately.

**Objective:** To evaluate epidemiological and clinical profile of musicians in Brazil with focal dystonia, applying assessment protocols in a systematic and standardised means.

**Material and method:** We performed enlightening lectures for the recognition of dystonia in orchestras, universities and centres of musical education in 6 states of Brazil, followed by application of a given questionnaire to survey the number of musicians reporting uncontrolled movement. When the presence of symptoms suggestive of focal dystonia was detected, musicians were invited to perform audio-visual recording, as well as to be submitted to the application of the Hamilton anxiety scale and the Tubiana graduation of dystonia.

**Results:** Data from 12 cities in six Brazilian states totaling 1086 completed questionnaires have been collected up to the present moment indicating the following prevalence of focal dystonia: Santa Catarina (1.5%), Bahia (2.4%), Paraíba (7.5%), Ceará (3.1%), Rio Grande do Norte (3.0%), São Paulo (1.5%). Hence, until now, the average Brazilian musicians suffering from focal dystonia is 2.2%.

**Conclusion:** The preliminary data from this survey indicates, so far, that in Brazil the average prevalence of focal dystonia in musicians is similar to the averages reported in the international literature of 1-3% , indicating that this is a problem that earns more attention.

### **Exploring the Significance of Choral Singing within the Context of the South African Schools Choral Eisteddfod**

*Carin Louw*

The SASCE is one of the most prestigious events presented by the DBE. During 2011-2012 an estimated 9458 schools participated in the largest competition of its kind in South Africa. The desired outcomes of the programme are dualistic; one part focuses on developing the musical skills of choirs; the other proposes to promote reconciliation, nation building, social transformation and cohesion, and a national identity among learners. To date little research has been done on the significance of choral singing for the choristers and conductors participating in the SASCE. Dzorkphey focused on the factors that influenced the achievement of the musical objectives of the SASCE within the DBE. Numerous studies focused on choral singing and wellbeing, utilizing quantitative and qualitative research (Bailey & Davidson, Clift & Hancox, Gick & Bush). Lee and Carey researched the philosophical and conceptual foundations of eudaimonic wellbeing.

The aim of this proposed paper will be to explore the significance of choral singing for secondary school choristers and conductors who participated in the SASCE in the Fezile Dabi district during April 2012.

The method for the research was a single qualitative intrinsic case study within an interpretivist world view with the objective to better understand the meaning and value of choral singing for choristers and conductors participating in the SASCE. Data were collected through interviews with open-ended questions, video recordings, observations and a document search. Participants were randomly chosen from the participating schools with no specific preference. The data were included in a heuristic unit in ATLAS.ti7 and inductively analyzed, describing and classifying data into categories with codes, reducing and combining them into themes.

The findings of the research will present themes on psychosocial wellbeing. This proposed paper will implicate the importance of choral singing in the education system, not only to promote better social relations, but also in creating hedonic (happiness) and eudaimonic wellbeing, including opportunities for personal growth and improvement, the creation of challenges (“flourish”) and a purpose in life. Choral singing has an important role to play in a developing country with a young democracy like South Africa, contributing to a brighter future for all.

## **“What’s Up Doc? Music and Medicine: A New Paradigm in Music Pedagogy”**

*Sang-Hie Lee*

Performing Arts Medicine has emerged as a new paradigm, while music curricula repeat the models from past. In thirty years, a vibrant research community among performing arts educators and health professionals has established a new trajectory in research and education. My presentation includes the current discussions on musician’s health habits and injury prevention, graduate students’ research interests at my school, interdisciplinary collaborations, and curricular impacts. I will discuss outcomes of two multidisciplinary studies conducted at USF.

A health intervention program was conducted in a course, incorporating content seminar, yoga, physical and mental exercises, and motion capture, to study the effects of a comprehensive program on physical, musical, and mental efficacy. Students enrolled in the class are senior and graduate performers. We used Health, Pain, and Injury Inventory (HPI), Physical and Musical Efficacy Survey (PME), Mental Fitness and Improvisation Survey, Physical Fitness Tests, and postural and movement evaluations.

Using an optical motion capture system, motion analysis of the students performing at the beginning and end of the semester. The range of motions of the integral joint angles are calculated and compared to analyze changes in body position and movement after the course. Post tests of eight students enrolled in the class demonstrated that they were more aware of their body tension, posture and flexibility than before. They have also improved in posture and ROM. Students expressed musical and mental efficacy in performance preparation and performance.

The presentation concludes with a report of a study on skilled pianists’ hand biomechanics, performance data, and motion data using artist and student pianist subjects.

We used motion capture of 5DT data glove, MIDI data of sixteen piano skills performance, and hand biomechanics measurements of 31 pianists ranging from ages 18 to 50. Pianists were classified as artists, graduate pianists, undergraduate pianists, and injured pianists. Skilled pianists’ hand size, range of joint motion, and weight varied widely across the samples. Undergraduate students’ touch control was clearly less than the artist and graduate pianists; and there were little difference in skills level between the artists and graduates pianists. Individual injured pianists’ data varied as the nature of injuries varied. This methodology has already proven to be a powerful tool to guide pianists to use the given hands more efficiently and safely. Five injured pianists were each given three private sessions by the researcher/pedagogue and a hand surgeon to help alleviate tension and pain, which brought successful outcomes.

## **Towards a Holistic Model of Musicians’ Injury Risk**

*Dale Rickert, Margaret Barrett*

Musicians’ playing-related injuries continue to pose a significant challenge to student and professional musicians. In the field of music medicine approaches in the past have tended to focus predominantly on the individual and physical elements of disease with less attention given to non-physical risk factors. Research in workplace health and safety, and sports medicine has shown that environmental, psychosocial and cultural factors are the most significant modulators of injury risk and recent publications in music health are beginning to uncover the importance of such factors in music populations. In order to offer clarity to this issue, the current article reviews the current available literature regarding playing-related injury risks. It then categorises injury risks within a framework that includes physical and psychological factors; lifestyle, behaviours and playing habits; environmental factors; and psychosocial and cultural factors. With these categories in place the article proposes a new holistic model of injury risk from which future prevention strategies may be developed. Based on this model and relevant literature regarding health-change and intervention, the article proposes possible future strategies for addressing the broader cultural, environmental and psychosocial factors which are seen to be important in affecting lasting change regarding injury risk for musicians.

## **SIG: ASSESSMENT IN MUSIC EDUCATION**

### **Assessing Mindset of Singing Ability to Predict Future Singing**

*Susan Cogdill*

People receive many benefits through singing: physiological, cognitive, and emotional. Therefore, lifelong participation in singing activities should be encouraged. Unfortunately, many people in Western society claim to be unable to sing or feel they sing poorly, with only five percent reaching a competent skill level. These beliefs may



impact people's motivation to participate in music learning experiences and deny them the opportunity to improve their skills.

How people develop their beliefs about their singing ability is a phenomenon that has been of interest for many music educators. In order to answer this question, the beliefs students have about learning might be worthy of examining. These beliefs serve as the filter students process every musical experience they have, comment they receive about their singing ability, and determine the relationship they will have with singing throughout their lifetime. The beliefs people have about their ability or intelligence are called mindsets. These beliefs form a pattern that a student will utilize, though unconsciously, to approach how they choose to participate in, learn about, and how much confidence they may have when interacting in a certain domain such as singing. While much of assessment in music education classes takes place at the end of learning, perhaps it would be advantageous to identify at the beginning which mindset orientation students have regarding their singing ability.

A survey was used to collect quantitative data from first-year college students at a Midwestern American University to explore possible relationships between mindset of singing ability and future participation in singing activities. Results indicate that a growth mindset orientation of singing ability was a significant predictor for current and future participation in singing activities.

The results of this study have specific implications for music education. Assessing student mindset orientation of singing ability might inform music teachers of what best strategies to use to help students have positive singing experiences, which will improve the motivation for life-long participation in singing. A growth mindset should be nurtured in the music classroom to help foster the connection that persistent and deliberate effort, not talent, is what is necessary to improve singing ability.

### **Music Performance Assessment: Examining Rubric Construction**

*Christopher DeLuca, Benjamin Bolden*

#### **Pedagogical Background**

A central challenge for music educators is the assessment of student performance. Rubrics show considerable potential for this purpose because they have the capacity to address the complexities of music performance assessment.

#### **Focus**

The focus of our work is to harness and expand the potential of rubrics in music education. We aim to provide educators with theoretically informed, tangible strategies to generate rubrics for their specific performance contexts—rubrics that effectively serve both to measure student achievement and enhance student learning.

#### **Approach**

We begin by identifying three pervasive challenges to effective rubric construction. First, rubrics often use language that is too subjective and ambiguous to enable students and teachers to consistently identify significant features of performance at various levels. Second, rubrics tend to measure the quality of discrete components of performance but do not consider the integration of various musical components and the relationships amongst them. Third, rubric criteria often focus solely on technical skills because these are more easily observed and measured and are emphasized in standards-based curricula. As a result, student musicianship and engagement in expressive aspects of performance are not assessed or encouraged.

We address these challenges through the construction and analysis of two different types of performance rubrics: (a) a discrete component rubric (which measures one individual component of music performance through descriptive criteria and accurate distinction of achievement at various levels), and (b) an integrated component rubric (designed to assess a holistic performance in which components combine and support one another). In designing rubric criteria for these types of rubrics, we employ the concept of enabling constraints to strike a balance between describing performance choices (i.e., possibilities) and describing performance products (i.e., prescriptive criteria).

#### **Results**

Through analysis of these two types of rubrics, we identify ways to construct and integrate quality assessment criteria that both enable performance possibilities and provide sufficient structure to guide student learning. While constructing these criteria is not easy, moving toward more descriptive criteria provokes learners and teachers to necessarily identify, grapple with, and articulate concepts at the very heart of music learning.

#### **Implications for Music Education**

The paper concludes with direct considerations for how these approaches to rubric construction can be integrated into music classrooms to promote assessment practices that are reflective of the complexities of music performance and formative to student development.

### **The Development Of An Individual Instrument Training Self-Efficacy Scale**

*Çoban Sibel*

During instrument education; standing against the difficulties being faced, patience and keeping up the gained attitude are important factors which affect achievement; as are for all other education processes. Such attitude corresponds to the term of “self-efficacy”, attributes and theoretical basis of which has been established by Albert Bandura, in order for students to express their efficacy feelings towards themselves. The aim of this study is to develop a valid and reliable “Individual Instrument Training Self-Efficacy Scale” to measure self-efficacy for individual instrument education students during music education processes. To determine items to be involved in the scale; an item pool has been established by examining similar researches. Upon the expert opinion on the comprehensibility of such items, the draft scale has been conducted at Balikesir University, Uludag University, Mehmet Akif Ersoy University, Marmara University Education Faculty Fine Arts Education Department Music Education Main Branch in 2012-2013 Spring Term. After the analysis of item and factor, the items which should be eliminated have been removed and the final scale has been developed.

### **Assessing Improvisation Reliably: The Role of Assessment Criteria within a Classical Domain**

*Nigel Scaife*

The assessment of improvisation within the jazz tradition has an established place in music education. Institutions offering jazz courses have developed a set of criteria with which to make judgements about the quality of their students' improvisation. Graded examinations in jazz have improvisation at the heart of the syllabus and a set of statements at different levels clarifies what the expectations are for varying degrees of student achievement. These criteria are applied within defined stylistic boundaries.

In the classical domain, however, improvisation is far less established as a regular part of instrumental teaching and learning and the stylistic boundaries are ill-defined. Some teachers work with improvisation within a harmonic context - an important route to musical understanding of tonal 'common practice' approaches to melody and harmony - but few develop their student's skills in free improvisation. This is largely because from the twentieth century the main educational focus for musical creativity has been on the creation of musical 'products' rather than on self-expression through spontaneously created music, even though improvisation remains an important feature of much popular and traditional music around the world.

Instrumental teachers who successfully incorporate improvisation in their work tend to work instinctively, with little external guidance, support or resources. When assessing the quality of their students' improvisations they shed preconceptions and hear what is present in the music. They develop an understanding of how learners handle different musical elements at different levels of experience. However, for evaluation to be reliable in a formal assessment context, such as a graded examination, there needs to be a set of assessment criteria which are sufficiently generic to accommodate the range of possibilities.

Within a new Creative Musicianship syllabus for ABRSM, a set of progressive improvisation activities has been developed which are supported by assessment criteria. This presentation will discuss the challenges this has presented and will include practical marking activities to illustrate the process of achieving reliability across a range of instruments and levels of musical achievement.

### **A Developmental and Empirical Study of Music Creativity Assessment Instruments**

*Sheau-Yuh Lin*

The purpose of this study aimed at, through instrument developing study and empirical study, investigating feasible assessment instruments for composition and improvisation teaching at junior high schools and elementary schools. Specific research purposes were as follows: (1) To investigate appropriate teaching goals of composition and improvisation teaching at junior high schools and elementary schools; (2) To develop feasible assessment instruments for composition and improvisation teaching at junior high schools and elementary schools; (3) To conduct empirical studies to examine assessment instruments developed; (4) To analyze and summarize principles for developing assessment instruments for composition and improvisation teaching at junior high schools and elementary schools. A two-year research plan was laid out. In the first year of research period, research designs of literature review, instrument development as well as pilot study were implemented to come up with appropriate composition and improvisation teaching goals as well as assessment instruments. A total of six elementary and high school music teachers/supervisors as well as six arts education scholars participated as consulting members. The results thus included appropriate composition and improvisation teaching goals and assessment instruments. The assessment instruments consisted of two parts: the creating task analysis check-list as well as the creating task assessment forms. In terms of the assessing criteria, the composition teaching assessment instrument included the criteria relating to music skills, creativity and intention, musical aesthetics, affective and attitudinal inclination, presentation and performance, ways of notating/recording; while the improvisation teaching assessment instrument excluded the criteria of creativity and intention as well as the ways of notating/recording.

During the second research year, the check-list form, the rating scale form and the rubrics form of both composition and improvisation assessment instruments were offered for four elementary and junior high school teachers to utilize for further empirical study. There were 17 standard and 11 standards for the composition and improvisation assessment instruments respectively. It was found that the four case teachers regarded the researcher-developed instruments as comprehensive in terms of the nature of music creation teaching. They tended to choose certain criteria/standards over others for classroom instructional use based upon the nature of the creating tasks. They were also found to transform the words of the standards according to students' backgrounds and orientations. It was concluded that the researcher-developed creating teaching instruments were utilized flexibly as well as purposefully.

Keywords: music creativity, music creation, teaching assessment, composition, improvisation

### **Formative Assessment Practices and Applications for Music Education**

*Donna Gallo*

Many adults tend not to participate in music beyond listening and attending concerts for several reasons, but inadequate skills on instruments have been cited as major obstacles to engaging in more active musical events. Recent literature devoted to curriculum reform typically focuses on providing students with relevant and diverse school music experiences, but other avenues might support their musical endeavors beyond K-12 contexts. For example, what can ensemble directors do to engender self-regulated, independent learning? If students have the motivation and cognitive strategies for acquiring skill on their own, would they be more likely to sing or play an instrument later in life? Whether their interests lie in performing solo works, participating in small rock bands or chamber groups, or composing music using a variety of digital sources, students who are self-motivated and understand how to problem-solve independently might be more efficacious in their future musical pursuits. How can music educators promote these dispositions and metacognitive processes? Embedding formative assessment practices into instruction may be one answer. Formative assessment includes a body of practices aimed at situating teachers as reflective practitioners who promote learning autonomy and place equal value on the process and products of learning.

In this essay, I examine research studies and theoretical literature on formative assessment, highlighting how these practices may affect teaching and learning in music classrooms. Findings from studies in which formative assessment had a significant impact on student learning—particularly in fields outside of music education—are summarized. Critiques of research designs and methodological limitations are also included. I highlight formative assessment practices according to foci that have emerged out of literature such as: 1) specific types of feedback that have had an impact on student learning; 2) self-regulated learning as it relates to self-assessment and self-evaluation; and 3) building communities of practice through peer assessment. Implications for future research and practicing K-12 music educators encompass new ideas such as “divergent formative assessments,” those assessments that support multiple pathways and outcomes for an activity, thus encouraging students to bend the rules or explore alternatives in novel ways. I provide implications for teacher preparation programs, specifically targeting ways to engage undergraduate students in formative assessment practices across the music education curriculum, that both support preservice teacher learning and as serve as models for future pedagogical tools.

### **Improving Music Education Programs through Student Learning Assessment**

*Timothy Brophy, Jeffrey Ward*

Music education programs present a special case for program assessment because of the unique combination of required musical performance, academic study, and professional teaching skills. The assessment of these program components is fraught with variability and is sometimes unreliable. Music program faculty often have little prior knowledge of the basic components of program assessment – student learning outcomes, curriculum mapping, assessment cycles, measurement tools, and interpretation, evaluation, and program modification based on data collected. The varied and sometimes inconsistent assessment procedures that faculty engage produce multiple data sets that must be synthesized holistically to obtain a comprehensive programmatic evaluation.

In the United States, all institutions of higher education are accredited by a regional accreditor. Recent changes in regional accreditation standards have resulted in a paradigm shift in program assessment in higher education from a focus on teaching to a focus on student-learning. The United States Department of Education requires that assessment of student learning be planned and reported for all degree programs in institutions that receive federal funds, and as a result, regional accrediting agencies have modified their standards and reporting requirements. These changes apply to all programs, and in this session we propose to present the approaches of two institutions to meeting these standards in music education programs.

We are experienced academic leaders who are responsible for the assessment of degree programs at our institutions. In this session, we propose to do the following:

- a) Share institution-level and program-specific perspectives of music education program assessment
- b) Share best practices for faculty development and management of the program assessment process,
- c) Share examples of music education program assessment plans, data, and use of data to improve programs, and
- d) Answer audience questions about our processes.

Audience members will receive handouts that will describe our institutional and program assessment processes, and permission to adapt our processes to their program assessment efforts.

### **African Musical Arts Assessment in World Education: Why Labels?**

*René Human*

This paper investigates the impact of globalism on African musical arts assessment. The measurability of African musical arts (including music, dance, drama, poetry and costume art as an integrated whole) is introduced through a generic evaluation system, which can be implemented outside its culture of origin as re-contextualized authenticity. An assessment system is developed, entitled The Generic Cross-cultural Assessment Framework for African musical arts. The Framework represents an inter-cultural/cross-cultural approach towards musical arts education in contemporary Africa. It illustrates that: the cultural-educational void between African/indigenous/informal and international/formal music education can be crossed; the development of a reliable, valid and objective evaluation system for African musical arts assessment, which can be recognized internationally to the satisfaction of Western and African cultures, is possible.

The most important issues addressed, regarding the measurability of African musical arts are: cultural diversity; cross-cultural dialogue; the learning, teaching and grading situations of different cultures and systems; globalization and change, as well as music-cultural integration processes in assessment of progressive skills development.

The choice of the research designs for this presentation is informed by Western and African indigenous philosophies and is based on an inter-cultural and inter-disciplinary approach. With regards to generic cross-cultural standards, the synthesis of social studies, educational studies and African musical arts is explored through literary review, documentary research and deconstruction theory designs.

African musical arts has only fairly recently begun to be integrated into formal education systems and music curricula for schools and tertiary institutions. At this stage, there is no structured curriculum available for African musical arts in schools. The need for structuring a Framework for contemporary African musical arts assessment, from which a curriculum could be developed, is of essence.

The paper therefore, is written from a generic viewpoint as a form of alternative thinking to adapt to the effect of globalism on African musical arts assessment: removing the labels.

### **Embedding Assessment Seamlessly Into Existing Music Teacher Training Courses**

*Edward P. Asmus*

Political influences on the world's educational systems have begun to require the embedding of assessment into the on-going classroom activities of the world's teachers. These calls for assessment favor core subjects by funding development of assessment integrated curricula, but little help is provided the "other" subjects such as music. Yet, educational leaders expect music teachers to be involved in similar processes. Music teachers in training do not receive such modeling in the music portions of their educational programs so have little recognition or even awareness of the need to integrate assessment within the music classroom. This presentation will help solve this dilemma by providing strategies that seamlessly integrate assessment activities into existing music teacher training courses. The assumption of this presentation is that what is currently done in music teacher training courses is very important to the future success of the teacher in training and that assessment experiences are not to replace this important content. Fortunately, the core knowledge and skills covered by music teacher training programs are actually learned better by incorporating assessment practices within them.

Music teacher-training programs tend to universally stress the teaching of music through performance. It follows that assessment training should emphasize music performance assessment. That is, the accurate assessment of what actually occurs in our world's music classrooms. It can also be observed that when teachers in training are learning to perform secondary instruments or the fundamentals of music teaching, they have a very keen awareness of the problems they have as learners. This makes them ripe for identifying appropriate assessment and learning activities that solve the problems they face. These courses are the perfect places to incorporate assessment concepts and techniques. As teachers in training advance in their course work, assessment concepts can shift from the very practical to the management of such assessments.

Some nations are moving to evaluate teachers on their effectiveness in producing growth in students. A carefully crafted assessment system embedded within on-going music classroom activities gives teachers the information they need to modify instruction to better and more effectively enhance student music learning. Such positive results in student music learning would result in positive teacher effectiveness reviews. This presentation will provide

strategies to successfully incorporate assessment concepts and skills within the existing teacher training process to achieve these goals.

### **The Feasibility of Using Portfolio Assessments to Assess the Influence of Music Method Courses on Pre-Service Teachers Teaching Competency**

*Dennis Wang*

#### THE BACKGROUND OF STUDY:

Gardener (1983) pointed out that children's multi-intelligences can be successfully inspired by the musical experiences in the early ages; therefore, not only does music education play a crucial role in the children's growth, but the effectiveness of music teaching directly affects children's efficiency of learning.

#### THE AIMS OF THE STUDY:

This study aims to exam if portfolio assessments can be a useful tool to assess the pre-service teachers' teaching competency in the two compulsory music method courses before they graduate with Bachelors in Education in Macau, China. The researcher sought: 1) if the pre-service teachers were musically competent before they graduate from the university; 2) if music knowledge delivered by their professor in the music teaching courses effectively helped the pre-service teachers preparing themselves as a competent music teacher; 3) if the portfolio assessments can be an useful tool for pre-service teachers to discover their challenges and strength.

#### METHODOLOGY:

The Pre-Service Teachers' Portfolio Assessments included: a) Music Proficiency Peer-Evaluation; b) Music Proficiency Self-Evaluation; c) The Students' Progress Report; and d) Pre-Service Teachers' Monthly Journal, and aim to analyze and exam the teachers' music competencies. Moreover, the researcher cross-analyzed and compared the results of both the pre-service teachers' portfolio assessments and comments from their Teaching Practice (TP) served school and got conclusions.

#### THE RESULTS OF THE STUDY:

1) The results of portfolio assessments matched the teachers' final grades of two music method courses give by their professor; 2) the cross-comparisons results of the pre-service teachers' portfolio assessments and comments from their Teaching Practice (TP) served school were parallel and matched the teachers' teaching competency; 3) majority of the participating teachers believed that the portfolio assessments were excellent tools which helped them to discover their own challenges and strength in music teaching.

#### CONCLUSIONS OF THE STUDY:

The study proved that the portfolio assessments can be a useful tool to exam pre-service teachers' teaching effectively. Moreover, not only did the cross-comparisons of pre-service teachers' portfolio assessments and comments from their served schools demonstrated the pre-service teachers' weakness and strength which they were not aware, but the assessments also provided the teachers a new perspective of music teaching. Furthermore, this research shows that quality music teaching can be enhanced and motivated by the portfolio assessments. Through reflecting and comparing their teaching strategies with their peers and mentors in the assessments, teachers' teaching strategies and competency can be developed and improved.

### **Assessment in Music: An approach to aligning assessment with Learning Outcomes in Higher Music Education**

*Don Lebler, Scott Harrison, Gemma Carey, Melissa Cain*

This paper presents the progress and findings of the Assessment in Music (AiM) project which addresses the alignment between learning and assessment by exploring the nature of academic standards as they are applied in higher music education across Australia. For the purposes of identifying best-practice assessment processes, it focuses on learning outcomes for music degrees, drawing on the experiences of staff and students across a range of programs and musical sub-disciplines including jazz, musical theatre, music technology, popular and classical music.

Funded by the Australian Government's Office for Teaching and Learning (OLT), the AiM project team has been engaged in the mapping of assessment tasks in Bachelor degree programs to the Creative and Performing Arts Threshold Learning Outcome statements (CAPA TLOs), the Graduate Attributes (GAs) of the lead institution's host university, and more recently, the Australian Qualifications Framework (AQF) Learning Outcomes. Central to the project is the process of consensus moderation as a means of ensuring agreement on assessment standards at the host institution.

In order to gain an appreciation of the degree to which assessment practices at the lead institution align with the CAPA TLOs, an extensive mapping exercise was conducted. Assessment tasks for all 350 core undergraduate assessment items were mapped against the CAPA TLOs and the university GAs. In light of new regulations for the accreditation of tertiary institutions in Australia, the project team further extended the mapping exercise to evaluate the alignment of assessment tasks in relation to the Bachelor Degree learning outcomes specified in the

Australian Qualifications Framework (AQF). Results indicate that not only did capstone assessment in the three degree Bachelor degree programs studied at the lead institution ensure that all students satisfied the CAPA TLO and AQF learning outcomes, but that a variety of assessment tasks in all years of these degrees also fulfilled the Bachelor degree learning outcomes, therefore satisfying the requirements of the AQF.

The approaches and strategies in this project are intended to provide an evidence base for the ongoing development of comprehensive assessment practices in music and other creative arts disciplines. Discussion and dissemination of results will inform practice at other music institutions in Australia, and may provide useful contextual information for others undertaking similar work, such as the European Association of Conservatoires' Polifonia Working Group on Assessment & Standards in Europe.

### **How the Evaluation of Music Faculty in Higher Education in the United States Includes Student Progress Measures**

*Kelly Parkes*

This paper reports on the policy demands for accountability for teaching effectiveness and measurement practices engaged in by higher education music faculty in the United States.

The aim of this study was to ascertain the general methods of evaluating music faculty and whether achievement measures, or student progress, impact the evaluations made about teacher effectiveness for music faculty in the higher education context. This study answers the following research questions: 1) How are music faculty in higher education in the United States currently being evaluated for their teaching? 2) Have the reliabilities and validities of the instruments used to measure teaching effectiveness been examined? 3) Are measures of student learning outcomes part of the process? If so, what are those measures? 4) Have the reliabilities and validities of the measures of student learning been examined?

This study surveyed Chairs of Departments, or Directors of Schools of Music (n = 142) listed as degree-granting (Baccalaureate, Masters, and Doctorate) in music performance on the National Association of Schools of Music's current membership directory in the United States. Administrators (n = 412) were emailed a link to an online survey and asked to give information regarding their programs, their faculty, and their processes for evaluating teachers' effectiveness, yielding a response rate of 34%. The importance of faculty evaluations, and the ways in which they were used were also explored. Respondents also shared exemplars of the instruments used to evaluate faculty.

Results from this study suggest that the methods for evaluating faculty include students' perceptions of instruction, peer evaluations of teaching, self-assessments of teaching, and measures of student progress as the current methods being employed. Student rating instruments were being examined, (by 32% of respondents), for internal consistencies. Almost half of the respondents (52%) reported using the assessment of student progress as a measure toward teaching effectiveness of their faculty, however measures of student progress ranged widely and the majority (93%) of these types of measures had not been examined for internal consistencies.

This study uniquely illustrates the nature of how some music faculty are evaluated in the United States. Music administrators may find the measurement instruments shared by the respondents in this study helpful. Suggestions for the field include further investigation as to what administrators might agree upon as to appropriate measures of student achievement, progress, or growth in the music context in higher education.

### **Music Assessment Paradigm Shift: The Effects of Arts Policy on Practitioners and Researchers**

*Brian Wesolowski, Edward P. Asmus*

The American Recovery Act with its associated Race to the Top initiative has changed the focus of assessment from measurement of established learning outcomes to measurement of student growth. This shift has altered practitioner and researcher focus in music assessment. Evidence of achievement is no longer a snapshot of what students know at a given point in time. Attention is now on tracking student progress using growth model assessments. This is a major change in educational policy that requires a complete rethinking of assessment methodology and its implementation. An immediate outgrowth of this policy shift in the arts is the conceptualization and implementation of Student Learning Objective (SLO) Statements. SLO Statements are multifaceted frameworks that (1) provide student growth and achievement evidence in the classroom, and (2) characterize teacher effectiveness. Additionally, SLO Statements provide methods for establishing the baseline performance of students and a means for documenting measureable gains. An understanding of SLO Statements, their development, and application to music teaching settings promises to become an important feature in music teacher training programs. The emphasis on student growth data has shifted the empirical focus in educational measurement and evaluation from cross sectional, item response theory models to longitudinal, latent transition analysis models. In analyzing student growth, quantifying intervention effects from varying stimuli and tracking latent trait changes between evaluation periods is now of concern. These analysis methods provide more detailed information about the subtle performance differences exhibited by latent trait group membership over time,

resulting in more comprehensive views of student performance that provide greater prescriptive and diagnostic power in the classroom. Application of such testing in the field of music will gain attention as the use of SLO Statements becomes more standard. The implementation of the SLO Statement framework has preceded teacher knowledge on how to accurately measure its effectiveness, therefore demanding a new paradigm for assessment in music education. Music education must respond to this change in arts policy through the adoption of appropriate assessment strategies that focus on learner growth. This paper will present a graphical model illustrating the relationships between arts policy, philosophy, and assessment. Four key concept areas are addressed: (1) establishing a performance-based assessment framework that reflect the reality of student growth in music classrooms; (2) how growth-based assessment data can be handled; (3) integrating such knowledge into existing music teacher training programs; and (4) the future of measurement and evaluation inquiry in music.

## **SIG: JAZZ EDUCATION**

### **Improvisational Thinking in a Twelve-Year Old Jazz Musician**

*Kimberly McCord*

Can improvisation be taught? If so when should teachers begin? Researchers differ on whether improvisation can be taught to children (Hickey, 2009; Monson, 1996) “In reflecting on their early childhoods, many jazz artists describe the process by which they acquired an initial base of musical knowledge as one of osmosis.” (Berliner, 1994). This case study investigates a musically gifted twelve-year old involved in an after-school jazz Orff ensemble and her improvisational thinking. She participates in a monthly improvisation group to develop her skills in soloing with the larger Orff group.

Using a model developed by Fidlon (2011), the student was stopped during an improvisation and asked to describe what she planned to play next. Research questions were 1) Do gifted children consciously plan improvised solos? 2) Do gifted children qualify as experts and non-expert improvisers?

The student was encouraged to think of unusual uses of instruments, dynamics and expression and was encouraged to create a solo with melodic and rhythmic direction. These are characteristics of improvisations in young, gifted children (Koutsoupidou, & Hargreaves, 2009). Improvisation sessions were videotaped and transcribed. The student improvised on chord changes using Band-in-a-Box software from pieces being prepared in the jazz Orff group. I stopped the accompaniment typically somewhere in the second chorus and asked the question, “What were you planning to play next?” Fidlon’s categories were applied to look for thinking that fit into one of the following categories, 1) No plan; 2) Proximal intentions and 3) Distal intentions. In addition, I looked for evidence of sketch planning (Norgaard, 2008).

The student used sketch planning and other types of thinking strategies that expert improvisers used in their improvising.

### **Nurturing the Olive Tree: Scaffolding Jazz Pedagogy through Spiral Curricula from Conservatoire to Community and Classroom**

*Annie Kathryn Mitchell*

“Nurturing the olive tree: Scaffolding jazz pedagogy through spiral curricula from conservatoire to community and classroom” traces music education curricula in a regional Australian university through undergraduate studies in jazz and contemporary music, to its application in pre-service teacher training, performance in professional and community music practice, dissemination through secondary music education provision, and its refinement when re-introduced to the conservatoire. The paper aligns with the International Society for Music Education’s (ISME’s) “Listening to the Musical Diversity of the World” Conference aims to “contribute with the education of music teachers, of artists and of researchers”, and responds to ISME’s Jazz Special Interest Group’s objectives to provide information for educators on how to teach jazz, inform ISME members about jazz and provide leadership in jazz.

This research discusses a scaffold of jazz theory and musicianship underpinning the contemporary music education program, its extension in arranging and performance, practical skill development through ensemble direction and conducting, application of these skills and knowledge in teacher training; and the associated pedagogy. The research investigates the extension of these skills and knowledge through graduates’ engagement in professional practice and community music, which are integrated into their own pedagogy.

Allegory demonstrates the spiral curricula through the growth of an olive tree. The journey of Basia Trzetrzelewska’s “An Olive Tree” specifically illustrates this concept, through its use as an educational resource for aural analysis to develop musicianship, a compositional study for big band arranging, and performance repertoire for a professional big band. Music education pedagogy prepares the soil, the aim of this pedagogy is attaining graduate attributes –

the established olive grove. Practice-based research methodology designs the garden. Musical seeds are planted through jazz theory studies and fertilised by musicianship training. The olive tree yields buds (composition and arranging) which flower through musical performance. The discipline required in musical direction and conducting is represented as pruning to promote healthy growth. Pre-service music teacher education resembles training the shoots. A bountiful harvest of professional practice and community music engagement ensues, which is shared as musical practice and pedagogy disseminates throughout the community. Implications for music education are realised through graduates working in teaching vocations who plant new crops. Creating new knowledge and repertoire through practice-based research shakes the tree of the music education discipline. The conclusion recommends embracing these opportunities for lifelong learning, teaching and creative fulfilment.

### **Artistic and Educational Aspects of Storytelling in Jazz Improvisation**

*Sven Bjerstedt*

Storytelling is arguably the most common prestige word in descriptions of jazz improvisation. Previous studies have focused on particular interpretations of this metaphor such as, e.g., coherence, semantics, linear and temporal development, and performativity. The present study is based on an investigation of the range of meanings ascribed to the term by jazz practitioners.

Explorative, qualitative, semi-structured, open-ended interviews with fifteen Swedish jazz improvisers were conducted, documented, and analysed. Storytelling was found to function as a metaphor for numerous qualities in jazz improvising, such as expressive sound, mature humanity, openness, simplicity, aptitude for interplay, rhythmical awareness, and impulse fluidity. On a general level, these findings exemplify how rich intermedial metaphor may mediate holistic views in artistic practice, analysis, and education.

Contemporary jazz pedagogy focuses mainly on relatively codified systems for improvisational instruction. The results of the present investigation point to the relevance and importance of more experiential, exploratory, collective, and reflective approaches in jazz improvisation teaching and learning. It is suggested that educational implications of the storytelling metaphor may be visualized as two corresponding landscapes.

A landscape of metaphor in the case of 'storytelling', it is argued, would include inner vision, contextual openness, and temporality as important dimensions. A corresponding landscape of learning regarding jazz improvisational learning may include several areas other than imitation, and genre and form practices; in addition, for instance, the improviser's multi-directed relations to fellow musicians and audience as well as to inner voice and vision come forward as essential.

### **Using the Techniques of Cesar Camargo Mariano as a Model of Brazilian Jazz for the Piano**

*Abelita Brandao*

"To research and learn from the style of outstanding jazz pianists, it is necessary to listen deeply to the many musicians that influenced them." Jazz Pianist and Educator Mulgrew Miller

In order to develop a unique musical voice, it is important to listen deeply to your musical idols, but also to the musicians that influenced them. Applying Mulgrew Miller's advice, I'll use the example of Cesar Camargo Mariano to demonstrate the process of establishing your own voice as a performer.

Cesar Camargo Mariano, one of the most important pianists in the history of Brazilian Music, was instrumental in establishing the Brazilian piano trio style. The Mariano Trio connects ideas from the samba with the influence of Jazz, specifically jazz piano trios. Brazilian pianists such as Johnny Alf and Antonio Carlos Jobim were a huge influence on him, as well as pianists Erroll Garner and Nat "King" Cole.

As a Brazilian jazz pianist living in the New York metropolitan area, Mariano's influence has inspired me to continue to explore the intersections between Brazilian music and jazz. Playing with musicians from different nationalities has made me believe even more strongly in the importance of listening for developing a unique voice as a performer. Purpose

This workshop will explore the development of Cesar Camargo Mariano's unique musical voice:

- What jazz pianists influenced the style of Cesar Camargo Mariano?
- What musical aspects of his playing can be recognized as a direct influence of the jazz tradition (left hand, harmony, voicings)?
- How can we teach this concept of listening deeply in order to acquire the musical language of great pianists?

Content and Method

The workshop will be divided in two parts. The first will present practical aspects of Camargo's playing; the second will share pedagogical elements that can be extracted from a deep observation of his playing. During the first part, transcriptions of the music of the most important jazz pianists that influenced Mariano will be provided, with audio and video examples of their performances. The final part will demonstrate applications for Music Education beyond teaching techniques applying information related to the establishment of Mariano's style.



Applications for Music Education:

- A) Listening to as many great musicians as possible;
- B) Transcribing and playing transcriptions from these great musicians as much as possible;
- C) Investing time to develop your own interpretation and compositions, in order to acquire your own voice.

## **SIG: EL SISTEMA**

### **A Study on the Self-efficacy Beliefs of the Participants at the Musical Education Project El Sistema**

*Veridiana Kruger, Rosane Cardoso De Araujo*

The present text brings evidence to a research about the Venezuelan musical education project widely known as El Sistema. In this study El Sistema is investigated from the point of view of motivation, based on the theoretical work of Albert Bandura's Social Cognitive Theory, more specifically with regard to the Self-Efficacy Theory (1997), which refers to the person's perception about its own skills. According to Bandura, these beliefs can be formed by the individual based on the interpretation of four major sources: mastery experience, vicarious experience, social persuasion and physiological and emotional factors. The goal of this research is to investigate the relation between the elements described by Bandura as a source of development of self-efficacy and the teaching practice in El Sistema. In the first stage of this research the relation between the teaching method used in El Sistema (Sánchez, 2007; Fesnojiv, 2012; Borzacchini, 2010; Tunstall, 2012) and Bandura's theory is verified. Based on the analysis of this theoretical framework it is possible to consider that the teaching and learning model used on El Sistema promotes the increase of the self-efficacy beliefs of students, musicians and teachers, being the motivational aspect one of the factors that contribute to the success it has been obtaining. In the second stage of this research, a case study is carried out in El Sistema centers, aiming to collect more detailed data about the utilization of the methodology in the empirical field using observations and interviews with students and teachers. In this stage it is verified the construction of self-efficacy beliefs specially through: (a) the vicarious experiences; (b) emotional experiences; (c) verbal persuasion experiences; (d) and the verification of the individuals' perception about the mastery of their musical functions. We believe that the results obtained through this research can foster the discussion about a teaching methodology that has been showing great results in the artistic, cultural and social contexts and has been considered by various international institutions, like UNESCO and OAS, a model of musical education and social inclusion worthy of being implemented in all nations.

### **El Sistema and an American Charter Laboratory School: A Model for Academic, Musical, and Social Development**

*Brian Kaufman*

#### **Background**

Founded in 1975, El Sistema is an expansive network of diverse music education "orchestra immersion" programs, currently providing music education to approximately 350,000 underprivileged children throughout Venezuela. By employing the principles of open and free access for all children and the pursuit of musical excellence at all levels, El Sistema serves as a model for a government-supported, education policy. In 1998, The Conservatory Lab Charter School (CLCS) became the first K-5 public school in Massachusetts to hold itself accountable for high standards of academic achievement while requiring a comprehensive study of music and a rigorous music integration curriculum for all grade levels. As of September 2010, the CLCS created a weekly 12.5 hour El Sistema inspired program as part of an extended school day.

#### **Aims**

This study aimed to measure the impact of combining two complementary organizations and frameworks—El Sistema and CLCS. Expectations were that not only would the El Sistema philosophy enhance the CLCS music program, but that the initiative would also benefit academic and social development for students.

#### **Method**

From 1999-2002 and 2010-2013, students attending CLCS were given a music literacy skills assessment. Scores were then measured against national norms and correlated with state mandated standardized Math and Literacy Test scores. Surveys and interview protocols were developed for parents, teachers and students to address social-emotional development skills - self regulation, responsibility, motivation, and peer-respect.

#### **Results**

Results indicate that the level of music skill acquisition significantly exceeds national norms. Data from the music literacy tests suggest that children who advance their symbolic understanding of music are more likely to have advanced reading and math skills as measured by state standardized test scores. In our observations, the El Sistema curriculum has had a positive influence on students' social and behavioral development at CLCS. Student survey

data indicate that the ensemble learning experience provided by performing in an intensive orchestra programs support social development.

#### Implications

The implementation of the philosophy and curricular elements of the El Sistema program has been a catalyst in enhancing the range of services and outcomes outlined in the original CLCS mission. If results can be confirmed through longitudinal studies, future research will attempt to identify how the charter school-El Sistema program could be adapted to create the musical social development and high academic outcomes for students elsewhere in the country.

### **Music, Curriculum and the Challenges of El Sistema: Investigating the Guatemalan Case**

*Jacobo Nitsch*

Regardless of social and educational claims attributed to youth participation in orchestras under the El Sistema (Menoscal, 2006, Scottish Government Social Research, 2011, Tunstall, 2012), evidence of the capacity for re-contextualization of this model remains mostly anecdotal. Furthermore, connections between pedagogical, social and curricular aims of such programs are vastly unexplored. This study investigates the unique case of the Guatemalan Municipal Orchestra (GMO), focusing on its curricular and organisational structures and how they impact social and music growth within its participants.

This qualitative research used in-depth interviews with youth, parents, teachers, and administrative personnel connected to the program, as well as recurrent observations of the curricular life of the orchestra (e.g. rehearsals, private lessons, concerts, free times) both in terms of documents as well as its praxis. Since its inception in 2006, the Guatemala Municipal Orchestra (GMO) has worked with youth and children in under served areas of Guatemala City. GMO is one of nineteen musical groups fomented by the Municipal School of Music, an educational program initially based upon the Venezuelan music program known as El Sistema, but today following a distinct curricular and structural pathway. This study uses a critical pedagogy framework to further explore if and to what extend practices linked to the El Sistema model can indeed help “to deploy education in a process of progressive social change” (<http://www.21stcenturyschools.com>).

Early data analysis and preliminary findings indicate that the development of comradeship, the identification with local community, the relationships between musician-parents and musician-music teacher, have been influenced by the curricular structure of GMO. Ongoing analysis is directed at what Shor (1999) has called, participatory literacy, and if and how the GMO curriculum can impact pedagogical practices that: Start with learner’s needs; Involve learners in determining content; Focus on meaning, not mechanics; Contextualise work; and link instruction and learners’ social reality.

### **Music Education and Social Inclusion : A Case Study on Management and Financing Activities Systems Youth Orchestras in School Communities**

*Igor Mendes Krüger*

This study examines some possibilities to finance and manage inclusion activities, socio-cultural and socio educational by institutions linked to the "World System of Youth and Children’s Orchestras and Choirs" in school communities. The "World System" was inspired by the Venezuelan project known as El Sistema, which was created in Venezuela in 1975 and today serves nearly 400,000 children, adolescents and young people who are in a situation of social vulnerability. Due to the successes of El Sistema in the fields of education, social inclusion and artistic/cultural, in 1995 UNESCO appointed maestro José Antonio Abreu as a special delegate for the development of a world system of youth and children’s orchestras and choirs. Our main goal for this research is to investigate potential relationships between third sector organizations (who generally manage the systems Orchestras) and government programs seeking to implement a full-time education in Brazil, like the “More Education” programs and providing cultural activities in school communities as “More Culture” and “More Culture in Schools”. These government programs that schools have proposed include democratic management, promoting effective participation of different actors in their communities. To date, we conducted literature searches on references that address the issues studied here, and we contacted through shared management between the direction of public schools and systems Orchestras, it is possible to finance all teaching activities, essays, presentations, and provide food and transportation for students participating in these activities after school. We believe that the understanding of the mechanisms of financing the activities of Systems Orchestras, which already use a lot of programs like Publicizações, culture incentive laws and laws of social responsibility added to an understanding of how the funding mechanisms of government programs aiming at a full-time education, we can draw a set of guidelines for the formulation and management of social projects that use music education as a tool for inclusion of children and young people who are in a situation of social vulnerability in school communities. According to the Research Department of the Inter American Development Bank (IDB), obtained through research in the nuclei of El Sistema,

orchestral activities contribute to the reduction of repetition and truancy, juvenile crime; improves social community to which children and young people reside and, contributes to poverty alleviation, as cash grants scholarships to the needy, so that they do not have to stop studying having to work to help with the support of their families.

### **Evaluation of Orchestra Education Program for Underprivileged Children in Korea: Allkidstra**

*Wonsun Yu, Heekyung Cho, Hyejin Rhee*

There has been increasing attention paid to the possibilities of social transformation via orchestra-based music education programs, such as El Sistema. This study reports the findings of the evaluation of Allkidstra, an orchestra-based music education program for underprivileged children in Korea. The direct and indirect effects of Allkidstra program were compared via surveys to those of relatively less structured music programs in Korea. The comparative study shows Allkidstra group did not differ significantly from the comparison group in terms of self-esteem, motivation and engagement, parent and peer relations, and expectations for the future. Surprisingly, the Allkidstra group shows a significantly lower career maturity than the control group, suggesting that the participants of the Allkidstra program experienced greater difficulty identifying and selecting career goals than did those in the comparison group. This finding accompanied with qualitative interviews of Allkidstra participants suggest that by participating in Allkidstra, children start considering a variety options of music careers which may have never been considered otherwise. The effect of the Allkidstra program on the participating children's career decisions are not limited only in instrumental music careers, but extend to overall music related careers, and sometimes even to non-music careers. To investigate the effect of participation duration, the Allkidstra survey respondents were divided into three groups based on how long they had participated in the Allkidstra program. Inter-group comparisons revealed significant differences among the three groups in motivation and engagement and in expectations for the future. Children participating in the program for more than 3 years showed the highest level of motivation and engagement, and children participating for less than 1 year ranked second. The group participating for 1–2 years showed the lowest in this regard. This result suggests that children may experience a slump during 1-2 year, but overcome this slump as they stay longer in the program and this finding was also confirmed by interviews of selected participants. Most children said in their interviews that they had overcome their slump through steady practice. Given that practice time had a positive correlation with motivation and engagement, it can be conjectured that steady practice may be an essential contributor to increased motivation to play music. The positive correlation between practice time and expectations for the future may suggest that higher expectations on their future may drive children to practice more, or vice versa. Implications on implementations of orchestra-based music programs were discussed.

### **'... But can El Sistema work outside Venezuela?' Moving beyond 'transposability'**

*Marc Sarazin*

With the exponential growth in El Sistema-inspired programmes worldwide, many have questioned whether such programmes can be effectively 'transposed' beyond the Venezuelan context. Accordingly, there have been concerted attempts to uncover the mechanisms through which El Sistema pursues its fundamentally social mission. Though opinions differ, authors such as Tunstall, Hallam, Govias and Marcus have identified some common El Sistema principles which act as vectors for social transformation. These include pursuing musical excellence through demanding and intensive learning, creating cohesion through ensemble learning, and removing access barriers in order to create true orchestral community.

The present paper attempts to advance understandings of the 'transposability' of El Sistema by investigating social scientific literatures which could help comprehend how El Sistema principles 'work' for promoting social inclusion. The paper introduces an interdisciplinary theoretical framework which, it argues, furthers understandings of the conditions under which El Sistema can 'work' when transposed to new contexts. The framework also allows El Sistema's principles to be relatable to debates among both social scientists and policy-makers. This is pivotal, given the on-going research and policy interest in social inclusion.

The theoretical framework draws on psychological literature to understand how striving for musical excellence through intensive, collective education can impact positively on relationships between students. Similarly, it draws on sociological literature and research on identity to investigate how ensemble learning promotes relationships which are conducive to accessing social resources. The paper then combines these perspectives to argue that positive relationships and access to social resources can contribute to students' feelings of belonging and community, and thus to outcomes which are crucial for social inclusion (e.g. educational engagement, self-efficacy...). In so doing, it avoids 'over-individualised' and 'over-socialised' understandings of El Sistema, which respectively see it as primarily a means to either develop students' self-esteem or to create friendships.

Finally, the paper presents the preliminary results of a study designed to test some of the hypotheses and assumptions of the framework. The study uses semi-structured observations and semi-structured interviews with

school staff, music tutors, and students in an English El Sistema programme for primary school-aged children. It focuses on how the programme affects students' social relations, social identities, and access to social resources. It also focuses on expressions of community in the orchestra. The results of this study will be used to inform a quantitative measurement tool which will be used in further phases of the author's doctoral research.

## **SIG: SPIRITUALITY AND MUSIC EDUCATION**

### **Seeking Oneness: Exploring a Relational Ontology of Spiritual Music**

*Susan Quindag*

Relational ontology can simply be defined as the study of exploring reality through understanding relationships among entities. It has often been compared to abstractionism - the process of studying or exploring entities in isolation. A form of relational ontology has been discussed among scholars in the visual arts, sciences, environmental sciences, business, psychology, sociology, theology, and of course philosophy. A form of relational ontology has also been introduced in music for purposes of instrument classification, and as an approach to musicological inquiry.

Relational ontology can also be valuable when exploring spiritual music and its affects. Most often, spiritual music has been the creative product of the relationships between humans to a higher being, higher power, or "energy" within a belief, religion, or systematic theology. Furthermore, spiritual music has been a means to communicate and build relationships from one human being to another as well as from one culture to another. There is a relationship found between spiritual music and the physical environment of its development. Most interestingly, spiritual music can be transcendent, creating relationships through time and space.

During this session, we will compare relational ontology to abstractionism and its advantages when understanding the reality of spiritual music. Then we will discuss three "confluent streams of contemplation" for a relational ontology of spiritual music:

1. Music has relational value--it communicates beliefs and invites others to join
2. Music is relational--it can create shared experiences between one another and make others part of a community
3. Spiritual music is relationship--it reassures belief or commonality, even momentarily, and ultimately bring us to "oneness"

Finally, to demonstrate how a relational ontology can be used when studying spiritual music in a music education class, we will explore the spirituals of the Gullahs, a genre of Christian music which developed from the American slaves from the late 1600s to the 1800s. Educational questions that are based on the three confluent streams of contemplation will be suggested in order to understand the relationships that caused the suffering slaves to seek out the suffering Savior.

### **"I just depend on music – I've got my faith in that ..." Adolescents' spiritual identity work through music education**

*Janelle Alison Colville*

Theoretical background: Music plays an important role in adolescents' lives as they constantly seek out music to listen and share with their peers. At school adolescents' are exposed to further music experiences from classroom music to the school band. Catholic schools consist of another dimension of musical experience associated with the religious aspect of the school. Adolescents' are exposed to and participate with these religious musical traditions despite their religious affiliation which in turn, may shape their spiritual identity work.

Aim: This paper aims to illuminate the ways in which music fosters spiritual identity work of adolescents' at a multicultural, all girls Catholic school in Australia. This paper focuses on adolescents' lived experiences and meaning they make of both religious and non-religious music at their school. This paper also aims to provide a greater understanding to spirituality being highly connected to adolescents' musical experiences.

Method: Through narrative case study, the interception of adolescents' spiritual engagement with music was explored. By examining a multicultural Catholic school as the case study, brought additional musical dimensions to the participants' musical experiences. These include religious music as a part of the Catholic school's tradition and the student's cultural musical dialogue. Through in-depth interviews and observation, participants share their insight into their musical life-worlds.

Results/Summary: The findings revealed the way in which music fostered adolescents' spiritual identity work through both formal and informal music education settings. The participant's revealed the way in which their school's religious music traditions were deeply connected to their school's collective identity. Music fostered a sense of stability and promoted a sense of religious tolerance through coming together in a shared music tradition. Most importantly, music in their school created community, sense of belonging and fostered a deeper connection to their own spirituality.

Conclusions/implications: This paper provides educators with further insight into the ways adolescents' spiritual identity work may take place through school musical experiences. It challenges educators to consider adolescents' lived experiences of music and the ways in which spirituality can be fostered through their school's music traditions.

### **"The Cathedral Without a Roof": a Metaphorical Search for Meaning**

*Hetta Potgieter*

#### 1. Theoretical/pedagogical background of the paper

Philosophers have recently re-emphasized the importance of metaphors as fundamental tools of human knowledge. Although creative arts, music, language and architecture are metaphorical in nature it seems that people from the 21st century are losing the ability to utilize metaphors in their search for meaning. Globally, people often display an urge for gaining higher human values and a deeper understanding about a life of wellbeing. Artists and musicians are usually light years ahead in their understanding of the ineffable thus providing content for philosophical predictions.

#### 2. Aim/focus of the work/research reported

The paper will be presented in two sections: Firstly, key points of research done by Eagleton (1996) on post-modernism, Boyce-Tillman on spirituality (2013), Cilliers on aesthetics in the arts (2012) and Elliott (2013) on personhood will be abstracted to form a background for a vision of a meaningful life. Secondly, two songs by the South African songwriters Coenie de Villiers (*Katedraal/ Cathedral*, 2008) and David Kramer (*Hemel en Aarde /Heaven and Earth*, 2008) will be listened to after which the metaphors will be analyzed.

#### 3. Method/approach of the work

A qualitative research design is followed with a narrative approach to collect data. In the case of this research the narrative "text" refers to lyrics where metaphors are used. For the interpretation of the text the philosophy of hermeneutics will provide a theoretical framework. The historical and cultural contexts of the metaphors are important for the analysis of the lyrics. Aspects of the biographical, psychological and linguistic approaches will be utilized to retell the metaphors while constructing the meaning.

#### 4. Results and/or summary of the main ideas.

- a. Metaphors aid the verbalization of perspectives creating an opportunity for new interpretations.
- b. Artists, like songwriters, have the ability to feel the vibrations of changing times.
- c. Creativity and imagination are endangered.
- d. Aesthetics such as beauty, goodness and truth are under threat and seem to be compensated with kitschness.

#### 5. Conclusions and implications for music education

This research has implications for music education because metaphors in songs, especially in a multi-cultural country like South Africa, can enhance our musical knowing and interpersonal relationships.

### **Three Musicians' Perspectives on the Integral Theory Framework**

*Shannan Hibbard*

The place of spirituality in the teaching and learning of music has challenged the scholars of our field (Boyce-Tillman, 2007; Carr, 2008; Jorgensen, 2002; McCarthy, 2009; Mell, 2010; Palmer, 2006; Yob, 2011). The varied concepts of spirituality represented have left music educators questioning not only whether spirituality has a place in the teaching and learning of music, but foundationally debating its very definition.

Despite difficulty in establishing a solid foundation for spirituality in music education, a rationale for the inclusion of spirituality in education has been presented in the general education and student affairs literature. Studies have led to a call for a shift toward interior matters and away from the objective, positivistic, competitive spirit of many colleges and universities (Astin, 2004; Lindholm, 2007; Love & Talbot, 1999).

The context of this study was a course titled "Jazz, Creativity, Consciousness, and Change", which was offered as part of a contemplative studies program in a large University in the Midwest United States. Course content was rooted in Integral Theory (Wilber, 1977), an inclusive model that suggests there are four aspects to every experience that are relevant: the subjective (interior, spiritual), the inter-subjective, the objective, and the inter-objective. Mapped into quadrants, the framework intends to draw together an already existing number of separate paradigms into an interrelated network of approaches that are mutually enriching. Integral Theory maps the inner and outer dimensions of human nature, the diverse epistemologies that promote inner-outer integration, and the evolutionary dynamics by which this integration occurs over time (Sarath, 2013).

The purpose of this study was to examine the experiences of students in a university course in integral theory. Participants were three graduate students in music performance who were enrolled in the class. The research questions were: a) How do participants describe their perceptions of Integral Theory? b) How do they describe themselves within the Integral Theory framework? c) How do they describe their musicianship within the Integral Theory framework?

Data in this comparative case study illuminated the ways in which the Integral Theory framework allowed each participant to express a unique, spiritually inclusive perspective on their own personal and musical processes. Cross-case comparison showed participants' beliefs that a spiritual connectedness and awareness were necessary for quality musical performances. Implications for music education and suggestions for further research are included.

### **The Experience of Music and Mindfulness**

*June Boyce-Tillman*

This paper in the area of the spirituality of music education compares the experience of music with that of the popular technique of mindfulness. Mindfulness has been developed from the work of Jon Kabat-Zinn (1990) as a way of dealing with the anxiety and pressure of contemporary society. It involves a non-judgemental approach to the feelings and sensations that pass through the mind during the time set aside for its practice. There is an increasing interest in spirituality in musical pedagogy and it examines how the insights of this meditative tradition may illuminate and understanding of the musical experience. The focus of the paper is philosophical, examining the contribution of pragmatist philosophy through the work of Dewey (1934) to the understanding the totality of the musical experience. He concentrated on the relationship of the music with the experienter and the everyday. This is further developed through the somaesthetics of Shusterman (1997, 2007, 2008) who brought a somatic approach to art to include the body as an essential part of the experience and Small's concept of musicking (1998). This challenges traditional approaches to musical pedagogy which are still often based purely in the area of Construction. The work analyses accounts of mindfulness experiences and musical experiences to rival similarities. It uses a phenomenographic (Marton & Booth 1997) model (Boyce-Tillman 2004, 2007, 2009) of the Spiritual experience in music to complete the analysis. It shows how a pedagogy which includes examining the various domains of the musical experience can give pupils a tool for managing themselves in the context of a challenging contemporary society – a Foucauldian (Foucault/Gordon 1980) strategy of resistance and survival. These domains are Materials which include the body the natural world, Expression involving the flow of feelings including memories, Construction, including the more repetitive structures of music designed for meditation and Values which involves the relationship of the experience to the wider society with the possibility of revisiting and reworking these. The paper will show how by keeping all these domains in the musical curriculum the transformative nature of music might be realised in a classroom, linking it with Turner's concept of liminality (Turner 1969, 1974, 1982, 1986).

### **Music Education and Feeling Movement**

*Yaonong Tian*

In many music education why problem, there is a very important question is neglected, that is through the music education to promote students' feeling health problems. Just like human body needs constant motion, the person's mood also same need constant motion, only a person's body and emotions are effective movement, the health of the people can obtain the overall effective guarantee. Emotional movement is by a kind of emotional state can be converted into another kind of emotional state of the psychological movement, keep a kind of emotional state is very unfortunate. Emotional transformation needs certain conditions, pleasant mood always appear after get somewhat, but the sad mood always after losing anything. It is impossible to continuously get somewhat, so pleasant mood hard-won; People always hate to have lost, so would rather not sad mood also not be lost. But for people, sad mood and pleasant mood, need to have experience and transformation. Music education of the great and holy, is the music teacher can through music teaching activities, let students enter a variety of emotional experience and emotional movement. Emotions transformation and movement in music teaching, which does not need to be won or lost, really music will introduce students to specific emotional atmosphere. When students from music after all kinds of emotional experience and emotional movement, the children will really likes music. Music is the student's emotion sports lesson, music essence of education is to make students experience emotions, promote their all-round development and overall health of body and mind.

# POSTERS

# RESEARCH COMISSION

## **Cognitive Actions and Operations in Adolescents Musical Composition Process**

*Aline Guterres*

With this paper it is intended to discuss some partial data from the Master's thesis "O processo de composição musical do adolescente: ações e operações cognitivas". The objective is to analyse the process of musical composition of an adolescent keyboard beginner, more specifically the student Gabriela, aiming to identify the actions and cognitive processes which are present in the accomplishment of this activity. Gabriela is 13 years old and her identification is fictitious to preserve the anonymity of the research subject. As a research methodology the principle of clinical method by Jean Piaget and the conception advocated by Becker (2010) and Marques (2010) about teacher researcher were adopted. All the compositional processes were transcribed to musical score. Furthermore, the actions, dialogues and interviews were also recorded on audio and video and transcribed for analysis. The genetic epistemology of Jean Piaget and the research on the development of musical composition proposed by Maffioletti (2005) formed the theoretical basis of the research. In order to analyse and differentiate the logical operations from the reasoning, observed during Gabriela's process of musical composition, the actions were separated into four groups: implication, incompatibility, conjunction and disjunction. Piaget used the propositional logic articulates with Genetic Epistemology. The results revealed that the subject under investigation made use of logical relations which are a characteristic of an operational thought and enabled a better understanding of the process of composition of an adolescent subject. The analysis is organised in different approaches, such as: melodic construction, harmonic construction and registration of the compositions. Gabriela starts the process by planning, setting reference point in the instrument, and performing explorations for subsequent melodic construction. The most interesting part in Gabriela's processes were the operations related to the construction of a harmonious composition. Gabriela performs several harmonic possibilities by means of exclusive disjunction operations as she tries to combine the melody note with the chord that follows it. It was concluded that the composition as a pedagogical activity can serve as a strategy for teachers to find different elements which are necessary for the teaching of music, such as: the ascertainment of learning needs, observation and analysis of demonstrated prior knowledge besides a possibility of evaluation of the built musical knowledge. Furthermore, the composition can combine new learning with prior knowledge, challenging the student to be provoked by the activity composition, faces a new situation, which enables a significant musical learning.

## **Teaching Teachers: Methods and Experiences Used in Training Doctoral Students to Prepare Pre-service Music Educators**

*Steven Kelly, Kimberly VanWeelden*

Institutions and individuals responsible for training preservice teachers have been criticized as irrelevant, superficial, and unethical regarding methods used in teacher preparation. Music teacher-training programs have not been exempt from such criticism, including criticism of individuals who train pre-service music teachers. Little attention has focused on the training of future music teacher educators (i.e., doctoral music education students). How are individuals trained to teach pre-service music teachers? This investigation addressed methods and experiences used to train doctoral music education students to work with pre-service music teachers.

Using the College Music Society membership, one randomly selected faculty member from every institution offering a PhD in music education in the United States and Canada (N = 46) was sent a ten-item online questionnaire. Five items were in a seven-point Likert-type scale format and concerned the extent that respondents believed doctoral music education students should perform various student/class observations, teach music education classes, supervision field/student teaching experiences, participate in various teacher-related activities, and participate in various scholarly activities. Five additional items asked respondents to indicate (YES/NO) if their institutions had doctoral music education students perform student/class observations, teach music education classes, supervision field/student teaching experiences, participate in various teacher-related activities, and participate in various scholarly activities.

Forty-two individuals responded, representing 92% of the contacted institutions. Data indicated respondents strongly believed music education doctoral students should observe and assist in undergraduate classes, supervise field/student teaching experiences, and conduct a variety of scholarly activities. Respondents placed less value on doctoral students interacting with public school teachers, teaching graduate music education courses, and participating in school/college committees. Respondents indicated that their colleges/universities did have doctoral music education students perform student/class observations, teach music education classes, supervision field/student teaching experiences, participate in various teacher-related activities, and participate in various



scholarly activities. However, interactions with public school teachers, teaching some or all of a graduate class, and participating in school/college committees were conducted less.

The researchers concluded that doctoral music education students are expected to perform a variety of university-related undergraduate teaching skills/behaviors and participate in a variety of scholarly activities traditionally expected of college level faculty. Activities related to maintaining connections with public school activities and committee work appeared less valued. Implications include (1) comparisons of future music teacher educators' training to requirements of possible faculty positions, and (2) possible disconnects between music teacher educators and public school realities.

### **Beyond Boredom in the Bandroom: Adolescent Band Student Engagement from the Perspective of Flow Theory**

*Lindsay Weiss*

The rehearsal routine of a secondary band class can appear to be quite regulated: warm-ups, sight-reading, repertoire rehearsal, run-throughs, et cetera. This structure is typically employed in performing ensemble classes because it is one of the most effective approaches toward maximizing the amount of music making and learning within one class period (Rosenshine, Froehlich, & Fakhouri, 2002). Ideally, band directors hope that the content of their rehearsals will engage their students while helping them to make meaningful connections to the music being rehearsed.

However, our carefully constructed lesson plans do not always engage our students in the ways that we had anticipated and sometimes end up triggering boredom and anxiety rather than engagement. A review of literature reveals that one of the primary reasons for band student attrition is due to a "loss of student interest" (Driscoll, 2009; Hallam, Rogers, & Creech, 2005). There are many unknown reasons that a student may lose interest in their instrumental music education. However, Shernoff, Knauth, and Makris (2000) would encourage music educators to carefully examine their own instructional activities when contemplating the reasons for a loss of student interest and student attrition. They believe that, "instructional activities directly influence students' interest in and engagement with school work and ultimately affect the formation of their future goals" (p.141).

The aim of this study was to examine how adolescent band students report their engagement and mood immediately following the individual instructional activities taught during their band classes. In order to measure levels of adolescent band student engagement and mood, each participant (n=279) filled out an adapted version of the Experience Sampling Form (AESF) created by Csikszentmihalyi & Larson (1984) after each instructional activity over the course of six band classes. The participants responded to twelve, individual instructional activities, which were coded as: a) warm ups, b) sight reading, c) rehearsal of specific passages, d) and run-throughs.

Semi-structured in depth interviews were conducted with six of the participating students in order to further understand how instructional activities may affect student engagement and mood in the high school band classroom. A statistical analysis of the AESFs and an interpretive, phenomenological analysis (Smith & Osborn, 2003) of the interviews will be presented at this poster session.

### **Capturing Music and Multimodal Digital Media Engagement in the Daily Lives of Youth Through an iPhone/iPad App**

*Deanna Peluso*

Despite the ubiquitous nature of both music and digital media in youth daily lives, there are few studies that delve into how youth are actually engaging in multimodal ways with music using portable mobile digital media devices. This poster will explore the development of an iOS App for the iPad, iPod and iPhone as a methodology for collecting qualitative and quantitative data in and through mobile and social media. This research aims to delve into understanding these multimodal ways that youth are musically engaging, communicating and expressing with and through contemporary technologies, while employing a research methodology that is relevant to how youth interact in their daily lives. Further, as the research provides a snapshot into youth daily musical and digital lives, this poster will summarize the initial pilot study findings that were unveiled by this innovative form of research, along with the constraints and enablements that this form of research presented, as well as the evolution of this form of research methodology. This poster will describe the process and collaborative aspects of designing and developing an iOS App for research. The aim is to create a form of data collection that mirrors the way youth are musically multimodally engaging and using their mobile devices and to collect data that is concurrent with their actual experience of music in their everyday lives. Drawing on Experience Sampling Methodology (ESM), the development of this unique format of multimodal, musical and digital media research brings ESM research into the realm of a social and digital age, where research methodologies can build upon the ways that youth are actually engaging, communicating and learning in their musical daily lives. This research will provide music educators, researchers and communities alike with insight into how youth are musically and digitally engaging in their daily lives, as well as make

it feasible for music education research to capture the multimodal aspects of how youth are musically learning and expressing within their personal, emotional and social contexts.

### **Conceptualizing Adult Piano Beginners' Playing Experience through NKI-approach: A Preliminary Model**

*Marit Mõistlik-Tamm, Gerhard Lock*

Our aim was to conceptualize adult piano beginners' playing experience. Empirical data of the present paper comes from the study conducted during a course 'Piano Playing for Everybody' (PPE) at Tallinn School of Lifelong Learning in Estonia (Mõistlik-Tamm, 2012) from October 2012 to April 2014. In order to analyze the data we applied the NKI-approach developed first as a text reading strategy by Lock (2011). It is based on three categories – New, Known, Intriguing – which are applied here as analytical tool to detect the topics and situations equivalent to NKI in the participants' answers (open-ended questionnaire). We explored how participants start to manage 'reading' and playing appropriate sheet music (Päts, 2002). After that we developed a conceptual model based on NKI to conceptualize one-to-one instrument lessons' feedback and give examples of its analysis taking into account different perspectives of NKI.

The conceptual model and the implications intend that the teacher's role and challenge include providing both knowledge/material/advice and a supporting environment, tuning the stream of the New carefully taking into account the learners' interests, abilities and comprehension level. The learners' role and challenge includes to be open for the New and Intriguing and articulating it clearly to the teacher as well as articulating/sharing preknowledge with the teacher without feeling embarrassed of the level/depth or accuracy of it. Further the learner should be willing to try different trajectories the teacher is offering and choosing the one which seems the most natural. Also the learner should self-reflect oneself and give feedback at different stages of the lesson/course in order to support the teacher in tuning the stream of the New appropriately. Our preliminary model visualizes the role and challenges of both the learner and the teacher and may provide important insight for teachers who work with adult beginners in instrument lessons as well as in any other field of music pedagogy.

### **Participant Perceptions of Instruction in Appropriate Rubato Usage on Performances of a Mozart Concerto**

*Christopher Johnson*

Three previous investigations have demonstrated that students can replicate the rubato patterns of expert musicians, even when students are fairly unfamiliar with the works being performed. This project specifically focused on what participants were thinking while they replicated these patterns. Results indicated that participants did again more closely reflect the model professional performances in their post test performances than their pretest performances. Results also indicated that the CRDI is a satisfactory tool for this type of investigation, though some drawbacks were noted. Finally, about half of the subjects attested to the fact that they used the model timings to enhance their musical performance. Some participants said that they just used their own auspices to create the final performance. About a third said that they tried to emulate the professional timings without regard to their own musical intuitions. The groups had varying degrees of success. The group that used the prescribed timings to aid their performance were the most successful.

### **The Legacy of the Composer Roberto Garcia Morillo**

*Maria Farias*

Roberto García Morillo (1911-2003) was a renowned Argentine composer, musicologist and professor. As professor, he worked during the years of 1972-1980 in the Conservatorio Nacional de Música Carlos Buchardo (National Conservatory of Music Carlos Buchardo). During these years, Irma Urteaga, Elena Larionow and Adela Barroso were some of the composers who have studied with him. In this paper I will discuss the legacy of the composer Roberto Garcia Morillo through the compositions of his three disciples. Also, these three composers have graduated as pianist and this formation can be seen in the consistent and idiomatic works for this instrument. For this paper, a theme and variation of each composer was selected for being analyzed and compared to the analysis of four sonatas of Morillo, previously analyzed. The three composers work with a pitch class set designed as "Trifono V" (concept described by the Uruguayan composer Hector Tosar, in 1922, in the work *Los Grupos de Sonidos*. Tosar has organized twelve groups of three sounds, named as Trifonos. With the Forte numbers in the basis of this concept, the group Trifono V represents the pitch class set 3-5). This same set is the generating motive of two sonatas of Morillo, especially the Fifth Sonata, a dodecafonic masterpiece. It is also dodecafonic the chosen "theme and variation" of Elena Larionow. The composition of Irma Urteaga – dedicated to Morillo – works with a theme that is focused in the already described pitch class set, Trifono V, also the main thematic element varied. In the three Works, but especially in the Variations of Adela Barroso, the pianist writing brings to attention the strong rhythm, which dialogues with the Fourth Sonata of Morillo, which, by its turn, has a strong relationship with the rhythmic of Prokofiev. These three

composers knew how to process and absorb the compositional style of Morillo into an elaborated pianistic written, which can be compared to the own master. The influence of Morillo, reflected in the works of his students, confirms the relevance of this composer for the pianistic repertoire of the Latin America of the Twenty Century, letting his legacy not only through his own compositions but also through the school of composers that he has formed.

### **Concerted Cultivation? Korean and Korean-American Mothers' Attitudes Toward Children's Participation in Organised Musical Activities**

*Eun Cho*

Consistent with the concept of concerted cultivation (Lareau, 1993, 2011), previous studies from Western countries have indicated children's participation in organised musical activities as a privileged practice of middle-class families (Lareau, 1993, 2011), one way to augment middle-class privilege (Vincent & Ball, 2007), and a reproduction of social inequalities (Irwin & Elley, 2011). The current author undertook a qualitative study (under review) of 14 Korean mothers of children aged 5 to 15, who were enrolled in formal music programs, to see if the notion of concerted cultivation was valid in Asian culture. The study concluded that concerted cultivation was present, to some extent, in South Korea; yet it appeared in different forms and at different levels from that observed in Western countries due to specific contextual issues.

This ongoing study is examining how cultural and contextual spheres affect Korean-American mothers' perceptions, practices, and attitudes toward children's participation in organised musical activities. Using in-depth interviews, Korean-American mothers who grew up in South Korea, but are raising their children in the United States are taking part in the study. This group was selected because they have understandings of cultural and contextual spheres in both cultures. SES is also an important consideration in this study, and both middle-class and working-class mothers whose children are currently participating in any type of extracurricular musical activities are being interviewed. It is anticipated that the notion of concerted cultivation will appear among middle-class Korean-American mothers; however, it will be present in different forms from the previous study because maternal perceptions and practices are likely to be affected by immigration and acculturation. This study will provide some insights on concerted cultivation as it focuses not only on specific contextual spheres such as the family environment, but also on broader contextual issues such as cultural and historical spheres. A full analysis of data will be presented at the conference, along with implications for music teaching and learning.

### **Disability Terminology in the Media: A Comparison of International News Reports with Implications for Music Educators**

*Alice-Ann Darrow, Julia Heath*

The terminologies used to refer to persons with disabilities often reflect and may influence attitudes towards them. Negative references may perpetuate negative attitudes and stereotypes. This perpetuation is of particular importance in the mass media that reaches a broad spectrum of the world population. Unfortunately, media reports remain one of the major public information sources about persons with disabilities. As educators, it is imperative that we challenge stereotypic or disparaging views of persons with disabilities played out in the media, are mindful never to propagate these portrayals in our teaching, and most importantly, to take advantage of opportunities to highlight portrayals of persons with disabilities that are affirming. In order to investigate contemporary terminology used by various countries, the researchers completed a search for disability terminology used in major international media venues over the past 12 months. It focused on the nature of that terminology and whether its use was related to other factors, such as the disability model reflected in the article, the content of the article (e.g. attributes of the person with the disability) and its context (e.g., type of newspaper, feature versus news items). Overall, the use of terminology varied among the countries, with some countries using standard language and other countries employing more diverse terms. In general, the terminology used was more positive in articles about (a) individual persons with disabilities, as opposed to groups, (b) children who had disabilities, and (c) issues of mobility and human rights. In addition, some reports indicated more stigmatizing views than others; however, standards used for reporting on persons with disabilities are not universal, and therefore, any judgments should be withheld. Finally, results of the study indicate that the choice of terminology cannot be explained by the country source alone. When teachers create accepting environments and model terminology that affirms students' abilities rather than their disabilities, musical learning is more likely to take place. All students learn better when they are respected and accepted for their individuality. Looking beyond a student's disability opens the possibility of seeing the student as a developing musician, our ultimate goal for all students.

### **Effect of Focused and Non-Focused Music Listening on High Frequency Measures of Heart Rate Variability**

*Evelyn Orman*

Musical engagement is a fundamental part of all music education environments. Engagement is generally assessed through observation or self-report. Researchers have studied physiological responses to music as a means of measuring engagement (Dainow, 1977). One of these measures is High Frequency Heart Rate Variability (HF HRV). Studies showed that decreases in HF HRV might indicate increased intellectual engagement (Gianaros, Van Der Veen, & Jennings, 2004; Mulder, 1985); others showed that decreases might measure emotional arousal (Applehans & Luecken, 2006; Porges, 1991; Thayer & Lane, 2000). A series of behavioral studies demonstrated a decrease in HF HRV during music listening (Orman, 2010, 2011, 2012a, 2012b, 2013a, 2013b); however, it was difficult to determine whether these changes were a result of emotional or intellectual engagement. Therefore, the purpose of this study was to determine if the HF HRV measure would decrease during an intellectually focused music listening activity.

Music majors (N = 32) listened to three different 2 minute and 20 second musical excerpts from the fourth movement of Charles Ives' Fourth Symphony through noise canceling headphones. Participants listened to each excerpt twice in a row. Participants simply listened to the first excerpt both times it was presented. The second and third excerpts were presented in random order. For these excerpts, participants were instructed simply to listen the first time and then to listen for the composer's use of either rhythm or dynamics the second time. Silence preceded all musical selections to serve as baseline measures during analyses. HRV measures were recorded throughout the listening procedure.

Results showed the HF HRV measure significantly decreased during the first two unfocused listening experiences ( $p < .05$ ). The HF HRV measure increased during the first listening for both the second and third excerpts while it significantly decreased ( $p < .05$ ) during the focused listening to both dynamics and rhythm. Interestingly, these decreases were not as much as during the initial two unfocused listening conditions.

This study showed two thought-provoking findings. First, participants were most engaged during initial non-focused listening conditions. Second, as listening conditions progressed, participants were less engaged during non-focused listening conditions and more engaged during intellectually focused listening conditions (e.g., dynamics and rhythm). Given these results, music educators may want to have students first listen to a musical selection without a specific focus and then focus their attention as they continue to work on the musical selection.

### **How to Explain the Process of Creating a Musical Interpretation: the Development of a Methodology**

*Isabelle Heroux, Laurence Lambert-Chan*

When interpreting music, the professional musician must demonstrate technical mastery, expressiveness and originality. To understand how to create a musical interpretation is essential to train future musicians, who will be judged in part for creative interpretation. While research on the work of expert musicians have identified the concepts of deliberate practice (Ericsson, KA, Krampe, RT, Tesch-Römer, C. 1993, Ericsson, K. A. 1997), effective learning strategies (Parncutt & McPherson, 2002; Hallam, 1995, Jørgensen & Lehmann 1997), elements which constitute the expression (A. Friberg, 1991; A. Friberg, Colombo, Frydén, & Sundberg, 2000; A. Friberg & Umberto Battel, 2002, Juslin & Sloboda, 2010) and describe the stages of practice (Chaffin et al., 2003), few have explored the creative aspect of interpretation.

The purpose of this exploratory research is to determine a methodology to study the creation of an interpretation from expert musicians. Thus, the objective of this paper is to present the methodology and results of a case study to describe the creative process of musical interpretation.

One of the researchers, also a professional performer, recorded and video-taped herself while practicing a musical piece unknown to her, in order to identify the contents of each practice. Data collection was conducted, in the first instance, by videotaping 14 rehearsals with verbalization, combined with reflexive response to a questionnaire. The first data collection was then codified (Nvivo8) and subjected to content analysis (Bardin, 2006). Subsequently, a second data collection was conducted by explicitation interviews (Vermersch, 1994) and self-confrontation interviews (Theureau, 2010). Finally, grounded theory analysis (Paillé, 1994) of the second data collection was used to analyse the data from a phenomenological point of view

The methodology developed has allowed us to identify a phase of appropriation artistique (artistic appropriation) that could be an important part of the process of creating a musical interpretation. It would give uniqueness to interpretations through the use of analogies and metaphors (Lubart, 2011), which would induce emotions (Damasio, 1999, Bosse Jonker, M, & Treur, 2007), thus creating the physical adaptation necessary to the musician in order to interpret a piece. As we can't generalize these results, it would be important to repeat the experience with other musicians to verify the presence of such a phase, and analyze its content.

### **Intervention Study of the Group Music Therapy for Alleviating Undergraduate Students' Psychological Pressure: NENU As an Example**

*Xiaomin Zhang, Aiqing Yin*

The present study is aimed to investigate the intervention and effects of the group music therapy for alleviating the psychological stress of university undergraduate students. 16 students of Northeast Normal University (NENU) were tested as subjects for group music therapy intervention. Before and after the implementation of the intervention, the subjects were asked to fill in a Questionnaire of Psychological Pressure of Undergraduate Students, and the variances of the subjects' physiological and psychological indicators before and after the intervention were tested and analyzed, using a statistical software SPSS for further processing.

The statistical results showed that after the group music therapy intervention of a period of 8 times, 90 minutes for each time, in terms of psychological indicators, the overall stress score as well as the family stress, interpersonal relationship stress and adaptation stress scores, among the scores in 11 dimensions, were significantly reduced; and from the physiological point of view, the diastolic pressure, systolic pressure and heart rate of the subjects showed little significant change before and after the intervention. The study concludes that group music therapy can ease psychological pressure to a certain extent, reduce effectively the physical and mental discomfort caused by psychological stress, and improve the capacity of coping with pressure and of effectively avoiding passive resistance, but that the physiological impact is not so conspicuous as is usually believed.

### **Life Memories: Music Teachers' Reminiscences**

*Luciane Wilke*

The research Weaving memories, telling personal histories: music teachers' reminiscences of their musical beginning is linked to Education and Arts of the Graduate Program in Education (PPGE/UFSM), to the research group (CNPq) Management and Research in Musical Education (FAPEM), and to the Musical Education Laboratory of the Education Center (LEM - CE/UFSM). Narratives of music teachers' reminiscences employing oral history as a methodological tool is the focus of the investigation. Researches centering on teachers have increased over the past decades, mainly since the 1980s. The scope of such investigations presupposes the importance of the role of the teacher (Cochran-Smith & Lytle, 1993), who is viewed as a protagonist in educational processes. Bueno states that (2010, p. 10) it is not only necessary to view the process of becoming a teacher as a continuous process whose beginning is prior to choosing the occupation of teacher, but to follow a teacher's professional development as well. Therefore, it is of seminal importance to know about music teachers' histories and understand experiences and contexts that influenced their choices to become music coaches (or teachers). Thus, music teachers' personal histories can be perceived as a theme barely developed in the fields of Education and Music, but also with the potential of contributing to issues of the making of a teacher generating self-management analyses. As a result, the present research has as its main objective to analyze present music teachers from different backgrounds and their memories of their first contact with music. We aim to know and record musical learning/teaching processes weaving present music teachers' memories of music class management, their own personal experiences and their music class management strategies into a singular piece. Methodologically, the present research has its support on oral life personal history based on studies developed by Thompson (1992); Pollak (1992); Bosi (1994); Meihy (1996) among others. Regarding data collecting, interviews with music teachers working for the Course of Music at UFSM have been carried out, whose reminiscences are complemented by images, books and music notebooks and other objects related to their musical memory (Bosi, 1994). The research has generated the exchange of important experiences in music learning process not only for learners and teachers of music but for other persons collaborating with the present research, who have shown great interest in and been receptive to the present research. Therefore, the present research has been contributing to reflections on learning and teaching processes as well as to issues concerning Musical Education History in Brazil.

### **Music learning dynamics and practices in the Arrasta Ilha maracatu group**

*André-Felipe Marcelino*

This paper presents a research that was developed during the Post-Graduate Music Program of UDESC. Its aim was to investigate the music learning dynamics among the Arrasta Ilha maracatu group's participants regarding their musical practices, in Florianópolis-SC, Brazil.

The theoretical framework was built from the concepts found in community of practice, by Etienne Wenger (2008) and the informal music learning processes presented by Lucy Green (2002). These references were selected because the Arrasta Ilha group provides an environment for learning and active participation, by grouping people who share interests in what they do and learn how to make it through the constant interactions within the group, as described by Wenger (2006). Green (2002) contributes to the foundation when she examines the attitudes and values of informal music learning practices of popular musicians, analyzing the learning processes that occur between pairs, through observation and imitation, both in casual encounters and organized ones.

The methodology was characterized by a qualitative approach and it included participant observation, which was carried out between January and September 2013, focusing on the group musical practices. Data research also features video recordings, field notes and focal groups.

These musical practices consist in rehearsals, workshops and performances. The activities are usually promoted by the group and they complement each other, giving them meaning. The workshop becomes a space for transmitting and acquiring musical knowledge; the rehearsals represent the moment for practicing and improving; and the performances stimulate the continuity of the rehearsals and workshops. In this way, they complement the importance of these three practice modalities performed by the Arrasta Ilha maracatu group.

The dynamics of musical learning among the group participants happen mutually among with the musical practices of the rehearsals, workshops and performances. In this research they are characterized as: observation and imitation, listening and copying recordings, casual encounters and organized ones, onomatopoeic sounds and “osmotically” - this word was used by some group participants, which dialogues with Lucy Green’s reference about the musical enculturation in which the participants become involved and make the practice become meaningful.

The results of this research contribute to studies on formal and informal music learning practices in percussion groups, while they discuss the configuration of communities of musical practice as significant learning environments. This study also reflects on the possibilities that such learning practices may offer to music education in different contexts.

### **Music Practice in an Inclusive Context: A Case Study with Deaf Students**

*Wilson Griebeler, Regina Finck*

This study forms a part of an ongoing Master’s research dissertation which is being carried out in the Post-Graduate Music Program at the University of the State of Santa Catarina. The research seeks to analyse the forms of inclusion of deaf students in music leasson and takes account of the manatory requirements with regard to the teaching of music in Brazilian schools as stipulated by Law 11.769. This research study is divided into two stages: in the first, the aim is to investigate the methodology and musical education techniques employed for deaf people in Brazil. It sets out by conducting a survey of musical practices undertaken by groups that include deaf people.

This stage is important for the research because the strategies employed for these groups can represent an important means of underpinning the study of the methodology that will be employed in the classroom. It is believed that musical practices that are established within an informal setting can assist the teacher in adapting and creating the kind of teaching material that can be used in an inclusive context.

In the second stage, an action research project will be carried out in a bilingual school in Florianópolis, which has a mixture of students who are deaf and have normal hearing. In this way, an attempt is made to find common features in the musical practice for these two kinds of students by setting out from the idea of their perception of rhythm. Following this, different methodologies are adapted, or even devised, which can manage to involve deaf students, and even those who have normal hearing, without causing any of the students to show a lack of interest or a limited use of the activities being carried out.

As well as this action research, semi-structured interviews will be conducted with specialist teachers who work with deaf students and also with some of the deaf students themselves, in an attempt to understand the relation they have with music. In addition, this study seeks to broaden the range of teaching material and establish a theoretical reference-point for this level in Brazil with regard to the musical education of deaf students, bearing in mind that in a country of such huge territorial dimensions and wide cultural diversity, what is being produced is of little significance when compared with the amount of teaching material produced for the musical education of students without any handicaps.

### **Musical and Social Influences on Participation in an LGBA International Community Ensemble**

*Michael Hudson, John Okley Egger*

The subject of community music involvement has been an area of research interest in music education. One particular set of participants presently engaged in community music are members of the LGBTQ community. Currently, a small amount of research exists examining LGBTQ involvement in community music performing ensembles. Established in 1982, the Lesbian and Gay Band Association (LGBA) was formed as an organization that promotes music as a medium of communication and stimulating public interest in the unique art form of community band music in the LGBTQ culture. The aim of the present study was to investigate what musical and social factors influence LGBA members to participate in a LGBA community ensemble.

A survey was designed and distributed with permission from the LGBA Board of Directors to all active LGBA performing community ensembles throughout the United States as well as to partner organizations in Canada, Australia, United Kingdom and Ireland. A total of (N=458) LGBA ensemble participants responded to the survey yielding a response rate of 84%. The online survey was designed to gather information pertaining to how influential

social and/or musical experiences were on ensemble members' decision to pursue participation in a LGBA ensemble. Collected demographic information included (19%) of participants were between the ages of 50-55. 43% of respondents indicated that they were a college graduate with a Bachelor's degree and 44% indicated a level of education with a Master's or Doctorate standing.

Results indicated that performance opportunity (31%) was the most important factor in their decision to join a LGBA community ensemble followed by musical excellence (23%), a sense of community (20%), promotion of a gay organization (14%), and socialization (10%). When asked to choose what was most important when deciding to participate in a LGBA ensemble, participants indicated that both social and musical reasons were factors in their decision to participate (47%) followed by strictly musical reasons (42%), strictly social reasons (6%), and neither (1%). Other reasons (4%) that participants indicated included- LGBT advocacy, making a political statement, and creating a safe and supportive environment for the members of the LGBTQ community.

Results from the survey indicate that LGBA participants considered both musical and social reasons for participating in an ensemble, but the opportunity to perform (musical reason) was the most important overall factor in their decision to participate. Implications for further research are also discussed.

### **Teaching Counterpoint at a Brazilian University: Large Classes, Big Results!**

*Any-Raquel Carvalho*

As educators, it is our task to transmit knowledge to our students in the best manner possible. Over the years various changes have occurred, not only in terms of technology, but in interest in music and career opportunities – and music has advanced in all of these. The undergraduate music program at the Federal University of Rio Grande do Sul has seen an increase in the number of students in the past fifteen years, with yearly enrollment practically doubling. This has effected the manner in which various classes are administered. Teaching counterpoint to a class of 20-25 students may not be the same as with 65-70. The purpose of this research is to establish a systematic approach to teaching modal and counterpoint to large classes of first-year music students of all areas (performance, voice, composition, conducting, music education, pop music) with minimal basic music tools. The intended period of study is one semester per course, two classes/week (one and a half hours each). Modal counterpoint is taught in the first semester, followed by tonal counterpoint, both required courses for all music students. Sixteenth-century modal counterpoint requires prior knowledge of scales and intervals. The eight Church modes and five-species counterpoint are introduced in a two-voiced texture with tests between each species. After the fourth species, students are allowed to retake any previous test. After the fifth species, another review takes place. Free counterpoint is taught as a by-product of fifth species. Eighteenth-century tonal counterpoint departs from the species, now applied to the tonal system. Melody and triads are introduced with students identifying whatever they know. Using their knowledge of dissonant notes, simple works by J.S.Bach are analyzed until they realize that nothing is actually new—they just did not know the terms nor that this is counterpoint! Two-voiced Bach inventions are analyzed and students learn how to compose similar ones using melody, countermelody, sequences, imitation, and cadences. They perform these as a final project. Examples will be available for listening. The main purpose of this system is to show students that they have all performed works that contain counterpoint without realizing it, while teaching the basics of composition in a short period of time, with minimal knowledge of analysis and harmony. Most have never composed before. Their gained knowledge of counterpoint strengthens their understanding of the course work to come.

### **Teaching Popular Music: Investigating Music Educators' Perceptions and Preparation**

*D.Gregory Springer*

The use of popular music in the music classroom has been a controversial area of practice since the middle of the twentieth century. Prior research indicates that preservice music teachers report varied attitudes toward the use of popular music in the classroom and that they do not feel adequately prepared to teach popular music. The present study, designed as a follow-up to an earlier investigation, was focused instead on the attitudes and perceptions of in-service music teachers. Because it has been widely reported that informal learning practices associated with popular music learning offer benefits to music classrooms, the perspectives of in-service music teachers are worthy of empirical investigation. The purpose of this study was to examine music educators' perceptions of popular music in the music classroom and their perceptions of how they were prepared to teach popular music.

Participants were music educators who were sampled from regional chapters of a national music education organization in the United States - one chapter located in a Midwestern state and another in a Southern state. All members were invited to complete a web-based questionnaire. Participants were recruited with an initial email announcement and two follow-up emails, and based on the number of participants who completed the questionnaire, the usable response frame was 44.38%.

Participants completed a researcher-designed survey instrument, which was used in a prior study, with additional items appended to examine what types of experiences they felt prepared them to teach popular music. Consistent with prior research, results suggest that these participants perceived popular music to be an effective tool in addressing the National Standards for Music Education. In addition, results suggest that they perceived popular music to be more appropriate for older students and appropriate only in certain classroom settings (e.g., guitar class and music appreciation). In terms of their preparation to teach popular music, participants reported that informal experiences (e.g., observing social media, dancing, etc.) provided significantly better preparation to teach popular music than formal educational experiences (e.g., preservice coursework) and performance-based experiences (e.g., performing in ensembles, private lessons, etc.) ( $p < .001$ ). Implications for music teachers and music teacher educators are discussed.

### **The Alternative Music Schools of Santa Maria and its Characteristics of Teaching Musical Notation**

*Darwin Correa, Pablo Gusmão*

In order to be admitted into undergraduate music courses in some Brazilian universities, proponents need to complete a Test of Specific Knowledge (ToSK), demonstrating music skills. These skills include performance, music theory and aural skills. Amateur musicians who do not consider themselves prepared well enough to pass the ToSK have the opportunity to look for specialized orientation. In the city of Santa Maria there are a few places where one can find such musical orientation. Among these possibilities are “alternative schools” – private music schools that are not part of the official education system, but teach music according to rules established by the school, without the commitment to curricula determined by the ministry of education and culture or other governmental departments.

In the present work, which is part of a larger research project, we explored the characteristics of teaching traditional music notation in the alternative schools of Santa Maria. Also, we seek to understand the teaching of the content and skills required by the ToSK for the UFSM Music Course.

We conducted semi-structured interviews with the alternative schools directors of the city of Santa Maria, whose analysis allowed us to observe a diversity of aspects. All school directors agreed that music notation is an important subject, but they were not sure about how to include it in the lesson. Some directors considered hard to achieve the coexistence of theory and practice, due to the students’ demands. One of the directors said that he feels responsible to offer a complete teaching to the students of his school, while other director said that music theory is always a part of her school classes. The effects of a music teaching relying only in the practical aspect was mentioned either, besides the problems of working with an important content like music notation, which normally makes the students uninterested. Also, we found that an indefinite number (apparently small) of students attend these schools to prepare for the ToSK.

In the next stage of this research, we will conduct semi-structured interviews with the teachers of the Santa Maria's alternative schools, in order to obtain a more detailed picture of the way learning and teaching music processes occur in these spaces, aiming to comprehend the integration of the work done in these schools with music education parameters of composition, performance, and listening.

### **The Effects of Nonverbal, Verbal, and Traditional Rehearsal Methods on Ratings of Conductor Effectiveness and Ensemble Expressivity**

*Brian Silvey*

#### **Pedagogical Background of the Study**

Conducting pedagogues often express differing opinions about the need for incorporating various rehearsal methods in the ensemble rehearsal. Many suggest that conductors should primarily teach through nonverbal behavior, while others advocate that verbalizations have a similar, if not better, effect. Finding the most efficient manner in which to rehearse musicians is important for conductors who are seeking ways to increase their teaching effectiveness.

#### **Aim of the Project**

The main purpose of this study was to explore the effects of three rehearsal methods on college musicians’ perceptions of conductor effectiveness. Would students perceive a conductor who rehearses an ensemble using a nonverbal, verbal, or traditional rehearsal approach differently? A secondary purpose was to explore the effects of these rehearsal methods on band directors’ ratings of ensemble expressivity.

#### **Method**

To assess college musicians’ ratings of conductor effectiveness, college musicians ( $N = 150$ ) viewed one excerpt from each of three rehearsal videos (i.e., nonverbal, verbal, and traditional) and were asked to evaluate the effectiveness of the conductor on a 10-point Likert-type scale anchored by not effective (1) and very effective (10). In the second phase of the study, university band directors ( $N = 20$ ) listened to and evaluated the ensemble



expressivity of audio excerpts using a 10-point Likert-type scale anchored by not expressive (1) and very expressive (10).

#### Summary of the Main Ideas

College musicians' ratings indicated a significant main effect for rehearsal method,  $F(1.87, 244.08) = 79.39$ ,  $p < .001$ , partial  $\eta^2 = .35$ . A significant difference was found between the pretest ( $M = 3.15$ ,  $SD = 1.56$ ) and posttest ( $M = 4.95$ ,  $SD = 1.6$ ) expressivity ratings for one of the three rehearsed excerpts, Toccata for Band,  $t(19) = -4.811$ ,  $p = .000$  (which was rehearsed under the verbal condition). There were no significant differences found between the pretest and posttest recordings for Air for Band ( $p = 0.52$ , traditional) or Overture for Winds ( $p = .18$ , nonverbal).

#### Implications for Music Education

Our findings suggest that college ensemble members may prefer a balanced rehearsal approach. The important implication for conductors may be the need to develop a repertoire of several verbal and nonverbal strategies that will help their ensembles improve more rapidly. Pedagogues might be able to identify rehearsal techniques (e.g., one-word verbalizations, conducting while modeling a musical line, or touching their ear to indicate issues with intonation) that increase the efficiency of the rehearsal process. These findings may help ensemble directors lesson plan more effectively for their rehearsals, perhaps yielding better ensemble performances.

### **The Presence of Musical Language in a Nursery**

*Malba Cunha Tormin*

The insertion of musical language in nurseries has been the target of a number of recent researches with infants aged zero to three years of age, as well as attention in the areas of music education, music psychology and cognitive neuroscience. The musical language is a powerful acquisition that babies can enjoy and learn even before birth and occurs through an early stimulation that promotes the development of cognitive structures appropriate to the auditory system. Therefore, it is necessary that the adult, the role of parents and teachers, can provide to babies an environment rich in sound and varied which facilitates interaction and storing memories that will later be expressive communication material, understanding and development of musical aptitude. This paper refers to the first part of a doctoral research, which was carried out in two nurseries a nursery in the city of São Paulo, Brazil. The aim was to investigate the presence of musical language, how music has been offered for babies and musical activities were conducive to child development and musical aptitude. The study is based on the meditational assumptions and Lev Vigotski's theory of learning music for newborns Edwin Gordon, the preparatory phase audiation. The methodology used in this research was qualitative, in the form of action research. The subjects were four teachers from kindergarten and 17 babies aged from seven months to two years and three months old from the two nurseries. As research instruments were used the scales of the Adult Commitment and Involvement of children Ferre Laevers. Preliminary results showed that whenever there was the presence of music in the activities was greater involvement of two babies and commitment of the teachers, even those with no musical training. Despite good partial results by the presence of music, these were interpreted as recreation and secondary value to what would be a musical learning. The results also pointed to the need for a musical direction to Education teachers seeking changes in musical concepts and practices directed at infants and toddlers.

Keywords: nurseries, learning musical, instruments of evaluation.

### **What Do We Mean When We Say Romantic?**

*Eric-Augusto De la Rosa Priego*

Forming professional musicians covers many theoretical aspects, not only the proper competences of instrumental performance. However, there are issues that are crossed by the different use that is made of some of its features in daily life. Romanticism is the case. Thus, students and teachers come to school with alternative concepts, very resistant to change. How are the concepts of romanticism with which students arrive at music schools? How it changes during school transit? Does the teacher of instrument provide elements to bring near these misconceptions to the formal knowledge or reinforces the tacit knowledge?

In the research designed to obtain the PhD, we took on the task of trying to answer these questions. This study was conducted in 2013 with 183 students enrolled in the first eight semesters of the program of instrument of the Unidad Académica de Artes of the Universidad Autónoma de Zacatecas (México) as well as their teachers of instrument. The theoretical perspective is the cognitive research with a constructivist approach, whose main epistemological axis is trying to understand and explain the processes involved in the relationship of knowledge that a person establish with an object.

This study has a mixed cut, with elements of both quantitative and qualitative analysis. It relies mainly on Campos and Gaspar's Propositional Analysis Model (PAM). This is a model of discourse analysis, with a constructivist approach, based on sociolinguistic theories that rely on knowledge, which allows its analysis as a text. With respect to conceptual change, PAM, by having a number of phases, allows to determine the previous state of a concept and

the changes that have occurred in the psychological structure of students after certain periods of time. It also allows comparison between groups, which may facilitate identifying the origin of some alternative concepts.

The methodology included a series of tests. This time we report the results obtained in the early stages of the study: students' concepts on Romanticism at the beginning of the semester, changes in those concepts at the end of the semester, teachers' concepts and crossings between both groups.

The results showed that for the students, Romantic Style involves love. They mix sentimental music (balads, boleros, etc.) with romantic music, and retain better romantic works than the characteristics of the style. Meanwhile, teachers have a better conceptual elaboration, but they still show some mistakes, which can be transmitted or reinforced in class.

### **Neuromyths in Music Classroom**

*Dimitra Koniari*

The poster reviews and discuss briefly misconceptions and oversimplifications existing in music education. For instance, while most of music pedagogy methods stress the importance of early musical experience and training for achieving high levels of musical expression and for the social, cognitive and sentimental development of children, there is actually little neurobiological evidence on this question. The article reviews studies on brain development and the notions of "critical" and "sensitive" periods for achieving musical expertise. It appears that sensitive periods for music training are probably quite fluid and that the adult brain retains important plasticity to acquire musical expertise all life long. At the cross-road of neurobiology and the humanities, the emerging field of Neuroeducation has to provide the necessary framework where neuroscientists and educators could work together in order to properly implement neurobiological findings on the educational praxis.

### **Teaching and Musical Practice in Jesuit Missions in the New Kingdom of Granada (1604-1767): Steps, Tempo and Compositions**

*Zuley Jhojana Duran Peña*

Colombia, and, in general, Latin American countries, have an unexplored musical heritage of an extraordinary richness: manuscripts, books, songbooks and musical instruments of great value which picture the historical facts that gave way to the development of their musical culture. The main goal of this study consists in recovering the record of the practice and pedagogical process among Jesuits in musical education in colonial times at the New Kingdom of Granada (1604 – 1767) and portray the paradoxes of this experience. The study is based on the following questions that directed the research: What understanding did Jesuits have of Amerindian musical culture? How did Amerindians express themselves towards European Jesuit music and musicality? Were there experiences of musical fusion among both cultures? Was there still an original and contradictory composition between both musical traditions? What could be the historiographical registers that depict these possible compositions and eventual loss of pace? In order to answer these questions we used a historical documentation methodology which counts on some privileged sources, such as letters, music scores, instruments, journals and encyclopaedias that were found at the Historical Archive of the Javerian University of Colombia. In it, there are some copies of Jesuit funds of New Kingdom of Granada retrieved from the General Archive of the Indies (AGI) of Seville in Spain, the General Archive of Madrid, from the Writers' House of Alcalá de Henares, from the New Kingdom of Granada and Quito Fund and from the Historical

Archive of the Company of Jesus in Rome. Also, documents of the National General Archive and Colombian Institute of History and Anthropology (ICANH) were consulted. In order to build up fundamental and historical context of the study, a review of this literature was made. Based on Latin American pedagogical theories, data are interpreted so as to characterise this historical phase. The study offers a characterisation and analysis of the processes in musical teaching developed by the Jesuits, as well as the identification of conceptions of education and educational policies that led those experiences; on the same way, it points out some unfolding to the later development of Art teaching in this region.

Keywords: Pedagogical theories, Musical culture, Colonialism, Musical education.

### **Organ Works by Women Composers in Brazil**

*Dorotea Kerr*

The present research is of a cultural, historical and musical character on solo organ works by Brazilian composers written in Brazil. With this study, I hope to include this knowledge in the current Music Historiography and studies in Music Education, in addition to making the collected material viable on-line. In the first stage of the research, I have collected the works -source material for this study and the basis for the construction of the on-line catalogue-pointing out the historical conditions in which they were composed, and their technical and musical characteristics.

The second part of the study will be devoted to the establishment of a cultural/historical narrative about this musical production with emphasis on gender studies and their implications for the musical knowledge in seeking dialogue with the cultural-religious processes. I justify this study by generating knowledge about this almost unknown area of musical activity and by adding new aspects to the trajectory of the musical composition in Brazil. The study is based on the tradition of the history of culture dedicated to official or formal manifestations of culture and art of a given society, according to classical authors such as Burckhardt, Huizinga, and the precepts of the "new history of culture", with its quest for informal, specific and minority aspects according to the proposed subject, keeping the plural character of the cultural history as one of the alternative routes for the historical research. My concern is that the specificity of musical composition can be seen as a result of the link between the compositional procedures (technical manifestations) and expressions of aesthetic attitudes of the society and culture. The initial results reveal the existence of 25 works by 11 composers, all born in the 20th century, from south-east Brazil (predominantly from Rio de Janeiro and São Paulo), with graduates in music education from public universities, with activities and careers as teachers, composers and conductors (one of them was the first woman to conduct an orchestra in Brazil). The works are written mainly within the traditional forms, with some surfacing experimental forms, largely tonal, with some serial and tonal approach, and intended mainly for concerts performances.

### **Methodological Contributions Of An Experience In The Teaching Learning Of Contemporary Music. Children Choir Of Christian Church Disciples Of Christ Argentina**

*José Ibarra*

Theoretical/educational foundation of the communication:

Musicians of 20th Century had extend the resources of music, which they have made possible new musical productions. John Paynter, François Delalande, Murray Schafer, among others, notice their importance and grant valuable clues to how start out the Contemporary Repertoire approach saying that it's not necessary to have previously advanced techniques, but it's possible to start with the experience from the ideas and material experimentation.

Project Objective:

To explore methodological procedures that allow children and teenagers, to develop effectively the necessary abilities for audition, production and performance of Contemporary Music Repertoire.

Methodology:

Taking as a Qualitative Investigation domain to the Action – Research, this Case Study noticed in what way incorporated the Contemporary Repertoire in the Children and Teenagers Choir of the Christian Church Disciples of Christ of Chaco, Argentina. In order to provide the methodical speech of organisation and search of piece of investigation with precision and validity, it brought about from a descriptive report which is known as Case Study.

Results of the main ideas:

This project, approached the fieldwork in the Children and Teenagers Choir of the Christian Church Disciples of Christ of the cities of Resistencia (Esperanza Congregation) and Barranqueras (Chaco, Argentina) a group that develop instrumental and vocal activities from a religious and popular music repertoire.

In order to introduce to children and teenagers on the audition, production and work performance of Contemporary Music and to optimise the process of teaching – learning, investigation documented it approach considering aspects such as the taste for the sound from spontaneity, improvisation, creativity and the musical invention.

Conclusions and implications for the Music Education:

The inclusion of Contemporary Music to Repertoire that approaches the group, favored creative attitudes in the face of sound and musicals communication and expression ways, tending to the understanding not only of the traditional music language, but also the new repertoires.

This methodological analysis, sets up also in a significant contribution to the Musical Education to take part clearly in the initiation process to the controversial world –sometimes isn't very understood- of the Contemporary Music, Repertoire that in the last century started to initiate, where in the present is a real importance artistic show.

### **Singing Instruction for Hearing Impaired Student: What can be Seen from the Process of Acquiring Ability for Internal Feedback**

*Chihiro Obata*

According to the investigation that Japan Student Services Organization performed in 2012, the number of the hearing impaired students in universities, junior colleges and technical colleges in Japan is 1,463 people (it was 1,132 people in the investigation conducted in 2005, meaning that it has increased by 1.3 times in these seven years). It includes those belonging to teacher training courses and some of them are to be engaged in singing instruction in the future. It is difficult for severe hearing impaired persons to sing on pitch and interval same as those of others. This is because it is necessary to give internal feedback (recognise whether they are singing on pitch and interval)

but it is difficult for them to recognize it due to the disorder. The singing instruction to overcome Onchi of hearing people (Japanese term for poor pitch singing) performed by the authors enabled the people to learn resonance sense in singing with the same pitch and give internal feedback while they became able to grasp their own singing positively (Obata, 2007). However, studies on singing instruction that focus on internal feedback for hearing impaired persons have not been performed. The purpose of this study is to clarify variation in the ability of internal feedback of the student and relation with music through analyses of continuous singing instruction for a hearing impaired undergraduate girl student A in a teacher training course. The student A has a severe hearing impairment and needs both lip reading and conversation by writing in communication with hearing aids. She could not vocalise continuously on the same pitch at the time of starting the instruction and give internal feedback. The instruction was given twenty times from 11th April to 20th November in 20XX and all the instruction were recorded acoustically and visually. One instruction took 30 minutes to one hour. External feedback (Obata, 2007), which had been used to overcome Onchi of hearing people was applied to the instruction. Results of the instruction showed improvement in the student A's internal feedback and suggested that the instruction enables even a severe hearing impaired person to give internal feedback. In addition, in the instruction process, she often seemed to feel resonance sense in singing on the same pitch and enjoy vocalising for "singing", not vocalise for "speaking" that she was forced to do so by necessity as a way to communicate with others.

### **Sound Integration of the Modern Chinese Orchestra**

*Yu-Chung Lu*

This paper considers the improvement of sound integration of the modern Chinese orchestra. In general, the sound integration of the modern Chinese orchestra is not as good as the Western symphony orchestra. Based on the literature review and personal experience in conducting, the researcher raises a range of suggestion as following aspects: the improvement of instruments, the arrangement of seating, and the instrumentation.

Improvement of instruments: 1. Strings: to integrate the sound from the three kinds of Chinese string instruments from various regions and the western cello and bass is uneasy. 2. Plucked Instruments: these instruments are the most difficult to be integrated with the modern Chinese orchestra because the very different ways to play. 3. Wind Instruments: the chromatic scale is hard for Chinese wind instruments. As a result, modern musicians have tried to improve the Chinese wind instruments for solving the issues above and received positive efforts.

The arrangement of seating:

It is a general agreement that the wind instruments and percussion instruments been seated behind (the same with the Western symphony orchestra). However, the seats for strings are different from orchestra to orchestra; they could be put in left, right of the orchestra, or separated into several parts from left to right. To find out the most appropriate way in seating would also help the sound integration of the orchestra.

Instrumentation:

The "limitation" of number of persons of each instrument is good for composers or conductors to control the sound of orchestra. The Chinese composers are now starting to emphasis on this point. But the ration of strings and plucked instruments in the modern Chinese orchestra is another issue should be considered.

Although these revolutions might decline the sound features for Chinese instruments, the sound integration of the modern Chinese orchestra is still an important issue for improving the performance. The musicians in Taiwan have advocated the enrichment of sound quality; as well, and make the balance between the features of instruments and the harmony in the orchestra.

### **The Effectiveness of Learning AP Music Theory in an Asynchronous Virtual High School: A Mixed-method Inquiry**

*Lance Nielsen*

The purpose of this mixed method study was to examine the effectiveness of learning Advance Placement (AP) Music Theory in an asynchronous web-based learning environment for high school students. The subjects for this study included high school music students enrolled in an AP Music Theory course in either an asynchronous virtual high school or a traditional face-to-face high school. Specific research questions that guided this study include:

1. Is there a significant difference in the composite scores on the AP Music Theory exam of high school students who learn music theory in a traditional classroom setting compared to an online learning environment?
2. How do high school music students in both a virtual and face-to-face school describe their music theory learning experiences?

A mixed-method sequential embedded design was used in which quantitative data was supported with qualitative data. Qualitative data was collected using a survey instrument that gathered information from the teachers in order to determine which schools were chosen for the study. Creating groups by random assignment was not conducive to this study because it was necessary to use intact music theory classes that were already established in a traditional and virtual educational setting. Therefore, the quantitative portion of this study was a quasi-experimental design.

Pretest and post-test data based on the AP Music Theory exam was analyzed using a multi-level hierarchical linear model comparing student scores within different school settings. A final phase of qualitative data provided additional insight between the two types of learning environments. An online survey and semi-structured interviews with students in both settings were conducted after treatment in order to collect student perceptions of their learning experiences. Data results indicated there was no significant difference between AP Music Theory Test Scores between web-based learning to the traditional classroom setting. After the qualitative data was coded and analyzed, it was determined students' perceptions of the online learning environment was positive. The most difficult aspect of learning AP Music Theory was in the area of aural skills development. As far as implications for music education, the researcher emphasizes the need for further research studies in determining best practices of online music instruction and aural skill development. As online learning opportunities continue to expand for public and private K-12 students, it will be necessary to develop online teaching and learning strategies that will best motivate and promote effective learning in music.

### **The Changes in Conceptions of Music Education by the Analysis of Brazilian Textbooks**

*Ariane Ribeiro*

This survey of undergraduate research was developed on the presupposition that textbooks can be understood as an important record of the changes undergone by teaching music in elementary school. Following an idea of Roger Chartier (1990), these transformations take place within a cultural, political and social context, which principles influence the way of thinking music education. Accordingly to Barbara Freitag (1997) it is important to not unlink this production to the general context of the educational system to understand that this object of study reflects characteristics from certain period of music education in Brazil.

The objective was to analyse the concepts of music education transmitted in music textbooks (Umberto Eco 1980) for elementary schools, focusing on investigating in the discourse of elaboration further discussions and achievements for the area that made the process of the presence of music in this context proceed in its historical path. It was a study for the understanding of ideas, since you cannot know the effective practical use of these books in the pedagogical process.

The research methodology was a qualitative literature review and raising production by consulting in municipal libraries, used book stores and private collections. (Jusamara Souza 1997) From the readings and analysis it was made the investigation of conceptions of teaching, music, music education and the relationships between teacher, student and knowledge area that can be made by textbooks.

It was evident that the concern about exposing to the reader the conceptions that underlies the proposal emerges over time, as the search for greater reflection on the thoughts involved in preparing these books and to make it more in dialogue with the practices. The main ideas identified were about the role of education in society in the individual's growth; what is meant by music, from which we can extract the content and aspects to be developed; and music education in its function and the ways it is developed.

This study elucidated the relationship of changes in policy and practice between the concepts of aspects involving music education in elementary school. It has also contributed to the understanding of how certain structures, thoughts and practices were established, which has been overcome or still exists. It is important to promote reflections after Law No. 11.769/08 which established music as a required content in the Brazilian basic education curriculum.

### **Social Representation and Music Education: an Experience in a Brazilian School**

*Sérgio-Luiz Westrupp*

The study of social representations, here understood as a form of knowledge provided by the quotidian of a group of people involved in a music education process, reveals values and beliefs in that environment, promoting a better understanding of pedagogical practices. This text is an excerpt from a qualitative research developed in a Brazilian Master Program, under the design of an ethnographic case study. The method was a set of interviews with individuals and selected groups during four months of observation and participation of the researcher in the activities of a school band in a small city in Brazil. The choice of this context was made because the school band was created from the experience of curricular music lessons. During the research period, the music classes were not offered as a curricular component, but the band continued the activities in the school. To investigate the permanence of the band as an extracurricular activity for some students, without curricular music classes for everyone, the theory of social representations was adopted as the theoretical reference. The use of this theory elucidated the strong bond established between the musical practices of the band and the local community, as well as the full support of the parents for band. The focus of the band was centred in the rescue and maintenance of a traditional repertoire disseminated among the descendants of local German immigrants. The pedagogical decisions were intrinsically related to the social representation of music as a culture of their own social group. Although the

band members (ages 10 to 15) appreciate other musical genres, the repertoire adapted from German music did not prevent the development of a significant and successful musical activity. The social representations of music experienced by the group were established in the daily process, and the musical practices had their own meanings and determined the process of music education. The results emphasise the relevance of social representation for the design of a music education program, and the music educator was directly connected to the local tradition, adapting the repertoire and the pedagogical process to the meanings of music attributed by that social group. Although music education as a curricular practice was not being offered in that school, the band was sustained as a representative of the social group, belonging to all community.

### **Music Educator and Professional Identity**

*Regiana Blank Wille*

This research had the objective of investigating how the professional identity of a music educator is built in the public schools in Pelotas/RS. The results found in this research contribute to clarify the various dimensions of the professional performance of a music educator in elementary schools in the southern region of the state, taking into account life experiences lived in a social and cultural context that constantly changes. A qualitative approach was used in this research as well as semi-structured interviews to collect the data analysed. The empirical field was the public schools run by the city of Pelotas and ten active music teachers and music educator took part in this study. The theoretical basis for the analysis were Dubar's (2005) view about professional identities, Nóvoa (1999) and Marcelo (2009). These authors could compose along with the objectives of this research a dialogue with the teachers' talks. The teachers could talk about who they are, what they think they are, and what they would like to be. Firstly, it is presented the trajectories of the ten teachers and some connections with professional, social and personal identities are done, highlighting their education, training and work experience. Further, the teachers' professional identity is defined, as well as their performance in elementary schools, practice and relationships. It is important to highlight that Teachers' professional identities are built throughout the time and involve different kinds of knowledge, different emotional aspects and other dimension that go beyond the school as family and society. It evidences the influence and role of collective and institutional dimensions as constituent elements of professional identities. Among the results found it is important to emphasise that the construction of teachers' professional identities is permeated by various processes of teachers transformation, either through everyday experiences, decisions they make or not, their practices, or their professional and personal life continuities and discontinuities. Each person uses what he/she has learned, different knowledge in different ways, and this is originated from facts, decisions and situations faced that happened in different space of life. The identities are built from the social meaning of the profession, and thus, the professional identity is one of the identities of these authors (teachers), a part of the plurality of life. The dynamic feature of the construction of teachers' identity group teachers, make them alike, but multiple in terms of diversity, where each musical educator compose themselves 'different' from the others.

### **Chopin - Reflection on his Life as an Artist, Man and Teacher**

*Aleksandra Vander Hoek*

Chopin wrote around 300 letters in his life time. Most of the letters were written from his adopted country, France, however, his pianistic input was solely based on Polish heritage. This workshop will illustrate musical ideas of Chopin through his letters and give us the insight of how these compositions crystallized. Selections will be chosen mainly from mazurkas, preludes, polonaises and ballads, played by myself.

This presentation is based on three biographies: Adam Zamoyski, Moritz Karawecky, excerpts from "Le histoire de ma vie" by George Sand and "Memoirs" by his numerous artistic friends such as Franz Liszt, Berlioz, Schumann and Delacroix. The heads of states of Europe as well as members of aristocratic families listened and admired Chopin's artistry and took lessons from him.

In order to conduct the workshop, the piano will be essential.

## **SIG: MUSIC TECHNOLOGY**

### **Mental Diasporas and Diasporic Minds: Emergency New Technology, Music, Education**

*Maria Helena de Lima*

This work is a reflection on emerging collective behavior and individual associated with ICT-Information and Communication Technologies, and that from a research approach based on the Eco-Systemic Perspective

(constructivist/interactionist/socio-cultural/emotional/transcendent), seeks to reproduce a path of references and theoretical individual and collective reflections. The visualisation of individual and collective behaviours related to ICTs associated with a growing need for expression and sharing may be considered as the starting point of this thesis. The reflection that resulted from this work had as a principal an intense and growing musical activity observation, which was not limited to file listening and exchanges, but also to the observation of protagonist, creative, not hierarchical behaviour, related to the intervention on archives, collective composition, manipulation of open codes and open code communities, which are investigated by the line of research on Ubiquitous Music one of the Thesis' references. All these behaviours are generally associated with youth, but also are increasingly widespread in society. Tribal behaviours according to Maffesoli (2010), linked to a cyclical view that expresses the human need for their desires expression, which are characterised by a being together, presenteeism and rerooting as a deep human need, in response to a stagnant society by an excessive rationality. Behaviours that, according to Heidegger (2008), emphasise the relational aspect of being-there as essentially as being-with-the-other, and the game as part of the existence and this relationship. A game, which in his turn is directly associated to our way of relating to ICTs. Emergent behaviours that for Johnson(2003) are linked to the observable patterns in many systems in nature and in society. All these aspects are related to the complex view of Morin on homo in all its facets of manifestation in the world: sapiens, faber, demens, ludens, mythologicus, which in turn permeate our own relationship with the world we have built, and with the technology that retro-acts on the world and on us, and potentially bring with them a deep questioning of what we are, our possibilities and determinism, of our physical, brain, mental and spiritual constitution, of our limits and possibilities, our advances and retreats. Behaviours that bring the possibility of reflection on science and techno-sciences, that we produce and that produce us, all relationships that reflect the way we see, reflect and make education and music at all levels. The idea of Mental Diasporas and Diasporic Minds, seeks to synthesise this complex movement, which enhances the possibility of us being at the same time in different spaces and times, which disengages us from physical, local, social limitations, which reaffirms our complex physical and non-physical, mental and cerebral, spiritual, contradictory and consensual, collective and individual identity.

### **Space Genetics: A Platform for Musical Improvisation Developed Independently of Time and Space Via Digital Technology**

*Paul Scea, Eric Haltmeier*

The concept behind Space Genetics centers on creating original musical compositions or platforms for musical improvisation that can be developed independently of time and space via the use of digital technology.

The music of Space Genetics is realized through the Internet-based sharing of musical fragments, loops, cells, or structural material. Recorded samples are shared via online distribution and are then complemented or manipulated via digital technology in order to create new musical structures. Both woodwind instruments and VST-digital instruments powered by MIDI controllers are used to create the source material. The source material is then imported into the software "Ableton Live," and is further manipulated via plug-ins and platform-based effects processing. This was an innovative and unusual use of the "Ableton Live" software which was originally intended for use by DJs in creating dance mixes.

The online collaboration allows students to record kernels of genetic audio material individually. The audio source material is then shared among the musicians and manipulated electronically in order to satisfy deliberate compositional strategies and to generate new material to use as the basis for additional rhythmic, textural, and melodic formations. Following a computer-based process of compositional evolution and structuring, the pieces are then revisited in order to create "live-performance models" which allow for the establishment of interactive improvisatory space.

The resulting music is an original hybrid of avant-jazz, electronica, free improvisation, and experimental classical music. Angular melodies and extended performance techniques intersect with warped synthesis and electro-loops to create an interactive sonic landscape for improvisation that defies categorization.

### **Music Education through Interactive Animated Short Films**

*Cecilia França, Luana Roberta Oliveira de Medeiros Pereira, Marcus Vinícius Medeiros Pereira*

Children's motivation and familiarity with computer technology is being increasingly seen as a facilitating element in music education. However, the consolidation of such tools in the educational setting involves the discussion of an extensive agenda that includes uncovering its theoretical, philosophical, psychological and methodological basis. More importantly, it is needed to consider the nature and the quality of the musical experiences provided by these tools.

With such concern in mind, I have written an initial music education program in the format of animated interactive short films. They are based on the principle of active music making through composition, performance and listening

aiming at developing children's understanding of music. They were devised to enable meaningful learning in which knowledge grew as a personal construction by children. Learning starting points were derived from daily life situations and mediated by original cartoon subjects.

The objective of the program is to promote the understanding of how sounds are organized to produce expressive forms in a ludic environment and through a meaningful approach. Contents are distributed in five modules:

- a) "A world full of sounds" includes contents related to timbre, soundscape, communication through sounds, how sounds become music, loudness and expressivity, acoustic, ecology and the construction of instruments.
- b) "Setting the rhythm" deals with aspects such as pulse, rhythmic patterns, speed, tempo and expressiveness, movement, body percussion, synchronization, short and long sounds and rhythmic memory.
- c) "Travelling in the Smoke Mary" includes elements of pitch, high and low, going up and down, musical notes and melodic patterns.
- d) "Musical phrases" shows how musical notes grow into musical phrases and melodies.
- e) "Making variations" works on how the combinations of sounds produce expressiveness and define musical styles and genres.

The interactions promoted by the short films involve cognitive skills such as perception, discrimination, reading, imitation, memory, reaction, motor control, recognition, vocal performance, creation and decision making. Musical elements are introduced and mediated by the characters which talk to the children, ask questions and demand their opinion. Answers are to be written in dialog boxes which are saved in the program. Feedback tools help children to monitor their performance and promote autonomy.

In this demonstration, colleagues will be invited to watch some scenes of the short films and also watch children interacting with films. We shall discuss how they contribute to engage children in the learning situations, promoting their musical growth in a highly motivational approach.

### **The Influence of the Visual Counterpart of a Computer Interface over Children's Structuring Musical Compositions** *Cecilia França*

The activity of musical composition by children can be increasingly helped by the resources presented by technology. These offer them the opportunity of handling sounds in ludic and intuitive environments which also include editing, playback, feedback and sharing tools.

This study is located in the field which investigates computer mediated musical creation through graphical interfaces. These help children to take the abstract music domain into more concrete terms.

The interface used in this study is called *Trilho Sonoro* (Sound track), in which sounds are represented by the picture of the respective sound source. The screen results as a visual score that children can construct, edit, read and listen to easily. Our concern was that the visual attractiveness of the interface would distract children from the attention to sound itself, leading them just to play around and place the pictures into the editing window as if they were "stickers".

In a small scale study, we analyzed the musical products made by eight to ten years old Brazilian school children over eight sections. We investigated:

- a) the kind of approach revealed in their compositions, whether visual (a concern with the visual distribution of elements on screen) or musical (a concern for structuring sounds over time);
- b) the presence of structuring elements such as repetition and deviation, opening and closing gestures and articulation of sections.

The method used was product analysis with criteria derived from the literature on modes of organization in music. The sample consisted of 122 musical compositions by 80 children involved in a three months project.

Results showed that 36% of the compositions revealed a visual approach of the interface, with no musical intention in the placement of the elements on screen (over time). Another 55% suggest a more musical approach with the presence of repetition of elements and small gestures, variation, sections, deviation and surprise, opening and closure gestures, hierarchy among tracks.

We believe that the visual counterpart of the sound stimuli offered by the interface worked as a visual clue for the listening which helped children to structure their compositions. The increased familiarity with the interface and the confluence between the sonorous and visual feedback might have helped them to organize the sequence of events over time. The study also confirms children's motivation towards musical form in late infancy, once patterns of repetition, variation and contrast appeared without any intervention of the researcher.

### **Digital Expressions: An Examination of the Role Music Technology Plays in the Formation of Adolescent Musical Identities**

*Lindsay Weiss*



Over the past decades, the rapid pace of technological change has created staggering effects on the field of music education. With a click, new worlds of music are now present in our classrooms – but it is not simply access that we have gained. The widespread use of mobile devices alongside applications such as GarageBand and Logic Pro offers the 21st century student digital entry points to musical creativities that may have been previously untapped.

As music educators, who frequently incorporate digital technologies into our pedagogy, we believe that students who have grown up with an iPad in their hands have established an amplified connection to technology. We have experienced how our own adolescent students create songs with mobile devices and score homemade films on their computers. In many ways these compositions are musical expressions of their own internal feelings, thoughts, and motives.

Erikson (1959) identifies adolescence as the psychosocial stage where “identity versus role confusion” is the focus. Csikszentmihalyi and Larson (1984) explain that in order to resolve the internal conflict at this stage, adolescents form an identity influenced by interactions with their environment and those surrounding them.

The purpose of our study is to investigate how adolescents use music technology to shape and express their own musical identities. The participants include thirteen adolescent music students, who are enrolled in a music technology course at the Saturday Music School (SMS), which is sponsored by a private university in the Northeastern region of the United States. The goals of this course include a basic mastery of sequencing and sound design through projects such as remixes, original compositions, and small film scores. Data for this case study include: a) student projects, b) class observations, and c) semi structured in depth interviews. The data were analyzed using grounded theory coding as recommended by Bogdan and Biklen (2007). Our preliminary findings include: a) SMS adolescent students created media that they found would have favorable effects with regard to their external peer groups and b) SMS adolescent students who were more at ease with the technology were more likely to experiment with genres and styles outside of their current preferred musical tastes. We will present the rest of our findings, video clips from the pre-recorded SMS student interviews, and audio and visual samples of their music technology projects. Implications for the importance of incorporating music technology for 21st century adolescent students will be discussed.

### **Skeuomorphs in Digital Audio Workstation (DAW) Design and Their Influence on Music Education**

*Adam Patrick Bell*

This paper presentation introduces the concept of skeuomorphism in the context of examining the role of music technology in music education, specifically focusing on Digital Audio Workstations (DAWs). While there are several DAWs available designed to aid musicians in accomplishing similar tasks such as sequencing and recording, the designs of different DAWs are often dissimilar from each other, which has a significant impact how learning occurs. In essence, one’s choice of software implies a choice in how one will learn to perform a given task with a DAW.

The aim of this paper presentation is to illustrate how skeuomorphism is utilized in Digital Audio Workstations (DAWs), including Pro Tools, Logic, Ableton Live, and Reason. Further, an explication of how these programs influence users to perform different tasks to accomplish the same ends will be presented. Lastly, an examination of how skeuomorphic design principles can facilitate learning across software platforms will be disseminated.

Drawing on a comprehensive qualitative case study to illustrate these concepts in practice, findings will be presented from the collected data that include interview excerpts, videos, and of most importance for illustration, screen recordings. Citing major contributions in the field, the data is compared and contrasted with previous findings on informal learning practices in music education.

The results of the study demonstrate that the principles of skeuomorphic design in music software are elemental to the degree that they are assumed. Skeuomorphism enables learners to adapt to new technologies by providing cues to those migrating and applying knowledge from previous learning tasks to new learning tasks. As users acclimate to new technologies, their dependence on skeuomorphic cues are weaned, but given the reality that new technologies will be replaced and supplanted by newer technologies, the constant need to adapt results in a cyclical dependence on skeuomorphic-based learning that mirrors the cycle of new software releases.

There are both theoretical and practical implications for music educators utilizing music technology that stem from the findings of this investigation. First, it is critical that music educators carefully consider software selections for students and develop an analytical conscience of how different software programs influence learning. Second, developing an awareness for recognizing skeuomorphs in software design is an advantageous skill that should be developed amongst teachers and students alike because it equips learners with critical thinking skills that can be adapted to a plethora of learning scenarios.

### **Multimodal Composing Practices and Music Video Production with At-risk Inner-city Youth**

*Gordon Cobb*

Never before in history have music learners had such autonomy as artists. The impact of new media technologies has resulted in a generation of music learners that are creating musical texts that are becoming more multimodal than previous generations. Many young songwriters in today's digital age are using multimodal composing practices to communicate and represent meaningful ideas through multiple semiotic modes such as text, sound, and image. A fundamental shift in pedagogical thinking needs to occur in order to create music programs that not only meet the requirements of existing curricula but also connect to student interests in ways that are interactive, inspiring, and meaningful. What are the specific semiotic affordances provided by new media technologies, and how might they best enable music learners to achieve multimodal literacy through the production of collaborative music videos? This research seeks to broaden the understanding of multimodal composing practices within music education and collaborative music video production with youth. Through a multimodal and semiotic analysis of students' experiences and composing practices, this case study explored music learning with ten at-risk inner-city youth (ages 13-17 years) attending a community-based songwriting and music video production program for a duration of 32-weeks. Classes were video recorded, participants were interviewed at various points during the program, and artifacts that emerged during the production of music videos were collected and analyzed. The findings indicate that multimodal composing practices and new media technologies such as music and video editing software extend the semiotic reach of music as a mode of representation, allowing music learners to carry meaning through different modes. Music video production was found to be viewed by participants as its own unique and valuable medium or mode of expression, offering challenges and opportunities for students and educators to engage in multimodal composing practices within collaborative, participatory cultures that embraced innovative music learning. Music teachers must recognize the manner in which today's youth interpret and understand not only music, but also music videos as well. The influence and impact of new and emerging technologies must also factor into the development of music pedagogies in order to keep up with a generation of music learners that are digital natives. This educative approach fits well within a participatory culture model, allowing for educators and students to learn together in and through new approaches to music education.

### **High Tech on a Low Budget: Implementing Technology to Assess Student Achievement in the Music Classroom**

*John Seybert*

In the standards-based accountability movement with increased emphasis on educator effectiveness, it is challenging for a music teacher with several classes and large course enrollments to measure individual student achievement on a consistent basis. This session will provide cost-effective methods to implement technology in order to assess and document student achievement with practical applications for your computer, tablet, smart phone, digital camera, and web camera.

### **Buttons and Triggers: Music-making Made More Accessible through Digital Technology**

*Nicolas Coffman, Don Coffman*

Research suggests that more than one-half of all teens have created media content, and about a third of teens who use the Internet have shared content they produced (Lenhardt & Madden, 2005). This kind of activity represents what has been called a participatory culture (Jenkins, 2009), typified by accessibility, informal mentoring, and a sense that members have that their contributions are valued.

Today's technologies make it possible for virtually anything to be used as a musical instrument or control the sound of another instrument. Any composition designed for playing can potentially be created for varying 'instrumentations' and degrees of control. One button can play an entire song, or a large number of people manipulating different aspects of a piece can be required. Control can be automated by a computer, so that performers can handle simple aspects of playing a piece and can learn to obtain higher degrees of control as they develop their skills, without compromising aural aesthetics or overall complexity of a piece. Performances can now be geared towards the ability of the performer(s) and scaled accordingly. This allows for opportunities to explore sonic structure while changing the outcome of the performance, yet not stop, intrude or otherwise 'ruin' the performance of a piece. Elements of composition and improvisation can now be explored at lower levels of skill while providing opportunities to create.

Modern technology's increasing sophistication gives music educators new tools to incorporate elements of performing, composing, and improvising in their ensembles and classrooms. The potential to scale the needed skills and knowledge to the interests and abilities of individual learners greatly enhances the musical experience of all students.

This poster uses demonstration of and exploration of new digital instruments that provide accessible, dynamic and communal experiences with music making. In the demonstration, we will provide a framework for understanding the principles of emerging technology. Hardware controllers will demonstrate new ways of playing instruments and their benefits. We will introduce aspects of modern music production, including sound synthesis, effects, and

audio samples. The poster will have an interactive portion for attendees to experience how a variety of controllers and electronic instruments could be used in combination to perform complex pieces of music with little to no previous musical experience. These performances will be accomplished through a variety of methods, including wrote learning, responses to programmed cues from instruments, and through individual and group improvisation.

### **The Impact of East-West Exchange on Chinese Singing**

*Chi-Pei Chang*

The purpose of this paper is to discuss how bel canto influenced Chinese traditional singing skills after it was introduced to China. Before learning Italian bel canto, the author had been learning traditional music and western music. The author didn't sing opera anthologies or artistic songs until she learnt bel canto. At the beginning, she put emphasis on skills like mouth shape and resonance. The author is going to introduce firstly, the skills of bel canto and Chinese traditional singing, and comments on the changes of traditional music after influenced by western culture.

Bel canto required singers to sing in order, with strong voice, wide range of voice, good control of loudness, and resonance and mellow continuing sounds on the basis of theories. French tenor Duprez used his big and strong voice on the stage of Opera of Paris, with resonance in his chest and high-level singing skills, performing bel canto to perfect. After that, people in the world started to learn bel canto.

Traditional singings developed into different skills, artistic forms, and parties in different periods and different areas, including folk songs of each people, songs of drama, and arts of ballad singing and story telling. People tend to tension their vocal cords, so the sounds will become thin and shrill, especially for women. This is because the speaking ways of Chinese people and Westerners are different. Comparing to the Westerners, Chinese people speak with less space in their mouth. Thus, to learn bel canto, Chinese people need to learn to change their mouth shape a lot. With the culture exchanging between China and Western countries, vocal musicians now are still tension their vocal cords, but at the same time they use diaphragmatic breathing to make the songs dramatic. Some other vocal musicians use all of western sing skills, in which the mouth shape is bigger, controlling of vocal cords is less, and the sound is mellower and thicker.

### **Modeling and Guitar Learning in Virtual Environments**

*Bruno Westermann*

Between 2008 and 2012 the Federal University of Rio Grande do Sul offered a teaching degree in Music at a distance. Among the various interdisciplines of the degree – thus called for being interconnected – Integrated Seminar-Guitar was that which was responsible for the teaching of this instrument. As such, the present abstract addresses a portion of a research project that has been conducted in the context of music education at a distance, which has the general objective of identifying and comprehending the forms of interaction existing in the virtual environments of the Integrated Seminar-Guitar interdiscipline.

The excerpt of the research project discussed here has the objective of analysing the didactic materials of the aforementioned interdiscipline as well as the interactions of the students with this material, from the point of view of the concept of modelling. This concept, proposed by Bandura (1965), can be understood as the process of acquisition or modification of behaviours by way of models. These may or may not be programmed models. Based on this, learning processes can occur through observation and imitation, in other words, through modelling processes. This learning, according to Bandura, relies on four processes: attention, retention or memory of the behaviour, motor reproduction, reinforcement and motivation (Costa, 2008).

Taking into account the importance of imitation in learning a musical instrument, our objective at this stage of the research is to verify if the processes described by Bandura can be identified in the teaching materials in the virtual environment of the aforementioned music degree at a distance. With this analysis, an aim is the possibility of identifying and inferring how the interaction of the students with these didactic materials influenced their learning process and the students' actions as instrumentalists.

To complete this stage of the research, all of the different types of didactic materials utilised in this interdiscipline (video, texts, sheet music, photography, animation) have been mapped. These materials will be analysed and categorised according to their structural characteristics. In this way, an aim is the possibility of contributing to a deeper understanding of instrument teaching and learning processes that occur by way of virtual environments and that the described characteristics can support the realisation of new proposals for the teaching of music through Education at a distance.

### **Multidisciplinary Dialogue on Continuing Education in Educational Technology for Music Educators**

*Giann Mendes Ribeiro, Carlos Antonio Santos Ribeiro, José Magnaldo de Moura Araújo*

In this present paper, we discuss an outreach program approved in 2012, by the Educational Ministry of Brazil, according to proclamation nº 001/2013 PROEX/UERN. This project aims to provide continuing education to teachers from the elementary schools in Mossoró (city of Rio Grande do Norte's state) through activities that involve learning and the spread of knowledge in the fields of music and technology. For this, three integrated actions will be promoted, in order to empower, promote and generate knowledge in the field of music education, supported by technological tools. The first action will be implemented in January 2014 and aims to qualify teachers of basic education in the basics of digital technology applied to music education. Subsequently, in March 2014 there will be a didactical fair as part of continuing education. Finally, a scientific meeting will be organized as a way to expand critical thinking regarding the use of technology for musical-educational purposes. The diagnostic data collected from 104 art teachers from elementary schools showed that 70 % of music teachers work with music as a curricular component. 61 % of elementary school teachers in Mossoró revealed that they use digital technologies in music classes, however, at the intersection of data from closed questions with open, it was noticed that 11.3 % of these teachers are unaware of digital technologies. Thus, only 55, 7 % of the sample actually has access to these technologies. The collected data shows that most teachers use digital technologies in their daily lives, but in the classroom and with musical activities, the numbers reach just 50 % of the total sample. Access to the internet and social digital media are quite restricted in elementary schools of Mossoró. Despite the policies of digital inclusion by the Brazilian government, the data revealed that in reality there are many restrictions of sites, blogs, social networks and others. Most teachers use technological resources to teach their own classes while 30 % of the sample received some technological resource from federal ministry for music lessons. Virtual teaching materials the questionnaire revealed that this subject is relatively unknown. Among the difficulties encountered in the use of online digital games freeware is the shortage of material developed in Portuguese. It is hoped that this project will contribute to broaden the discussion about digital technologies that may be used in schools and the training of teachers that have to deal with these technologies.

### **Online Musical Education and Social Networks on the Internet: A Study of Online Extension Courses**

*Juciane Araldi Beltrame*

Studies into online education elicit discussion about interaction and collaboration, the collective construction of knowledge, relationships among teachers, tutors and students with different hierarchies and ways of developing teaching and learning that is mediated by information and communication technologies. However, studies into social networks on the internet and their uses in the classroom, both face-to-face or distance education, also generates reflections as to their educational limits and potential. Hence, this study conceives of social networks on the internet from a pedagogical perspective for the development of online music courses, going beyond their use as an educational tool. By taking into account the characteristics of the interactions between participants on social networks and online teaching and learning methodologies, this study proposes to investigate relationships between social networks on the internet and online musical education based on the development online extension courses. The specific objectives are: examine the learning potential of social networks on the internet and their contribution toward the teaching and learning of music online; observe the specificities of interaction and collaboration on social networks and how these can be seen in interactions on virtual learning environments (VLE); observe how the organization of VLE can promote a participative environment of co-creation and collective construction, by examining the role of students, tutors and teachers in this process. The methodology is qualitative and the empirical field is based on two music extension courses developed online, where data is collected by means of online interviews and discussion forums among students, tutors and teachers involved in the courses. The empirical data will be analysed according to theory into social networks on the internet and online education. The study is still in its initial phase, with the collection of data scheduled to begin in November 2013. An examination into ways of learning music within a network and in virtual environments is a topic that can provide contributions not only to distance education but also face-to-face teaching. The use of social networks as educational tools may be an incentive to rethink teaching models, while changes to educational paradigms influenced by network theories may contribute towards re-elaborating distance and face-to-face graduate courses and may contribute to the consolidation of online musical pedagogy and its specificities.

## **COMMUNITY MUSIC ACTIVITY COMMISSION [CMA]**

### **Teaching and Learning at the Instituto Batucar**

*Josilaine Gonçalves*

The interest in research grew out of experiments in social projects: Fenações -Social Institution, located in Recanto das Emas, Brasília-DF, and Project Ciranda, extension project of the Catholic University of Brasília, located in Taguatinga, Brasília- DF. In them we found the following problems: 1) diversity of the target audience in terms of age, education and interests 2) Large turnover of adolescents and youth activities; 3) in discipline and lack of formation of habits and attitudes; 4) Social Impact, and cultural values among professionals and the audience; 5) No professional training to work in this context; 6) Diversity of assignments that are required of professionals; 7) Need to develop knowledge and skills associated with interpersonal relationships. The problems arose from the following questions: What is being a teacher in a social project? How to develop practical teaching and learning of music that is meaningful and promotes inclusion and social transformation? What meanings do these practices have for teachers and students? Are these practices integrated with other activities and objectives of the project? What is the training of the professional who gives musical - pedagogical activities? Is such training developed in the project? In this perspective the Institute drumming was chosen as the study site. The Institute drumming is a Non Governmental Organisation (NGO) registered as a Civil Society Organization of Public Interest (OSCIP) located in Nook Emas, Brasília - DF. In it are developed music classes through body percussion. This research will adopt a qualitative approach ethnographic case study. It will use as an analytical tool Institute documents (websites, bylaws), interviews and participant observation. The article introduces the concept of popular education, and teacher education. At the conclusion of the article, I present some of the organizational characteristics and the structure of the classes within the Institute drumming. It is intended, from this research, to broaden the discussion on the practice and the training of teachers of music in social projects considering the voice of its professionals and students.

### **The Shelter Band: Homelessness, Social Support and Self-Efficacy in a Community Music Partnership**

*David Knapp, Carlos Silva*

The transition from homelessness into mainstream society involves external factors, such as obtaining housing and employment. Research also indicates that social support and perceptions of self-efficacy are important psychological factors in escaping homelessness. Music interventions, such as participation in performing ensembles, have been shown to aid in the development of social skills among marginalized populations and improve participants' psychological well-being.

The purpose of this study was to explore the effects of a music intervention on social support and perceptions of self-efficacy among individuals experiencing homelessness. Members of The Shelter Band were residents at a large emergency homeless shelter in the Southeast United States, shelter staff, and university music education students. The band rehearsed weekly a variety of rock songs and performed regularly for civic events.

Researchers investigated social support and perceptions of self-efficacy using a mixed-method approach. Qualitative data were obtained over a two-year period through interviews with band members, shelter staff, and the participant researchers. These data were transcribed and analyzed for themes according to a priori and in vivo codes by the participant researchers and a shelter staff member. Social support was also specifically investigated by comparing differences in responses to the Interpersonal Support Evaluation List (ISEL) and the Multidimensional Scale of Perceived Social Support (MSPSS) between band members and a control group of other shelter residents. Qualitative data indicated participants in The Shelter Band demonstrated improved social support and perceptions of self-efficacy. In a few cases, participation in the band was identified as a key factor in individuals escaping decades-long chronic homelessness. Differences on the ISEL and MSPSS also indicated improved social support among band members.

As music educators continue to explore opportunities for their work, it is useful to consider collaborations with community partners. By involving shelter staff in The Shelter Band, staff and music educators were able to direct the intervention toward individuals' needs. These collaborations can be beneficial for both the university and community partners. Additionally, possibilities for this kind of socially conscious partnership in music teacher training are discussed.

### **Musical Activities and Repertoire Authorship in the Community of Baixa do "Y"**

*Harue Tanaka-Sorrentino*

The poster reports experiences during data gathering (Feb/2008 to Aug/2009), which demonstrates how the repertoire was used for a doctoral research in Music Education ("X", 2012) about "W". Besides focusing on the group's music teaching/learning process, we highlight the production and dissemination of samba/samba de roda which is part of the repertoire of the group investigated, as well as the transmission of their music legacy to succeeding generations (education, citizenship, and aspects of the performances, etc.). The material consists of music compositions by the group's men/women samba dancers, and by outside musicians as well. The pieces have been written to be part of the group's repertoire directly produced to be used as their teaching material, serving as

a tool in music education, telling, at the same time, the story of the women in the group including their historical past, and portraying the beauty of the land, the toponymy, customs and the beliefs of their community. The group's music activities draw attention to actions and efforts to convey their music, their identity and their social representations. It also promotes didactic performances at neighboring public schools and in a number of other music/educative venues. The repertoire includes samba/samba de roda, and cirandas. The name of the group is also taken back to its origins where their past activities of members as slaves are described. An emblematic example of this is the Bate-papo Musicado (a music chat) (Casa da Música – on May 15th, 2009) with the participation of the group singers and the Meninos da Baixa do “Y”, conducted by a 16-year-old boy. The boy gathered all kids in the neighborhood after school to teach them the rhythms usually played in Salvador (Bahia). He also passed on to them the repertoire of the group to which he belonged since he was a small child. Some of their instruments were made from scrap metal and recycled material. The lessons taken from the “W” soon came to fruition. Another outstanding aspect of this was conveyed by the kids ‘strong voices and their singing from dramatizations of Terno de Reis – a well-known popular practice of religious background, and which is usually performed in return for an obtained religious grace (Teixeira, 2009, p. 17). Consequently, it is easy to perceive how the group representation is marked by their music – an exhibition of their truths through art.

### **Children's Voices in Community Youth Orchestras**

*Christine DAlexander, Beatriz Ilari*

Throughout the past several years in the United States, instrumental music programs have steadily declined due to national budget cuts and financial constraints. In-school music programs have been forced to fold or limit frequency of rehearsals.

Typically, many successful programs are located in more affluent areas where school districts tend to compensate for budget cuts, or have the means to continue to keep their music programs flourishing. Instrumental music programs located in underserved areas are often non-existent, since most instrumental programs require families to have the means to support the costs of instruments and private lessons outside of school (Frierson-Campbell, 2007).

Recently, there has been a substantial increase in the emergence of community youth orchestras, frequently drawing in students hailing from low socioeconomic, underserved neighborhoods. This is especially true in large, urban areas where educational funding has been stripped and students are without music education in schools. Children and families are looking elsewhere for music training, and community-based music ensembles are becoming highly sought after as a way of access to free music lessons and opportunities to grow.

With the positive emergence of these community youth orchestras, come the voices of the children. Often, when exploring the perceptions of musical meanings and experiences, most studies focus on the views and perspectives of the adult participant and children's voices are frequently ignored (Campbell, 2008). This study aims to provide children participating in community youth orchestras in the United States with their own voice, allowing them to speak freely about their perspectives and values in music-making. Data was collected in two forms: written surveys and one-on-one-interviews. First, written surveys were distributed to children aged 7-14, who answered questions in four areas: (1) background information, (2) hobbies and extra-curricular activities, (3) musical interests, and (4) orchestra rehearsals. Next, one-on-one interviews were conducted with 11 of the children participants. Interviews took place on-site at their local rehearsal spaces. Each child was asked a series of 20 questions in the following four areas: Daily Life, Family, Orchestra, and Practicing. Presentations on the perceptions and views of three participants will be the focus of this study. Views on musical engagement, cultural connections and examples of how music has transferred to their family life and the community-at-large will be discussed. A thorough analysis of their views will be presented at the conference along with implications for music education and community music.

### **Lied Foundation: Opening Ways for Music in Chile**

*Javier Weibel Hormazabal, Carlos Poblete Lagos*

Lied Foundation is a non-governmental and non-profit organization, whose project seeks to impact on the ways in which disseminates and promotes access to musical and artistic knowledge in Chile.

The Lied Foundation's aim is to open spaces for access to music, improving the quality of life of individuals and the conditions of equity in access to music like an aesthetic, expressive, and cognitive experience.

The model adopted in the Foundation suggest a multidimensional approach to the music, based on four axis: development of aesthetic appreciation, recreative / expressive musical practices, different ways to training and development for music teachers, and strategies for encourage the advanced research in music education.

The ground of this model consider as main references different approaches to the concept of quality of life, drawing further on the concepts of habitus, cultural reproduction, restricted codes and elaborated codes, recontextualizing field and production knowledge field, from the sociologists Pierre Bourdieu and Basil Bernstein, respectively. From

this perspective, the model seeks to intervene the current access conditions to music in Chile, promoting the development of public concerts and the formation of choirs and ensembles, supporting citizen initiatives for musical expression and enjoyment, conducting seminars and courses for music teachers, and developing research initiatives at music education.

### **Factors Related to Audience Participants' Assessment of Intergenerational Concert Literature**

*Alice-Ann Darrow, Melita Belgrave*

Intergenerational music performances provide systematic and purposeful interactions between older and younger generations. Such music programs address a diverse range of social issues facing today's aging population. The purpose of this study was to determine salient factors related audience participants' assessment of intergenerational concert literature. Factors examined were: (a) participants' age and gender, (b) songs' year or decade of popularity, tempo, and genre, (c) performers' use of: props, instruments, movement or dance, and multimedia (d) type of ensemble and accompaniment. The study utilized a traditional survey method with questionnaires included in concert programs at three research sites across the country. The questionnaire included a seven-point Likert type scale for each song selection on the three concert programs. Participants (N = 230) were asked to rate the song selection (not the performers or performances) ranging from 'not preferred' to 'highly preferred' and to provide comments related to their ratings. Participants covered a wide age range (18 years to 92 years) and 175 were females and 55 were males. Research questions were: (1) Does age and gender affect song literature preferences? (b) What song characteristics (tempo, genre, year of popularity) are related to literature preferences? (c) Are multimedia features or use of movement related to literature preferences? (d) Does the type of ensemble or accompaniment affect literature preferences? Results indicated that factors related to significantly higher preference ratings were: (1) participants' age with older participants rating song literature higher than younger participants, (2) decade of popularity with songs from the 80s rated significantly higher than other decades, (3) tempo with faster songs rated significantly higher than slower songs, (4) genre with songs from the pop genre rated significantly higher than songs from the rock, world, or folk genres, (5) use of multimedia with songs using various forms of multimedia rated significantly higher than those that did not employ such performance devices, (6) type of ensemble and accompaniment with songs employing full ensemble and full band accompaniment rated significantly higher than those songs that employed small ensembles or piano or guitar only accompaniments. These results have strong implications for music professionals working with intergenerational ensembles. The findings can be used to assist music professionals with repertoire selection and concert programming for intergenerational ensembles.

### **Tsutsube Music as Practised by the Basarwa (San) of Botswana**

*Otukile Phibion*

This study examines the use of Tsutsube music among the Basarwa (San) of Botswana during their societal rituals. The research is intends to look at the appearance of the (Phofu) eland as the Basarwa's most spiritual animal and the music performed. Basarwa of Botswana Tsutsube music is performed in four ritualistic stages namely; boys' first kill, girls' puberty, marriage and trance (healing) dance. Different purposes served by these rituals and their musical genres are discussed. Participants included Basarwa from Kaudwane (from Central Kgalagadi Game Reserve) village in Kweneng West District of Botswana. Other groups were also captured during the 2010 Western Kgalagadi cultural festival held in kang village. Data were mainly collected by the researcher through consecutively conducted oral interviews as well as practical observations of performing group. Documented information repositories such as internet, journal articles and books were also used in conducting this research.

### **The Music Making through Percussion Collective Practice**

*Chico Santana*

This paper discusses the process of teaching and learning within a collective context, starting from two different cases. The paper points out some specifics of learning in a percussion ensemble ("bateria") of a samba school - Nenê de Vila Matilde, and a instrument teaching project - Projeto Guri. In both cases the collective practice proves decisive for the development of students. Some commonalities allow a comparison between the two experiences of teaching and learning that result in an extra musical skill development.

### **Music Education and Teacher Training: a Study with Music Educators in Social Projects in Salvador's city**

*Elisama Santos*

Today, the social projects are characterized as emerging fields, results social movements and a space enhancer of opportunities for thousands of young people and children. Therefore it is a lot of importance for the formation of the music educator to know about these spaces. The aim of this study was to understand how the formation of music educators have contributed to his pedagogical work in social projects in the city of Salvador. What is the academic knowledge and experiential these educators are bringing to his practice in social projects?

Kleber (2006) affirms that projects are social spaces that increase cultural exchanges and knowledge of the community. Gohn (2008) states that the social educator serves a community with the goal of knowledge production, reconstruction and expansion of the values of the student's knowledge. Hence comes the importance that should be directed to the formation of the music educator who works in communities and the body of knowledge that he brings to his practice. To support this research, authors also utilized like Almeida (2005) and Oliveira (2003), dealing with the Music Education in Social Projects & Tardif and Lessard (2007), Gauthier (1998), Nóvoa (2007) and Esperidião (2011), with regard to the formation of the music educator. This is a research who was based on a qualitative methodology, with data collected through observation, semi-structured interviews and field diary. The research was conducted with three teachers from different profiles, each with different musical experiences and training. From the data collected was revealed similarities in the pedagogical work of professionals, peculiar characteristics of their relationship with the communities, as well as evidence that the formation of these educators was built in a partnership between the university and experience.

This study aimed to contribute to the training of music educators, as regards the activities in communities, knowledge necessary to practice in these areas and possible contributions to the curricula of training courses in Music Education.

### **Interactions of Music Education between the Involved in Three Social Projects in Salvador's city**

*Elisama Santos, Leila Dias*

This study reports the interactions occurring in a musical-pedagogical practice that occurs in three distinct social projects in Salvador' city. These projects are included in three communities in the city and offer various activities, art workshops for the population.

In order to understand the interactions that contribute to the process of teaching and learning music, we conducted an observation of the field interviews with four teachers at the time that was built 28 field diaries to substantiate scientific research. Tardif & Lessard (2007) argue that the process of teaching and learning is a phenomenon purely interactive, believing in this statement, we searched in the data collected where these interactions fulfil this role.

First the interactions that occur between teachers and the community are derived from public performances, where family members were present and brought their expectations and musical reflections on the results obtained by the students. The interactions between the teachers and the institution also contributed significantly to the musical-pedagogical practices, to the extent that, the teachers were active participants in all extracurricular events of the social projects.

And, above all, the interactions between teachers and students generated on the class and / or public presentations, brought new learning for teachers, especially at times when the students showed their musical preferences freely. It generated in teachers, pedagogical practice closer to the students' everyday lives. One of the teachers interviewed reported that "feels like a part of the family the students." This statement revealed the degree of closeness between teacher and students.

In their studies, Dias (2011) considers that the interactions between the involved on the collective music education constructs new musical and cultural knowledge.

From this research, we can see its importance for the formation of the music educator and a reality of contemporary Brazilian society, where the music educator need to link knowledge academic and experience

### **Community Music Activities and the School in Spain: A Brief Overview**

*Alberto Cabedo Mas*

Community music activities stem from the premise that through the collective and cooperative music making, a sense of belonging to a group and the possibility to connect people can emerge. To this end, these activities need to adapt to the social context in which they are developed. Music has been a significant part of inherent life in Spanish communities. Furthermore, making music together has been a powerful agent to promote people's participation and engaging in musical and artistic life and social cohesion in Spanish societies.

In this study I present a brief overview of different organisations and projects that develop community music activities in Spain. These initiatives are classified according the social function they aim to carry out within the society – i.e. working towards education for peace through music, enhancing participation for people in risk of poverty or social exclusion, improving interculturalism in societies, promoting community cultural development, etc. A



reflection on how these projects have enhanced people's musical attitudes and how they contributed to music education is provided.

Acknowledging the positive effects of community music activities in societies, in the particular case of Spain, the need to increase connections and to develop further common strategies between these musical practices and music education formal settings is highlighted. Music teachers and academics can help to spread and contribute to the success of musical projects aimed at enhancing coexistence in societies. Several organisations that currently carry out community music projects in Spain collaborate permanently or occasionally with schools and educational institutions. In most cases, these connections result in common benefits for the organisation and for the school. However, some other projects do not have communication and support of educational institutions that may enhance children's participation and engaging with musical activities.

### **Musical Formation in Tlahuitoltepec**

*Victor Martinez*

#### Research Objective

In recent years, Santa Maria Tlahuitoltepec, an ayuujk town (or original group) of Oaxaca, Mexico, has become a referential point for musical formation, mainly for its traditional bands both in the state and in the country in terms of music education. Being a marginalised community and given the conflicting scenario for learning arts in the country, raises the question of how does musical training happens at this location.

It has about 10,000 inhabitants and is classified as high social marginalisation. In 2012 there were 32 musical groups, as well as wind bands, choirs, etc., with approximately eight education centres, among which there are escoletas, public schools and the ayuujk school of music (CECAM), with approximately 658 active musicians or trainees and probably triple retired musicians of musical activity.

#### Theoretical Foundation

Initially, this study sought to understand from the main streams of music education (Kodaly, Orff, Willems, etc.), how musical training happens in this community. However, since this community has theorised its cultural practice, government and education, over the course, it became evident that in order to understand the wealth of the experience, musical knowledge and the practices, it was necessary to explain the relationship between *comunalidad* as government system, *weejën-Kajen* as a concept of education, and *süün*: a word that means musicing.

#### Methodology

The investigation covered two lines. First, we proceeded to the collection of related hemerography learning music in Tlahuitoltepec. Furthermore, the collection of information in the field was adopted the participative observation with a semi-structured interviews in a limited period of musical training activities in 2012.

#### Results

- There is a strong interaction between the commonality, *wëejën*-educational concept and practice *Kajen* music-community.
- Training times and codes of the different groups are governed by four cycles of music: civic, human, communal and customary.
- There are four types of learning spaces: community spaces, public schools, the municipal *escoletas* and the music school CECAM

#### Conclusions

The investigation found that the conditions for the proliferation of musicians in Tlahuitoltepec is a combination of factors which include three points: 1) The musical training is an intrinsic part of the life of the community expressed in the phrase "A town without music is a dead town" 2) the music education places have been the result of individual initiatives, 3) music training is encouraged and financed by the municipal authority.

### **A Student-run International Music Exchange to Bring Music Education to Rural Brazil**

*Ethan Shirley, Alexander Carney, Roxanne Kieme*

In 2012, a group of students and recent alumni from the United States and the United Kingdom initiated a partnership with an orphanage in Brazil to enrich the lives of young people through music education. The Pantanal Music Exchange (PME) devised a new, multifaceted system to bring music to groups that do not traditionally have access to music education. The system includes connecting students through a musical pen-pal program, video conference lessons between beginning music students and university-level musicians, instruction by paid local teachers and international teachers on volunteer trips, live concerts, and online Internet concerts.

PME's approach started on university campuses in the US and the UK, where students are encouraged to participate in international experiences. Many students look for opportunities, but are deterred by high costs and the inability to play a meaningful role in projects. PME was founded and is run by university students, cutting costs dramatically

and involving the students in all aspects of the project. PME leaders recruit new students and volunteers while continuing to develop and manage the project as a whole and organising yearly trips to teach music in Brazil. Initially, interested students and recent graduates in the US and UK organised themselves into a group, fund raised for a summer teaching trip to Brazil, and developed a basic two-month beginning music curriculum. They were faced with two primary issues when they left Brazil after two months of teaching: first, that music lessons would be discontinued in their absence – a common problem with this type of outreach project; and second, that they would lose contact with their new friends. PME resolved these issues by hiring local teachers from a local non-profit to continue instruction in their absence, and by continuing their own involvement by using online videoconferencing technology. By offering the cross-cultural musical experiences of performing and teaching via videoconferencing, members of PME are involved for more than just the short period of time during which they taught in Brazil. With PME's system, local involvement with international teachers helps bridge cultural gaps and builds lasting inter cultural connections. The program demonstrates that combining the classic method of hands-on instruction with new internet-based teaching is an effective and positive way to connect communities and teach music. PME also highlights the power of student groups and provides a model that other groups of students can follow to create their own successful music education projects.

### **Collaboration and Connectivity: Developing Community Music Programs for Children with Disabilities throughout Pakistan**

*Arthur Gill, Donald DeVito*

The Pakistan Special Education Centre in Gujrat City serves a variety of local children with moderate to profound disabilities. This longitudinal study was initiated to develop support systems, training and arts programs throughout Pakistan through funding by the Society for Education, Music and Psychology Research (SEMPRE) and collaboration of current ISME members. A 3 staged model (social capital, grant writing, and replication) was organised in 2011 through SEMPRE and the ISME Commission for Community Music Activity. The project, through SEMPRE support and local ISME member efforts, has now expanded to 4 other locations in Pakistan. Social capital began between students at the centre via Skype beginning with collaborative educational experiences at the Sidney Lanier Centre, a public school for students with special needs in Gainesville, Florida and continued with professional organisations including SEMPRE and ISME. A recurring grant from SEMPRE resulted in arts and education supplies, technology and transportation to the UK for the Pakistan centre music director to gain training by visiting special schools in England. This model can be replicated to serve other international schools and institutions that assist under served populations in a variety of low to medium HDI countries.

Method:

1. The first stage of the project was developing social capital through community based support which helps to enhance the interaction and education of all participants in the project. Linking technology such as Skype for educational opportunities, shared cultural experiences, and presentations at SEMPRE and ISME conferences enhanced the interaction and education of all project participants.
2. The second stage of the project included continued training and financial support through SEMPRE.
3. The third stage of the project was to replicate and network the program at other locations in Pakistan utilising the results of the first initiative at PSEC.
4. Future goals are to continue social capital, grant writing techniques and developing opportunities to make the program in Pakistan self-sufficient and continue to increase music and special education interaction between the centre and practitioners who provide related services in the outside world.

This project ties into ISME CMA's goal of increased representation and interaction in ISME and SEMPRE by members who provide related services in low and medium HDI countries.

### **The Influences of the Mirc Project in the Communities of Fortaleza**

*Amanda Lima, Francisco Sousa*

This paper aims to make an explanation about how the Mirc Project, through the Rock, moves the Fortaleza youth socially and economically, providing you space, voice and interactivity. The data have been established through research, interviews the creators of the project and field observations at festivals. Were used as the basis of Aristotle's texts and from Irapuan sociologist Pandey. In the scenario under consideration, such as Rock can be used in social and artistic way to influence young people on positive issues, taking these idleness and encouraging them to experience the music as a form of artistic production and sociality. It turns out even as the song is used in the social education of youth to which the device is intended.

# EDUCATION OF THE PROFESSIONAL MUSICIAN COMMISSION

## [Ceprom]

### **Models of Collaboration of Community Engagement Programs in American Institutions of Higher Education**

*Susan Helfter*

The skill set required of professional musicians is extensive and complex and the music programs within American higher education institutions offer various opportunities to prepare students for successful music careers. Coursework and experiences aimed at honing performance skill and/or scholarship form the basis of the education. Additional skills in the area of community engagement are addressed at some conservatories and university music programs through collaborations with community partners.

The purpose of this qualitative study was to examine community engagement experiences available to current music students at six American universities or conservatories. Through the Models of Collaboration (Hager & Curry, 2009), community engagement programs at the universities include skill-development and activities that are a) integrated into the music school curriculum, b) integrated into the music school but outside of the curriculum, c) provided through a partnership between the school of music and an external organization, or d) created independently by staff, faculty or students. A previous exploration of the university community engagement programs produced a description of the program structure, a collection of opportunities for students and explored curricular connections with the community engagement initiatives. For the current investigation, current models of partnership were compared to the original models examining differences and similarities with Hager and Curry model descriptors.

Through interviews and analysis, evolution of some community engagement programs could be seen. Shifts in model of collaboration within the partnerships were due mostly to specific changes with community partners or funders. Where one model gave way to another, the benefits of the new model propelled the change more than avoidance of the challenges associated with the previous model. Where the model remained the same, the conditions and challenges altered for each partner but did not result in a change in the collaborative model itself.

As musicians and educators collaborate through community engagement initiatives to achieve mutual goals, much can be gained from an understanding of the challenges, benefits and outcomes of known models of collaboration. This project chronicles some of the changes, the underlying factors and the emergence of new models of collaboration for musical community engagement programs in higher education.

### **Music Copyright and the Music Educator**

*Raymond Torres-Santos*

It will present the current copyright issues and how they impact music education. It will include the legal implication of digital file sharing, making music copies to students, making music excerpts for student access and posting soundbytes. The new copyright law, streaming (ringtones and downloads) and the digital performing rights as a new revenue outlet for composers will be explored.

### **Arranging Music to Your Students' Needs**

*Raymond Torres-Santos*

Learn how to simplify a piece of music to accommodate to the skills and levels of your students, while keeping the essential structure of the music. Participants will learn how to add: 1) an introduction, interlude and ending; 2) a counter-melody to a melody; 3) a piano accompaniment to a melody; and 4) a rhythm section. They will also be introduced to how to change music to their instrumental needs as well as copying and publishing the music arrangement.

### **Conducting: Teach Students to Follow Your Hands**

*Raymond Torres-Santos*

Learn how to teach your students the vocabulary of conducting to improve performance and reduce anxiety. Educators are so busy preparing works for performance that they often forget to instruct students to understand their gestures. It will explore the functions of the hands, preparatory beat, beating, simple and complex beat patterns, phrasing, rebound, cut off, fermata, sub-division, dynamics, fade outs, accents, subito commands and posture.

## **Popular Music, Jazz and Improvisation in a Brazilian Tertiary Music School**

*Ricardo Costa Laudares Silva*

Popular music studies in Brazil are quite different from other programs of popular music around the world. This poster presentation reports data from a research of a Brazilian tertiary music school, an institution that, since 2009, has a Bachelor of Popular Music program. The aim of the research was to explore and analyze the processes of teaching and learning improvisation at that institution. Data were generated through observations, questionnaires and interviews. Purposive sampling was used to select the elementary classes where the observations took place, based on the criteria of improvisation's relevance on the courses offered on the first semester of 2012. Some courses observed were: Improvisation, (Popular) Piano Studio Instruction, Small Ensembles and Big Band. Students (n=46) answered questionnaires about their background and changes during their school time, concerning their previous instruction on improvisation and genre preferences. Semi-structured interviews were conducted with the teachers (n=3), about their teaching methods and the context of the music school. The results show that the jazz pedagogy influences the improvisation teaching methods and the repertoire used in the school investigated. Methods are based on pitch structures such as chords, scales and the relation between the two. The repertoire is composed mainly by jazz and Brazilian jazz tunes. Also, improvisation is strongly related to popular music studies: improvisation teachers are members of the popular music department; there are students from different bachelor programs involved with its study, but the ones from the popular program tends to be more motivated and disciplined with it; improvisation is central on the popular music curriculum. The conclusion of this presentation is that although Brazilian popular music is very diverse, the school investigated emphasis the jazz repertoire, pedagogy and, consequently, the improvisation.

## **Technical Education and Professional Insertion of Musicians: The Technical High School Graduates of the Conservatório Estadual de Música Lorenzo Fernández**

*Maria-Odília de Quadros Pimentel*

The world changes, such as globalization and technological evolution, have contributed to a new format for professional and technical high school education in Brazil. However, such changes have accentuated the scarcity and precariousness of jobs. Brazil's labor market for musicians has a low rate of formal employment, and intermittency and instability prevail in their relationships. Studies have shown that despite the significant growth in the number of musicians among workers employed in the country, this group has kept a large number of self-employed professionals and few professionals with a steady job. The professional education in the field still faces the opposition between the emerging educational models and the traditional models of music teaching, which conflict with the challenges of the current labor market. From 2010 to 2012 two studies were carried out with 33 technical graduates of the academic year 2010 at the Conservatório Estadual de Música Lorenzo Fernández (CELFF), located in Montes Claros (MG), Brazil. The first study, performed at the end of the course, proposed profiling CELFF's music graduates of its technical high school course. The second one, performed 18 months after the graduation, showed how much CELFF's high school graduates in music have been active in the labor market of the twenty-first century. Both studies have showed that a professional career is not a priority for most students. They take the course simply because they like music or to continue their studies, although it is a technical and professional high school course. The studies have revealed that the profile of technical graduates is still confusing. Many of them think they will be enabled to act as elementary school teachers, but that would require a bachelor degree. It was also observed that the majority of the graduates (40%) have been working in the field as volunteers whether in groups of their own institution or at churches and social work. A significant number of respondents (36%) have not worked in the area since the completion of the course due to lack of time, opportunity or personal expertise. Only 24% of respondents have been working in the field (as performers, music teachers or cultural producers). We conclude that CELFF should intensify dialogue with the state government and society, searching for a better understanding of their needs and market.

## **The Collaborative Pianist and his Modes of Being and Acting: an Interview Study with Professionals in a Brazilian Music School**

*Guilherme Montenegro*

The collaborative pianist, also known as accompanying pianist and coach, is a professional who has been performing in different contexts. The main activity is accompanying the other musicians in their musical repertoire. The musicians have instrumental and vocal diverse formations: duos, trios, quartets, quintets and sextets, and choirs and orchestras. The presence of this professional in music institutions has stimulated this research which has the aim to understand how the collaborative pianists notice their ways of being and acting in the profession. The selected institution for the research was Centro de Educação Profissional - Escola de Música de Brasília (CEP - EMB),

where thirteen collaborative pianists work in the Núcleo de Piano Acompanhamento e Correpetição (NPAC). The work in this pedagogical Centre, NPAC, shows a social-professional group and its interactions determine distinct characteristics of the profession and demand a dialogue with the concepts of “professional culture” and “professional socialization”. The methodology is guided by a qualitative approach and, for data collection, semi-structured interviews with NPAC professionals were made. In the results, the perceptions of the ways of being and acting are different and influenced by the professional acting, musical formation, personal background and by work space and situations – instrument and singing classes, and choir or orchestra activity. The research also showed that, during the performance, the collaborative pianist developed relational knowledge, i.e., they learned how to relate and act with/ for the other, showing important changes in the way of being and acting. The professional culture of the researched group shows the following characteristics: abilities and knowledge that are considered to be from a musical, pedagogical and relational nature; the piano technical domain and first-sight reading are considered fundamental; the work locus is a continuing formation space that can provide different experiences and learning; the decisions about what and how to do it are guided by the interactions with students and instrument/singing teachers; the pedagogical dimensions of the performance emerge mainly when the pianists work the repertoire directly with the students. The presence and acting of the collaborative pianist in instrument/singing classes showed new ways of teaching and learning music that challenge the traditional binomial teacher/student and instigate reflections about the musical work of this professional in a specialized school and other spaces. Therefore, for musical education understands the several formation processes of professional musicians, it is necessary to consider all the actors involved, among them, the collaborative pianist.

### **‘Amazing Insights to Revitalise Music Teaching.’**

*Nicholas Peterson*

Music is a vast art form. But in reality, to become qualified, music teachers merely specialize in a very narrow area of the art.

In this eye-opening session the presenter introduces ‘Music’s Fascinating, Fun, Facts’, and sheds light on the many important, interesting yet neglected pieces of the musical puzzle. From an extensive collection of educational and entertaining revelations, teachers will discover hidden gems of knowledge that are appealing embellishments to enhance music lessons and inspire students.

An opportunity to be acquainted with music’s lighter side, attendees will be:

- astounded, when remarkable viewpoints shed new light on preconceptions
- surprised, as complicated notions are eloquently clarified
- delighted by the ever-present humour, and
- bewildered as to why the knowledge wasn’t initially given.

Most importantly, confidence will build as teachers are equipped with intriguing information, within and beyond their usual areas of expertise.

Why is a double bass called double, even though there is only one?

If there is a Last Post, shouldn’t there be a First Post and maybe some posts in between?

Why is there an ‘O’ in O Come All Ye Faithful, when Come All Ye Faithful is grammatically correct?

If rock bands play rock music and symphony orchestras play symphonies, what do philharmonic orchestras play?

What are the differences between male and female castanets?

By shedding light on many of the missing pieces of the musical puzzle, teachers (and their students) will make educational connections previously not possible. Only when all the pieces of the musical puzzle are in place can they see the picture. Seeing the picture is what education is all about.

Amazing and amusing. Not to be missed!

### **Traditions and Innovations in Musical Analysis Teaching: Some Reflections on Practice**

*Ramiro Limongi*

Promoting the convenience of some innovations that could replace old, stiff approaches to musical analysis practice and teaching, the author first proposes a revision of terminology that determines the conceptions laying the foundations of the activity. Music, sound, and finally analysis are inextricably linked to human perception, and only by taking it into account, comprehension of how music works is thought to be possible. The physicality of music itself requires consideration of our sensorial experience and, as long as humans are involved, psychological and sociological issues are likely to arise as conditioning any kind of experience.

Musical analysis aims to achieve music comprehension, of its sense, at least some of its secrets, and its relations with our sensitivity and cognition, be it in our role of listeners, performers, composers, or music teachers/students. Such an engaging standpoint relates it to a more active, less purely speculative realm giving analysis a deeper significance.

Some traditional approaches using prescribed abstract molds as its starting point, reducing the piece to a plausible but unmusical skeletal diagram, or charging new sensorial approaches with old conceptual prejudices are criticized, and the possibility of developing a systematic method centered on how we perceive music is outlined.

A creative analytical method should be taught creatively and students' autonomy must be encouraged. Teachers should provide opportunities for their students to incorporate solid tools and to apply them meaningfully. Developing critical thinking is a crucial component.

As a final section, in order to provide some examples, an inaccurate description of the exposition of the first movement of Beethoven's Piano Sonata Op. 110, published by an internationally renowned performer is confronted by some questions aiming to explore specific aspects of the analyzed piece that may determine its perceptive (effective) impact. To raise the right questions, observation and listening abilities must be adequately trained.

### **Learning a New Piano Piece without Auditory Feedback**

*Michele Mantovani, Regina Antunes Teixeira dos Santos*

Music performance is one of the most demanding of human accomplishments that requires deliberated integration of multimodal sensory information in order to achieve artistic domains. The integration of sensorial modalities (visual, aural, kinaesthetic) is central for the development of mental representations in music, allowing the performer to handle one's musical conceptions via sensory feedbacks received during performance. The literature has reported empirical research involving the effect of impaired auditory feedback on the performance outcome and on the performance from memory. In this context, the aim of the present research is to investigate the effect of the privation of sensorial (visual, aural, kinaesthetic) feedback in the process of learning a new music excerpt on the piano. The present research involved 12 piano undergraduate and graduate students, displayed according to a nested design. In order to evaluate the effect of musical expertise, three students belong to each of different academic levels (freshman, sophomore, senior and graduate student) participated in the research. Four minuets from Haydn's sonatas were chosen and designated randomly (Latin square experimental design) for each academic level. In the present communication, data concerning privation of auditory feedback is discussed. In such modality, the participants were allowed to reading the music score and playing it on a turned off digital piano, without listening what he/she was playing. Then, the participant recorded his/her performance with aural feedback and reported his/her personal impressions of the situation according to a semi-structured interview. The interviews were verbatim transcript and categorized. The products of the performance and the interviews were independently analyzed by the researchers following a series of parameters which were scored according to a Lickert scale. Results have shown that all pianists were concerned to hear the music internally, establishing strategies like singing and imagining melodic and harmonic lines, taking into account structural and stylistics aspects. According to their statements, participants were equally concerned in imagining the execution on the keyboard to manage leaps, ornaments and expressive issues. Participants demonstrated different expertise levels, which in turn resulted in different approaches to the learning situation in terms of understanding of musical text and of artistic-interpretative manipulation of work. The present research fosters the production of knowledge useful for performers and music educators since it presents a potential tool for perceptual and artistic-musical development in teaching and learning instrumental music, as well as to provide complementary information for researches on sensory modalities.

### **Local and Global Tempo Tuning in the Expressivity Performance by Professional Pianists and Graduate Students**

*Regina Antunes Teixeira dos Santos, Cristina Capparelli Gerling*

Variations on tempo have been related to potential of expressivity on the performance of a given piece. The literature on the science of performance accounts for two behaviors from the musician viz-a-viz alteration of the tempo: (i) relative uniform scaling of the temporal aspects of the performance or (ii) fitting through temporal microvariations. In this context, our questioning was if the choice and control of tempo in the performance of a piece, which contained a section presented several times, was a matter of technical control, interpretative decisions or expertise level. Ponteio # 45 for the Piano from Guarnieri, displaying an alternation of two main sections (ABA, B, A, B), was prepared by five pianists and five graduate students. Sampling involved both performance recording and interviews. The audio files were analyzed by SonyVisualizer® and Wavosaur® softwares. Interviews were treated by content analysis. Most of the sample adopted a faster tempo for section A, and a slower one for section B, in comparison to that demanded by the composer. From the note density point of view, the students were shown to be more restricted in tempo manipulation in comparison to the professional pianists. Tempo alternance between sections A and B revealed distinct groups. Pianists seemed to adopt more daring tempo decisions, getting away to the reference values (nominal performance). Strong correlations ( $R > 0.9989$ ), eliminating the outliers note, were observed taking into account the attack of the first ten notes in section A, indicating that most of the pianists keep a very regular rhythmic articulation, without altering the timing significantly. A short segment of section A was analyzed in terms of timing and intensity of note attack. Multivariate analysis through multidimensional scaling

(MDS) allowed noticeable differences between advanced pianists and students in terms of timing and intensity level (dynamics). No significant differences in the proficiency level could be observed between professional pianists and graduate students. Besides the metronomic and subjective tempo, the position of a given section within the piece affects the global tempo variation due to structural events taken place along the piece. The present results have shown the importance in the choice of global and local tempo in the case of piece which alternates A and B sections. This issue is very relevant from the instrumental music education point of view, since it may play a relevant role towards artistic domains.

### **Lights. Camera. Action! Practice makes perfect?!**

*Danell Herbst*

It is easy to advise students to practice aural training. Practice makes perfect, after all. Or does it? For those students with good hearing, it is a fairly simple task, but for students that experience difficulty with basic aural skills, it can be a daunting undertaking. These students often lack motivation because they feel that they will never be able to master the required skills, they don't know how to evaluate themselves or they struggle with reflection-in-action. Rather, they ruminate about their actions and do not keep their real-world experiences in mind. It is important that students use their real-world experiences as basis for reflection. They need to know whether they want to keep something the same or why they might want to change it and HOW they will go about doing it. There are of course many different ways to reflect. In this paper I will share how the making of video clips can help students to reflect effectively on their own work. I will also show how their reflections on these video clips contribute to the general well-being of students.

### **Composition, the Pro-Actively Creative Authentic Musical Self-Expression as the Foundation of Student-Oriented Environment for Advanced Cognitive Abilities of the Future Change-Makers**

*Rozalina Gutman*

If pro-active authentic creativity (“Proceedings of CEPROM Commission Seminar-2008,Spilamberto,Italy”, paper by R.Gutman) would become the integral part of music education, this Creative(!) Arts subject will gain much more recognition. This attitudinal shift can help music curricula change into effective tool of experiential learning of highly valued advanced cognitive skills, including creativity, multitasking, empathy, balanced emotional/analytical abilities, emotional intelligence etc. (“Emotional Intelligence”, Daniel Goleman).

The relevance of music education to the life of students has been the focal point of Kabalevsky Method, emphasizing the usage of the full-spectrum transformative power of music to awaken the best aspirations of the human mind, resonant to the ever-growing urgency for the positive change on both personal and social levels, and as the counterpoint to the increasing dominance of the pervasive cynicism, erosion of the values, prevalence of the manipulative predatory strategies that serve the corrupt politics and corporate practices of the denial, despite the evident self-destructive outcomes.

In his revolutionary book “Born to Be Good” Professor of Psychology Dacher Keltner makes the evident argument about the genetically programmed cooperative capacities of the human mind, emphasizing that various expressions of altruism and kindness are the evolutionary adaptation, central to the survival of the human species and the ongoing evolution of the human brain ([www.KindnessREvolution.info](http://www.KindnessREvolution.info), [www.CHARISMAfoundation.org](http://www.CHARISMAfoundation.org)). The powerful abilities of music to nurture the formation of these genetically-programmed mental abilities are summarized and categorized by Professor of Neuroscience Daniel Levitin (“This is Your Brain on Music”) in his neuro-anthropological best-seller “The World in Six Songs: How the Musical Brain Created the Human Nature”, the catalyst for the 1st song of Rozalina Gutman.

She will share about her personal quest in these areas that led to her profound musical evolution at the time of her preparation for Int'l Symposium on Advocacy for Music Education through Brain/Music Research (presented in collaboration with the Int'l team of esteemed colleagues, at the 29th World Conference of ISME, 2010,Beijing,China), also reflective of the insightful paper on musical diversity in music education by John Drummond, composer, former ISME President (“Proceedings of CEPROM Commission Seminar,2008,Spilamberto,Italy”, paper by J.Drummond). Rozalina Gutman will also examine her foundational education (the World's most comprehensive Russian National Music Education System & Shatkovsky Method). She'll demonstrate how her original songs (incl. bi-lingual Russian-English) can become the basis for the Renaissance-style multi-disciplinary arts-science, languages-through-music, peace-and-tolerance promoting curriculum (“Psychology of the Art”,Vygotsky; “Flow”,Czikszenmihalyi). Scores/curriculum-development collaborative opportunities will be shared with attendants.

### **20th Century's Methods in Composing in piano improvisation. My Way to Free Improvisation**

*Aleksandra Bilinska*

In my proposition I would like to show a part of my work with Dalcroze Eurythmic's students. I am focus on 20th Century music, on style, forms and different methods in composing in that music. In my work I use first of all piano improvisation but also , movement and other instrument and an inspiration I am using an different kind of art-paintings, literature, sculptures. I would like to present you piano improvisation based on Dalcroze's method, thinking and analysing music.

### **Teaching of Music Theory in Higher Education: Listening Music as a Starting Point**

*Elton Machado*

This work is about a pedagogical proposal for teaching Music Theory in Higher Education that is based on the idea that the natural sequence of learning consists in the experience and experiment before its rationalization and theoretical abstraction. Based on the literature on education, music education, teaching methodology of music theory, and on the analysis of teaching methodologies present in music theory books in Portuguese language, the authors suggest the outline of a pedagogical proposal for music education which establishes musical listening as a starting point and centers it as a reference for approaching the various contents of the discipline.

### **Legato and Staccato in Bodily and Vocal Expression**

*Claudio Merino Castro*

This proposal arises from the need to incorporate sound languages closer to contemporary music such as electronic music and music through unusual means. As a teacher of Rhythmic I wanted to allow the experience of students' own expressions, to be incorporated with the development of perceptual and creative skills. In this process I have included the voice as a musical instrument, encouraging students to express themselves without preconceived schemes. The voice in all its sound possibilities is a means of great resourcefulness that can be a vehicle for creativity and diversity of expressions. The results of physical and vocal improvisation are observable in unique and evocative performances generated by active and participatory experience.

Therefore, this practical workshop aims to address musical issues related to qualitative dynamic, in this case "legato" and "staccato", through the body experience and voice as sound representation of these qualities.

Through this bodily experience, focused on the aspects already mentioned, the workshop seeks to recognize the individual's own body language along with developing and encouraging creativity, as well as the ability of communication and group integration.

The voice as a musical instrument and its ability to generate different sounds and timbres, will be a musical support for that indicated bodily activity, a kind of an individual musical accompaniment directly related to the legato and staccato.

Improvisation will play an important role in this practice. On the one hand, the workshop will explore free improvisation of individual character, subsequently guided improvisation with the intention of building an environment of group and participatory activity, which provides integration and generation of a group proposal and body sound. On the other hand, it is worth noting that improvisation develops the creative capacity of the individual, along with the development of musical elements from a freer standpoint. This will mean increasing the possibilities of sound representation

At first, it will use simple body schemes, freely and individually, represented by vocal sound and voice. Finally, this elements will merge to build group body and sound schemes.

A significant aspect of this workshop is that creative experimentation conducted by participants would get closer to musical languages and sonorities of contemporary music. This is due to the free use of voice without preconceived tonal or formal patterns.

It is important to note that this workshop is aimed at all age groups, musicians or not, because it does not necessarily require previous musical practice.

### **Why I Chose Music Education? Motivation for Undergraduate Courses in Music Education**

*Tais Dantas da Silva*

This paper presents some results of a research doctorate in music education about motivational orientation of undergraduate students of music education from a university in north-eastern of Brazil. The aim of the research is to identify the types of student motivation based on the continuum of self-determination (DECI; RYAN, 1985) and its correlation with the reasons why students chose the course. According to Self-Determination Theory to promote a complete analysis of motivational processes must consider three constructs: lack of motivation, intrinsic motivation and extrinsic motivation (Deci; Ryan, 2004). First, studies only searched to differentiate the intrinsic motivation of extrinsic motivation, the advancement of research indicated the existence of a taxonomy for extrinsic motivation (Deci; Ryan, 2004). The type of extrinsic motivation is related to the concept of internalisation, which



refers to the way the individual becomes a rule externally determined on something internally endorsed (REEVE, 2006). Extrinsic motivation passed to be considered from the degree of internalisation. Thus, went to consider two types of motivational orientation: the autonomous or self-determined motivation involves the experience related to the will and choice, whereas controlled motivation arises in conditions of pressure or coercion (VANSTEENKISTE et al, 2006). The types of motivation were analysed from the Academic Motivation Scale (Vallerand et al, 1992), reviewed by Guimarães and Bzuneck (2008). Seven types of academic motivation were considered: lack of motivation, External regulation by class attendance; External regulation by social rewards, introjected regulation, identified regulation, integrated regulation and intrinsic motivation. Procedures of descriptive statistics were used to analyse. 53 students participated in the study. The results obtained with the scale showed a tendency for autonomous motivation, lying between extrinsic motivation for integrated regulation and intrinsic motivation. In comparison with these results were analysed students' answers about motive attending to the course. Predominated the need for inclusion in the job market and pleased to teach music. Reflecting, in part, the results obtained with the application of the scale, where the motivations were classified as extrinsic and intrinsic. We noted the importance of understanding the motivational orientations and types of motivation from the influence factors, pointing to the deepening of the theme in future research.

### **A Bridge Between Movable and Fixed Solfege: The Extend Do System for Solfege**

*Ricardo Dourado Freire*

Solmization systems are usually used as mediation tools during the learning process. The way each person associates sounds and note names will be very important for their mastering of the musical language. Each solmization system was elaborated focusing on different aspects of music reading and performance. The Extended Fix-Do system was elaborated based on the analysis of the facts of interference on the various modern solmization systems. There were criteria used for the research of aspects that would permit a synthesis of the mains aspects of the fixed-do and moveable-do systems. The extended Do offers an option for countries that have difficulties applying moveable solfege approach to countries where the fixed-do is the main resource for solfege.

### **Performance-Related Injuries: How To Stay Healthy and Playing Well**

*Sandra Cox*

When an injury occurs, musicians are unsure of where to turn and afraid of losing their jobs. After the injury is evaluated, it can often be linked to bad habits that have been ignored and overlooked in the classroom or practise room. Many of these could have been prevented if the musician had knowledge of the conditions and causes. Learn about detection, prevention, and management of some of the more commonly encountered performance-related injuries.

Most musicians are not taught about performance-related injuries. The only way we really learn about them is when we have something happen, and it becomes a personal issue. When an injury develops, we spend long periods, sometimes years, trying to overcome what has happened to us. Many of these injuries could have been prevented, or at the least treated sooner and had less lasting effects, if we were taught about the problems. The solution is to have classes in our training that address the problems, leading to faster recognition of potential issues that can cause an injury, as opposed to when something develops. In my session, I address some of the more commonly seen problems that musicians can have. The session explains how injuries occur, and things to do before and when to see a health care provider. The individual injuries are discussed in more detail. While the injuries are not specific to any instrument or situation, they are covered in depth, and include possible ways they could occur and how to avoid. No musician should have to just hope these injuries do not happen. When we are informed, it is much easier to stop behaviors and movements that can cause injuries before they develop. Many of these injuries can be career ending, and could be prevented if the musician is informed.

### **Playing Choro on the Vibraphone: An Educational Approach**

*Rodrigo Heringer Costa*

The choro, even being a traditional musical style of Brazilian popular music and keeping some aspects that characterises it, is an ever-changing genre. The external influences on the style is as old as the genre itself, born of peculiar ways of performing European songs. The vibraphone, instrument that belongs to the keyboard percussion family, assumes a strong connection with the academy and the classical-trained musicians in Brazil. Even not commonly associated with the performance of Brazilian popular music, it was used in some choro recordings from the second half of the twentieth century on. Such initiatives, however, did not result in a significant number of musicians who dedicated themselves to the performance of the genre in the instrument nor the significant existence of methods, scores and recordings with the same purpose. A recent facility in accessing the keyboard

percussion instruments in Brazil, on the other hand, has fostered interest in the adaptation of Brazilian rhythms to them by instrumentalists. In order to propose ways for the learning process in the performance of choro on the vibraphone, this research was divided into the following steps: (1) search for the bibliography and discography directly related to the subject; (2) analysis of arrangements for another instruments (piano, guitar and cavaquinho, a typical ukulele-sized Brazilian choro instrument), seeking for possibilities in adaptation to the vibraphone; (3) create educational arrangements in order to facilitate the learning process of the genre in the instrument, based on a language guided by the aesthetic parameters of Brazilian music; (4) creation of new choro works for solo vibraphone; (5) creation of a educational material for the practice of harmonisation and improvisation, considering the particularities of choro and its subgenres. The first three stages of the work, already in progress, show some particularities of the choro performance on the vibraphone and suggest new role possibilities for the instrument in this specific music style. We observed also a shortage of textbooks on the subject as well as recordings related to the topic, gap we aim to fill partially with this project.

### **From Music to Paper: Musical Transcription with a Nearby Repertoire. First Outcomes**

*Tania Ibañez Gerike, Marcela Oyanedel Siva*

Musical transcription is an important activity which is developed through training or music listening practice. Is a complex activity that includes memory processes, analysis and meaning, among others, and is also related to the previous knowledge and valuations of each student involved, to be interpreted and transmitted into a graphic notation system. Therefore, the subject redefines music from a global perception, focusing on discrete elements of it, which are often treated as isolated and separated elements from the musical context from which they come. Considering the above, it is likely that the use of a nearby material or repertoire relevant to the student's context to approach musical transcription, facilitates the process of acquiring this skill.

This work corresponds to the second phase of the ongoing research: "From music to paper: Musical transcription with a nearby repertoire", that uses a CD, specifically created for this project (transcription practice), which was presented at ISME Chile 2013.

This phase collects the perceptions and opinions of the use of this material to evaluate its effectiveness as a facilitator in music transcription tasks, performed by music students in their initial stage of study. In this way, we will analyze the first results obtained.

Two ways were planned to evaluate this educational material: a) short workshops and b) the use of the material in the classroom over medium and long terms.

For each of these ways were constructed evaluation guidelines, questionnaires and semi-structured interviews to be applied to students and teachers.

At the start, locally at the University of Chile, the data indicate that this material has motivated students to work in the transcript, which could confirm its facilitator effect on the development of transcription skills through the use of this music. On the other hand, it is important to consider that these students participated in the recording of the CD, encouraging a sense of ownership over it. Afterwards, It will examine whether this has influenced the results with data from other national and foreign institutions whose students did not participate in the recording.

Finally, this research aims to show that the use of teaching materials just described, facilitate the acquisition of skills for music transcription. Because it is recognized as a nearby repertory whose elements are not isolated from its original context.

## **MUSIC IN SPECIAL EDUCATION, MUSIC THERAPY AND MUSIC MEDICINE COMMISSION**

### **Lessons Learned Along the Way: A Researcher's Journey from Field to Findings**

*Deborah Blair*

In this paper, I explore the journey of a qualitative research study with participants from a secondary classroom of learners with special needs. As the teacher-researcher, I taught music once a week for most of the school year. Upon completion of the study, initial data analysis revealed the joys and tensions of learner engagement when composing with music software. The role of the teacher and her mastery of teaching this diverse group of learners were also informative. However, as the data analysis continued, ethical issues arose including the positioning of participant voice in balance with researcher voice/bias. The [re]visiting of data with a new perspective that included the questioning of my initial assumptions proved to be both enlightening and humbling.

## **A Method of Musical Therapy of Applying ICT (Information and Communication Technology) for Individuals with Autism Spectrum Disorders: A Pilot Study**

*Tomoko Ichinose*

With the aid of advanced electronic technology, this study aimed to develop a novel method of music therapy for individuals with autism spectrum disorders who have difficulty in processing audio and visual information and motor coordination. We applied two types of electronic device, an electronic instrument "Cymis" (Cyber Musical Instrument with Score) developed by our group (2008) and a motion capture game device "Kinect" developed by Microsoft. Cymis enables even severe physically disabled population to enjoy playing instruments. It was reported that audio and visual information processing and motor functioning of the disabled have been effectively improved through practice. Kinect enables virtual control by users through their motion. Although mainly used for gaming, it is useful worldwide as a rehabilitation and education tool. Cymis and Kinect could enable individuals to understand the cause-effect of virtually playing instruments by their motion and receiving immediate feedback of audio and visual information. In order to establish a new protocol for special education or music therapy for those with autism spectrum disorders, we proposed a new method of following steps.

At first, we applied the device combining Cymis and Kinect to individuals with typical development to establish valid and appropriate tasks of movements and select musical pieces compatible to individuals with a wide range of cognitive levels and types. Second, we modified the device to collect chronological data regarding motion and musical performance using Kinect and Cymis, respectively, optimizing the device to be compatible for various task types. Third, the method of valid evaluation for using the protocol was discussed. The chronologically accumulated data regarding motion and musical performance will be used to quantitatively evaluate and analyze the observed behavior. Finally, the protocol for application of the device for individuals with autism disorders spectrum will be discussed. This novel device combining Cymis and Kinect has important implications for the treatment of autism spectrum disorders through music.

## **Alternativos Instruments And Teaching Materials In Teaching Music With Learners Seer And With Visual Impairment**

*Brasilena Gottschall Gottschall Pinto Trindade*

This poster aims to present the prototypes family of flutes (whistle, piston flute, flute and recorder water ) as models of alternative instruments to be created in the classroom, as well as an educational resource kit to be built and used in teaching music students and blind seers. In Brazil, with an absence of solid paths that can meet the challenges of teaching music to students with visual deficiency in the context of the regular classroom, it is appropriate and we support companies in international and national legislation that defend the right of everyone to education. Therefore, the Charter of the Salamanca (1994), the Mission of the International Society for Music Education (1998), the Convention on the Rights of Persons with Disabilities of the United Nations/2006 , the Law of Guidelines and Bases of Brazilian Education (Law 9.394/1996), the Standards of ABNT NBR 9050 (2004), among others, underlie the search for compelling educational paradigm shifts. About teaching music, documents guiding Brazilian (Reference Curriculum and basic education) as well as the guidelines of the Brazilian Association for Music Education were essential in this process. In addition, the authors argue that the the practice of building instruments in music education. Referring to the teachings of musicografia Braille and music theory, Mota (2004), Tomé (2004) and Med (1996) were fundamental in the construction of teaching materials. In the methodology , were built with PVC pipes and fittings, different flutes varied profiles , sizes and technical possibilities in musical progressive path of music education. In parallel, were constructed learning resources, also the perspectives of technical aids and assistive technology, to cater for learners with special needs in music education from the perspective of Musical Approach CLATEC. "Thinking about hearing the musical diversity of the world" is, first of all, thinking about the people that do not have broad access to music education. It is also considering creating, building and using musical instruments and teaching resources for alternative viable opportunities to these students to express their distinctive songs. Keywords: Alternative instruments. Music teaching resources. Teaching music special / inclusive.

## **Brazilian Academic Studies on Music and Deafness**

*Vivian Kuntze Leichsenring, Regina Finck*

Music research involving deafness is still very recent and scarce in Brazil. However, this issue is gradually attracting the interest of researchers, who have a vast field to research, but have few academic contributions. In this study we sought to conduct a survey of articles in two nationwide magazines: ABEM (Brazilian Association for Music Education) and ANPPOM (National Association for Graduate and Post-Graduated Studies in Music) issued between 2005 and 2012, and also the work of post-graduate Brazilian programs, available from CAPES's (Coordination of Improvement of Higher Education Personnel) thesis. The methodology for the selection of these works was

searching for the keywords 'music and deafness' and 'arts and deafness', which appeared in titles and summaries. We found eight studies that addressed the proposed theme, three of which were doctoral thesis', not arts (psychology, education, and physical education), and five articles from Congress proceedings (four in ABEM and one in ANPPON ). Although twenty-one classified articles have been found with the keywords mentioned, eighteen of them didn't mention the subject. Among the works selected, it was noted that they focused mainly on strategies for teaching music to deaf students, the process of rhythmic perception, and musical processing. Note the lack of studies which offer deaf people the opportunity to express themselves as they think about their relationship with the music, and how it actually has an important role in their experiences. It was found from the low number of papers from postgraduate programs in Arts, that the area has little research in this field of knowledge. The law 11.769 of August 18, 2008, of mandatory music teaching in schools, reaffirms the need for further research in the subject. as many music teachers encounter students with disabilities in their classrooms. The goal of this survey is to help future researchers, as well as to reinforce the need of studies in this area, due to limited data.

### **The Eurythmic as a Tool to Enhance Memory. Activities Against Alzheimer**

*Anna Vernia*

Older adults tend to passivity, boredom, loneliness and isolation. To combat these threats is necessary that day centers, universities, residences or associations do activities that could cope with (Petrus, 1997). In this sense, raise a playful way activity that increases both brain activity as the motor means improving the quality of life. In fact, is considered immature to adult playing, but playing involves sanity, mental balance, have not personality disorders as a depression or other pathologies that involve the non-enjoyment of the game. Leisure activity should be included in the work of the classroom, in the early stages and in the later stages. (Bernabeu & Goldstein, 2009). In this sense, according Dalcroze the musical rhythm could order the inner rhythm.

Our objectives are aimed at improving the quality of life of older adults significantly boost memory. Improve movement and motor skills, knowing the benefits of the work of laterality. To promote and increase social and interpersonal relationships, assess the importance of staying active at a stage of life in which leisure time increases and passivity, enrich knowledge in general, encourage learning throughout life, continuing education in the arts for adults and elders and provide training programs that are in connection with the principle of quality of life. To Practice group activity as a form of social and personal fulfillment.

We use an active methodology following parameters of Dalcroze Pedagogy, combining with daily monitoring of students to see the progress and improvements in learning or recoil, if it occurs, and thus able to adapt activities to each individual case and the group of students in general.

Students are satisfied with their work and learning process, although some are uncomfortable with body expression activities in front of peers (a very small percentage). Moreover, it was necessary to adapt the activities proposed to students' work rate. Also, it is necessary to have skilled personnel (doctor / psychologist) to deepen some specific aspects.

### **Earplug Usage In Pre-Service Music Teachers**

*Jennifer Walter*

Noise, not age, is the number one cause of hearing loss in the United States. Fifty million Americans suffer from hearing loss, with the typical age of onset between 19 and 44. Noise induced hearing loss (NIHL) has long been a topic of discussion among professional musicians and music teachers. Recently, educating pre-service musicians about how to prevent NIHL for long-term career stability and success has become more common, as has the adoption of hearing conservation programs at colleges and universities. Therefore, the purpose of this study was to determine the extent to which pre-service teachers at a university with an active hearing conservation program (since 2007) wore earplugs. The secondary purpose of the study was to determine how much pre-service teachers knew about NIHL.

A convenience sample of 154 pre-service music teachers at a mid-sized university in the southeastern United States was selected. Data collection yielded 129 usable surveys analyzed for the present study. Mean age of the participants was 19.7 years; there were 59 women (45.7%) and 70 men (54.2%). Music education majors with a voice emphasis made up 26.4% of the sample (n = 34) and instrumentalists with an emphasis in winds, percussion, strings, or piano made up 73.6% of the sample (n = 95). Descriptive statistics were used to analyze data.

Results revealed that 20.9% of participants (n = 27) stated they wore earplugs at least some of the time during rehearsing, performing, and teaching activities or while attending concerts (n = 24; 88.9% were instrumentalists). Subjects recognized that noise induced hearing loss was preventable (n = 124; 96.1%) and occurs due to a loud, one-time blast of sound and also hearing loud sounds over extended periods of time (n = 108; 83.7%). Most participants (n = 100; 77.5%) incorrectly identified surgery and hearing aids as ways to correct noise induced hearing loss, when in actuality there is no correction for NIHL. Finally, subjects correctly demonstrated their understanding that loud

noise can create physical and psychological stress, reduced productivity, and interference with communication and concentration (n = 121; 93.8%).

In conclusion, most participants seemed to have a basic understanding of NIHL, how it is acquired, and how to prevent it. Unfortunately, most subjects also believed that hearing aids and surgery will fix any hearing loss they may experience. Further education and more faculty modeling are needed to ensure success in hearing conservation efforts.

### **The Value of the Opportunity in Music for People with Autism Spectrum Disorder**

*Jessika Rodrigues*

The opportunity in music is beyond generalization of musical form since "organic processes are intuitively perceived in each individual work and performance" (Swanwick, 2003, p.64) It involves the students' everyday learning about their daily challenges in life, respecting their individual characteristics, and extracting from this their best possibilities of artistic production (Tavares, 2011). This research aims to understanding the value of the opportunity in music for people with Autism Spectrum Disorder. To reach the proposed aim we conducted a literature review. The results indicate that the opportunity in music is essential for the formation of people with Autism Spectrum Disorder noting that the interest given the opportunities can bring conditions to overcome the barriers of a recurrent nature of this career. Louro (2006) believes that the gap between a student with disabilities and without disabilities is in the way and time in which each appropriates the proposed content. Most children with Autism Spectrum Disorder is receptive to music and this can be used formally or informally, in order to attract the children's attention and to facilitate the learning (Wing, 1997; Kim, Gold & Wigram, 2009; Carnahan, Rao & Bailey, 2009; Kim, Gold & Wigram, 2008; Stephens, 2008; Whipple, 2004). Music education for people with this disorder have been shown to be an important tool for learning and therefore it provides positive effects that help in their overall development (Pasley & Heaton, 2007; Rodrigues, 2009; Rodrigues, 2011; Defreitas, Noble & Casseb, 2008; Defreitas, Casseb, Nobre, Rodrigues & Ferreira, 2009). The fulfillment of what has been established can follow strands as different as significant, like the development of an appropriate curriculum, efficient methods, comprehensive technical, functional and educational resources, and consequently, the continued training of teachers so that they are encouraged to reframe permanent teaching practice.

### **What Children with Mild Intellectual Disabilities say about Music?**

*Melody Falco, Valeria Luders*

Knowledge about the learning process of children with intellectual disabilities has been a growing demand in the discussions of Brazilian education, and in relation to music education it is no different. Understanding intellectual disability as a particular state of functioning that is characterised by limitations in intellectual abilities and adaptive behaviour, and understanding music education as a space to integrate children in the musical universe, this paper presents considerations about the relationship that children with intellectual disabilities establish with the activity of listening to music. This study is referenced in the areas of Psychology (Mantoan, M.T.E., 1994; Vigotski, L.S., 2007), of Music Education (Fonterrada, M.T.O., 2005; Del Ben, L. M., 2000) and Music Cognition (Trehub, S.E., 2003; Sloboda, J., 1985; Krumhansl, C.L., 2006). The discussion is part of a study that was designed to investigate the musical learning in the form of musical appreciation in children with mild intellectual disability, which has the action research as methodology, conducted with ten children with mild intellectual disabilities enrolled in the Metropolitan Region of Curitiba/PR/BR. The procedure of data collection occurred in activity involving listening to unfamiliar musical excerpts, and asking the child to talk about the music he had just heard. Proceeded to the qualitative analysis of the responses, by categorising the same, following mixed model categorization (Laville, C. & Dionne, J., 1999), in other words, starting from two pre-defined categories, musical terms and non-musical terms, but with the possibility of changing according to the notes of the analysis itself. The discussion presents elements that point to understanding the musical experience of children with intellectual disabilities and their familiarity with musical terms. This work brings relevant notes on the musical experience and the musical knowledge construction of children with mild intellectual disabilities and it aims to contribute to the understanding of the music learning process of these children, as well as helping the music teacher in the task of teaching music appreciation in inclusion context.

Keywords: Intellectual disability, music appreciation, music education.

### **SIG: JAZZ EDUCATION**

#### **A Transcription and Analysis of Three Solos by Gerry Mulligan**

*Joseph Carucci*

Much can be learned about a jazz musician's improvisational style by transcribing and comparing multiple solos performed on the same arrangement. Analyzing the placement of melodic, harmonic, and rhythmic elements over multiple solos and how they fit into the overall structure of the arrangement provides an understanding of the improviser's musical language and approach to the process of improvisation. This understanding is crucial to developing improvisers who can then apply the elements of the transcribed solos to their own personal musical language.

This research demonstrated the transcription and comparison of three baritone saxophone solos by Gerry Mulligan (1927-1996), which are performed on Johnny Mandel's arrangement of Black Nightgown. All three recordings that will be discussed were recorded live in 1960 by the Concert Jazz Band and can be heard on Live at the Village Vanguard, Live at the Olympia Paris 1960, and Zurich 1960.

The many parallels between these solos are indicative of Mulligan's preparation and approach. In two of the solos, the transcription reveals very similar contour, which begins in a lyrical style, climaxes in the bridge, and ends with an anticipation of the ensemble's figures. As a composer and arranger, Mulligan understands the importance of connecting his improvisational ideas to Mandel's arrangement.

The variety of Mulligan's improvisational language and how he utilizes it has a distinct effect on creating each solo's distinct feel. As he implements diatonic and blues scale ideas, the solo has a tendency to take on a more lyrical context. The chromatic motives and melodic arpeggiation have the opposite effect as the diatonic and blues elements. He also uses the effect of anticipation to give the solo forward motion and builds a sense of expectancy for the listener.

The comparison of Mulligan's solos on Black Nightgown demonstrates important improvisational techniques and a distinct approach to the process of improvisation. How and when he implements melodic ideas during the solo process and what effect these ideas have on the character and flow of the solo is examined. The balance of diatonicism, chromaticism, arpeggiation, and the blues is an important part of Mulligan's improvisation language. By manipulating these ideas, Mulligan has the ability to create great lyricism, strong tension, anticipate musical phrases, and connect his improvisation to the original arrangement.

## **MUSIC IN SCHOOLS AND TEACHER EDUCATION COMMISSION [Mistec]**

### **Teaching Improvisation**

*Joseph Carucci*

Improvisation has many functions in music education. For the educator, it can serve as both a pedagogical tool and an assessment tool for musical knowledge. For students, it allows an opportunity to explore harmonic, melodic, and rhythmic concepts under very specific guidelines while also serving as a creative outlet. Teaching Improvisation will present the music educator with an understanding of the improvisational processes and methods to incorporate improvisation in various classroom and ensemble settings. The presentation is intended for instrumental and classroom music educators of all levels.

Teaching Improvisation will first present methods of introducing improvisation to beginning musicians by limiting the students to small groups of pitches or particular scales. By using familiar melodic material, and limiting the duration of the improvisation, the students will be less likely to be intimidated. As a result, the student is more apt to be successful at this novel experience.

Utilizing the blues progression can be very effective in introducing improvisation. The presentation will explore a methodical approach to improvising on a blues progression incorporating call and response, arpeggiation, chord-scale relationships, guide-tones, and creating a bass line. This methodical approach will be applied to the process of learning other musical forms, tunes, and progressions.

Finally, some of the more advanced pedagogical tools for improvisation will be explored. An educator can help guide a student through the process of building a solo, developing a phrase, transcribing others improvisations, as well as applying appropriate melodic, harmonic, and rhythmic language.

Improvisation can empower students to take ownership of their own learning and musical contribution. By incorporating aural training and singing, omitting intimidation, and methodically introducing theoretical material, students will be able to demonstrate a mastery of specific skills and knowledge, the ability to apply skills and knowledge to music in real time, and the ability to interact creatively.

### **PIBID Music Project at Olavo Bilac State School - Santa Maria/RS: Contributions to Undergraduate Learning Management**

*Luciane Wilke*

The PIBID Music project, linked to the Musical Education Laboratory of the Education Centre - LEM/CE, is part of the Institutional Program of Undergraduate Research Grants of Universidade Federal de Santa Maria (UFSM) since August 2012, and aims to improve music learning processes on the part of the undergraduates and future music teaching processes not necessarily within a classroom. Instituto Estadual de Educação Olavo Bilac, a state school, where PIBID activities are carried out, was founded in 1905, and is considered as one of the most traditional institutions in the city of Santa Maria/RS. Moreover, this state school characterises itself by having a plurality environment which enables undergraduates to meet rich opportunities to develop their learning/teaching processes since it caters for 2,500 learners from primary to senior high levels. To support issues on learning and teaching processes, Tardif's (2012) and Isaia and Bolzan's (2010) works were of utmost importance since they point out that a teacher is continuously learning to be a teacher, and that this takes place even before one enters a teacher's management course, that is, since one's childhood with those teachers, who have made part of one's learning at school. In terms of methodology, activities at school include workshops at Primary School Teachers Course, musical instruments workshops, and, more recently, theme workshops to cater for 1st, 2nd and 3rd graders. Activities take place every week based or not on each grade syllabus with the help of the Arts – Music teacher, who acts as a supervisor as well. Undergraduate learners are effectively engaged in the school activities participating in meetings when theoretical and practical class management aspects are discussed involving themes to be developed, the planning of workshops, and the production of didactic support material. Due to PIBID Music undergraduate learners' activities at Olavo Bilac State School, it has been observed that the school learners have been participating much more in the music workshops as well as more interest and engagement on the part of the state school with PIBID and music. Finally, new actions have been planned in order to enlarge the scope of PIBID involving Primary level teachers of Olavo Bilac State School in order to intensify and improve musical activities carried out within the classroom.

### **Research, Extension and Teacher Formation: Possible Ways to Work with Music in Schools**

*Luciana Requião*

This is a synthesis of research that resulted in the development of a material for the initial formation of teachers that are not specialists in music from the public school system of four cities located in the Rio de Janeiro State. During the research we became aware of the reality of some local public schools and faced fundamental issues that relate to the debate on the possibilities of the implementation of the law 11.796/08, that rules about the obligation of teaching music in Brazilian elementary schools.

The results meet other works that, like ours, emphasise the need of musical formation for elementary teachers and understands that this formation is a concrete way to ensure the teaching of music in elementary education.

Starting from the reality where the schools were located, we elaborated an extension course where the aimed audience were kindergarten teachers, with the length of 30 class hours and a number of 80 participants.

John Paynter's proposals and his process of empirical composition and Keith Swanwick's model TECLA oriented our work.

We understand that a short course like this couldn't reach a deep knowledge on the addressed content, but the most important aspect of the entire process was observing that realising very simple activities – approaching fundamentals like pulse, timbre, duration, pitch, intensity – were enough to allow teachers to feel more comfortable in working with music and develop similar activities. Based on this course we created the Book/CD *Sounds and Pulse: initial formation in Music and Education* where we try to support the questions approached in the classroom, with free distribution for the teachers. This material, in audio/visual format, tried to, through the narrator's voice and illustrations, help in the recognition/acknowledgement of the basic elements in music. We believe that this work, through the ability of recognising and manipulating sounds – improvising, composing or executing certain musical sequences – contributed for a higher motivation of teachers who are not specialists in music to teach music in the classroom. In this sense, we realise the importance of the university/school partnership, in a continuous process of building knowledge. We highlight the value of understanding the school context in order to turn our actions more efficient. We realise that more research in this area can give us necessary clues to develop possible actions to be performed.

### **Singing in the Classroom: Practices and Experiences**

*Teresa Mateiro, Ana Ester Madeira, Hortênsia Vechi*

This research aimed at identifying how singing activities were proposed and developed in music classes of fourth graders at a public school, in a city in the south of Brazil. Research question: What aspects were considered by the teacher for setting the repertoire that was sung? Literature on children vocal pedagogy emphasises these points: tessitura; health and vocal change; repertoire and media culture; tuning; vocal perception; the role of singing in the

cognitive processes; the importance of choral and collective singing in music education; and learning processes. Field work was carried out during the second semester of 2012. Six music classes were observed, and five were registered on video. The teacher also gave two interviews, one of which was semi-structured and the other stimulated recall. Data were transcribed and only those related to singing were taken into account. In class, every time the teacher invited the group to sing, they would do it eagerly, drumming the rhythm with their hands while sitting at their desks. The repertoire was suggested by both the teacher and the students. Songs were taught by voice and, at times, along with the guitar or the keyboard. The interest of the group in singing was perceptible. Better vocal performance was achieved when the children began to sing spontaneously. The fact that the students sang in a more comfortable tessitura than the one suggested by the teacher may explain that, as some passages of the songs could be hard when modelled, since they were in very high or low pitched regions. The fact that the students always were sitting while singing can also have influenced the result, since singing while standing up makes it easier to correct the posture and the control of the breathing, improving the vocal performance. Collective singing can be a socialising activity, as observed in class; however, aspects related to the vocal health are essential for a good musical result. It is important that the teacher pays attention to the tone of the songs and adapt them to the infant and/or youth voice, do warming-ups before a vocal activity, select the repertoire according to the interests of the group, adapt it to their tessitura and, among other activities, propose pre-activities to develop tuning and hearing perception. The aim of this research was to contribute to school musical studies and practices, as well as to the music teachers' education.

### **African Music for Music Classes**

*Mariana de Brito Viana*

The different African cultures are present in Brazil since the 18th century, with the slavery of African people. Those cultures refer to culinary, language and other aspects. For those people, religion has a very strong aspect of worshipping their spirituality, and Candomblé represents one of those religions.

That said, this poster aims at showing possibilities to work with Candomblé songs as part of the programme for musical teaching at elementary school (Brasil, 1997) based on the Clatec musical approach (Trindade, 2008).

After the ratification of the Universal Declaration of Cultural Diversity (UNESCO, 2004), the valorization of the popular manifestations raised, especially the unknown or discriminated ones. The International Society of Music Education believes that "every student must have the opportunity to study and make part of the musical manifestations of their own culture and other cultures" (McCarthy, 2004, p. 177).

The Law of Standards for Education nº 9394/96, in the article 26-A, § 1º, states that at the elementary schools the history of Africa and African people, the fight of the black and indigenous people in Brazil, and also their cultures, shall be taught. In the § 2º, those subjects shall be taught in every teaching area, especially artistic education, literature and Brazilian history (Brasil, 1996).

Taking into consideration the above mentioned, we present some suggestions of activities and songs to be applied during classes, involving musical activities based on Clatec musical approach. Regarding the music instruments, we suggest the making of Agogô and Atabaques with alternative natural materials. Concerning Literature, the study of texts in Iorubá language will be presented, such as historical, social and political aspects of the Africans and African descendants in Brazil. The shape, texture, dynamics, tempo and hue of the songs will also be taken into account.

Concerning techniques, we suggest working with the songs individually and in groups. During the appreciation, we shall stimulate researches in different references, and visits to the places where the religion is practiced. During the creation, we suggest the students to create verses in accordance with the style of the songs being studied, with vocal and instrumental arrangements. During execution, the students shall do musical plays at school.

With the studies of Candomblé songs, different activities will be applied in order to show the scholars the importance of all aspects of the African history, always considering the musical competencies for the level of schooling of those students.

Keywords: Candomblé; Music; Education.

### **"Musical Graphics" Reloaded**

*Stefanie Bräuml*

Drawing and Painting to Music has a long tradition. It was exactly one hundred years ago, when the Viennese art educator Oskar Rainer started to develop a teaching method basing on the multiple correspondences between visual arts and music for improving both the visual and the auditive perceptual abilities of his students. It was pioneer work at that time. After Rainer's death, Hans Sündermann and Berta Ernst, former students of Rainer, continued with the practical development of the audiovisual teaching method, strove towards its scientific foundation and established a course ("Lehrgang") for Musical Graphics at the Academy of Music and Performing Arts in Vienna in 1962. In 1989, the course was closed down.



Within the workshop at the ISME Conference, I try to present my work on the conceptual advancement of Musical Graphics during the last years through the performance of a prototypical lesson. Participants take on the roles of the pupils/students in class and are guided through a music lesson which could take place in every school throughout the world. On the basis of self-experience and the student's point of view, the participants are able to reflect strength and possible application fields of Musical Graphics in pedagogical contexts. Subsequent to the workshop participants may take a look at detailed materials on Musical Graphics (literature, reports out of practical experiences, photographs of paintings from the 1920s until now...). Handouts including advice to the main sources of the topic are given.

With the workshop, I will

\*offer a well-structured model for music lessons which has already been tested in school reality and is currently under scientific evaluation,

\*create a consciousness for the roots of the numerous methodical approaches around the connection between music and painting,

\*promoting "Musical Graphics" as:

- an ideal way for providing pupils/students a way to the core, to the "marrow" of art as it has the potential to bare the superficial layers and to disclose the essence of sounds, colours and forms;

- a method for creating "spaces" for aesthetic experiences,

- a possibility for building a bridge between music, traditionally called as "art in time", and "visual arts", conventionally called as "art in space".

### **Assessment Problem of the Talent Pool In Music Education (A Model Suggestion from Turkey)**

*Abdullah Uz*

#### 1. Theoretical/pedagogical background of the paper

There is "talent pool" in every society, which contains various talents. Talented children disperse into various social classes/sections. Education provides the election of talented children in that pool, enabling such children to notice themselves by providing them with full education and making use of them on a vast scale to improve the society in the future.

Poor assessment of the talent pool is, at the same time, the primary quality concern in education. In this case, even though the components other than the student are well, achievement will be limited. The issue of assessment of the talent pool in music education is one of the fundamental problems.

#### 2. Aim/focus of the work/research reported

We would like to explain the talent pool problem with all dimensions in education and bring a good model experience from Turkey.

#### 3 Method/approach of the work

Qualitative research method was used in this study. The related literature was reviewed; and the knowledge of the researcher and the other experiencers has been assessed.

#### 4. Results and/or summary of the main ideas

Socio-economic developments in Turkey have increased the distance between high and low income groups and a parallel structure, which reflects this situation in education.

Improvements made the model of free boarding Schools for Elementary School Teachers(SEST), Music Seminars(MS) and Educational Institutes(EI) non-functional; so that music talent pool in which education system could be assessed was considerably narrowed down. This situation made music talents fade away before entering education system and resulted with the loss of quality of music education.

The most important component of the model is the SEST level (12-18 years). The SEST that spread out stably throughout Turkey used to select the talents of the surrounding provinces. They used to give the students many opportunities; they support lowest socio-economical group members to advance to the highest level. There are numerous precious music people in the field of music who were trained in this system.

#### 5. Conclusions and implications for music education

The issue of assessment of the talent pool in music education is a primary concern both in the sense of right to education and in the sense of quality. The model of SEST-MS-EI was an exemplary experience in which large part of talent pool can be assessed in education system and improve their potentials. This experience can be improved and adapted to nowadays and to different societies.

### **Preparing Music Teachers for the Age of Accountability: A Degree Program Content Analysis**

*John Seybert*

The "Age of Accountability" is evidenced in various forms of federal, state, and local legislation since the enactment of the No Child Left Behind Act of 2001. Historically, a majority of music assessments focused on identifying relative

talent and aptitude assessment “tools” promoted by music instrument manufacturers. However, the increased use of “high stakes” summative assessments by politicians, policy-makers, and school administrators in either student and/or teacher evaluation processes indicate the importance professional training for preservice music educators. As a result, some undergraduate teacher-training programs responded to the requirements of the new legislation with specific courses and research-based methods in formative and summative assessment, the curricular model currently used for preparing music teachers remained relatively unchanged for the past 50 years (SMTE conference, 2011). Curricula for undergraduate music education majors are highly structured and regulated by various organizations, and are also subject to a variety of local limitations.

This quantitative descriptive research design analyzed course content materials, and interviews to examine how music assessment and teacher evaluation is addressed within various music education programs. The target population was composed of four-year National Association of Schools of Music-accredited public and private universities from randomly selected programs from four (n=20) geographic regions (i.e. East, Central, Mountain, and Pacific) in the the United States offering a bachelor’s degree in music with an emphasis in music education (N=80).

Results indicated that of the 80 colleges/universities investigated, approximately 60 music education degree programs required an assessment or evaluation course. However, a majority of the assessment and evaluation courses were offered from a faculty member in the college of education. All of the instructors had background knowledge and experience in measurement and evaluation but most of the courses did not include any specific information concerning recent legislative reforms. A majority of the assessment and evaluation courses in this study focused primarily on formative assessment and grading (e.g., classroom assessment procedures, grading and reporting) within a general education course. Preservice music educators should have field experiences with effective mentors/cooperating teachers to prepare for current state-mandated teacher evaluation processes that require elective data (e.g., district designed measures and examinations, nationally recognized standardized tests, student portfolios pursuant to local requirements) as well as observation and evidence (e.g., teaching planning and preparation, and professional responsibilities). The results of this study suggest the development and implementation of a music course(s) to prepare preservice educators for student assessments and teacher evaluation processes.

### **Current Situation and Countermeasures of Rural School Music Education in Equal Access to Education Idea**

*He Tong*

In July 2010, China announced its Outline of China’s National Plan for Medium and Long-term Education Reform and Development (2010-2020), which “Education is the cornerstone of national rejuvenation and social progress, and a fundamental way to improve citizens’ quality and promote their all-round development, bearing the hope of millions of families for a better life.” “Education must be enhanced if a nation is to prosper. Giving priority to developing education and raising its modernization level is key to attaining the goal of building a moderately prosperous society in all respects, and making China a prosperous, strong, democratic, culturally advanced and harmonious modern socialist country.” “In the meantime, higher education reached a new stage of popularization, as rural education grew in strength.” Arts Management Division of Physical Health Education Secretary, Ministry of Education, "National Music Education Development Plan"(2011-2020) draft, that "focusing on rural school music education, to promote balanced development of music education. " ultimate realization of urban-rural integration, to the fair's Education. Fair harmonious philosophy of education is once again needing attention. Right now there are some problems that still exist in rural school music education.

The author surveyed the music teachers from Jilin province in northeastern of China. From teachers, teacher training, music teaching facilities and management to know the current situation of rural school music education. The author collected a lot of data and used the data analysis results to find key problems in music education and give the suggestions to the government.

In this paper, we used the literature method to analyze the current research views in this field both domestic and overseas. We used the questionnaires method to investigate the status quo of music education in rural schools. We used the interview to know the teaching situation in schools.

In this article, Author used the literature method to analyze the current research views in this field both domestic and overseas. Author used the questionnaires method to investigate the status quo of music education in rural schools. Author used the interview to know the teaching situation in schools.

Current problems in rural school music education:

- (1) There are enough part-time teachers who lack professional training. Those people cannot be up to the standard for education development.
- (2) Music teaching facilities are either obsolete or vacant, cannot have good function in ordinary teaching.
- (3) Music education administration lacks safeguards, and is not conducive to the development of music education.

## **Creative Opportunities in the Elementary Music Education Class: Perceptions of Students-Turning-Music Teachers**

*Heesun Elisha Jo, Kari Veblen*

Aspects of creativity such as imagination, independence, originality and divergent thinking skills are recognized as valuable qualities in teaching and learning music (Andiliou & Murphy, 2010; Burnard & White, 2008; Leung, 2004; Diakidoy & Kanari, 1999; Fryer & Collings, 1991; Sternberg, 1980). A large body of research and instructional materials support composition, and improvisation in the music classroom (Hanson & Hertz, 2011; Tillander, 2011; Lupton & Bruce, 2010; Hickey, 2009; Priest, 2002). But how do the preservice teachers themselves perceive the value and applicability of these activities for their future classrooms?

This poster session charts perceptions of creative strategies experienced in a year-long preservice elementary methods course. The research engaged 17 music education students at a critical juncture in their schooling as they develop skills for teaching music to children. As a regular part of their curriculum at this Canadian university, students explore both cognitive and artistic possibilities while they acquire repertoire and experience regular music class activities: singing, moving, playing instruments, arranging, generating, performing, researching, and assessing. For the purposes of our investigation, the students reflect individually and as a group, consider issues in a lab setting, and create a portfolio. The methodology leans heavily on 1) narrative inquiry, 2) ethnographic observations, 3) the students' portfolios and 4) interviews. All of these factors explore what Clandinin calls "a narrative view of teacher knowledge as experiential, embodied, emotional, moral, practical and personal." Preferred learning/teaching modalities become apparent in the context of the seminar setting. By surveying changing perceptions over an eight-month span the participants become actively aware of their own learning/teaching process. Interviews gleaned at the semester's end capture these stories of growth and learning.

Our thematic analysis considers the reoccurring issues and patterns found through transcriptions of participant narratives. They include: What roles do improvising and composing play in their own lives? What roles do they (improvising and composing) play in the lives of their future students? What place should creativity hold in a comprehensive music curriculum? In the analysis, interviews are triangulated against observations of the class.

## **Emerging Perspectives in the Guitar's Role in Public Education within the United States of America**

*David Sobel*

Music education in public schools aims to provide a meaningful experience with music through literacy, higher-order thinking, and active performance. This often requires the purchase and maintenance of various orchestral instruments that require capital expenditures from both parents and schools. The guitar, with its portability, ability to produce both harmony and melody, and its relative affordability has become one of the most popular instruments in the United States of America. The advancement of guitar pedagogy, coupled with the scarcity of funds for arts education has created a new role for the instrument as a prominent teaching medium in public schools over the last decade.

Models that guide the application of guitar as a medium to provide music education in curriculum have not been widely studied. The purpose of this study is to highlight current models in use of the guitar in public education within the United States of America. The current applications of guitar within multiple middle-school and high-school programs have been researched both through professional discussions and Internet research. Examples of the guitar's role included accompaniment for general music, choir, folk style guitar class, classical guitar class, music theory, jazz band, pep band, marching band, and guitar orchestra.

## **High School Music Experiences of LGBTQ Individuals**

*Fred Spano*

### **1. Theoretical/Pedagogical Background**

Diversity training for preservice music teachers—indeed, all preservice teachers—intends to foster understanding issues of equality, fairness, socioeconomic status, and cultural sensitivity in order to create productive, sensitive learning environments. How this training functions for non-heterosexual music students is largely unknown. Using interpretive phenomenological analysis as a theoretical lens, the researcher is inspecting LGBTQ individuals' perceptions about their high school music experiences.

### **2. Aim/Focus of the Work**

The purpose of this study is to understand LGBTQ participants' perceptions and reflections of their ensemble experiences, their teachers, and their peers. A second focus of the study strives to compare these to issues of "coming out," bullying, and self-awareness. Additionally, did participation in music have any bearing on participants coming out? Finally, what educational insights about can LGBTQ individuals offer future music teachers and university professors who prepare them?

### **3. Method/Approach**

The research enlisted participants (N = 11) from a 60-member mixed gay and lesbian chorus in the Southeast of the US. Using purposive sampling, the researcher asked for volunteers who participated in high school music ensembles, and who presently identify as an LGBTQ person. Semi-structured interviews were used to collect data that were digitally recorded, with verbatim transcriptions made afterwards for analysis. The study is still in progress at the time of this submission, but preliminary analysis of results follows.

#### 4. Results

Preliminary data analyzed indicate that participants: (1) described a more hyper-masculine band culture as opposed to choral culture; (2) indicated positive experiences in high school music ensembles are a function of the either the teacher's competence in music teaching, or the teacher's fairness when dealing with students; (3) perceived music ensembles as safe zones for them to learn and express themselves as most were bullied in high school; and (4) hid their sexual identities even though they perceived the music ensemble to be a safe zone.

#### 5. Implications for music education

These preliminary results suggest a need to understand how masculinity functions in band ensembles, especially its emotional effects on LGBTQ persons. Also, more research needs to pinpoint why LGBTQ persons hide their sexuality even when they perceive an ensemble to be a safe zone for them. Finally, preservice music teachers need better or more specific training about LGBTQ individuals.

### **A Catalyst of Change: Urban Music Teachers' Acquisition of Learning and Teaching through Reform-Oriented Professional Development Partnership**

*Nicole Robinson*

#### 1. Theoretical/Pedagogical Background:

Millions of students in urban districts oftentimes rely on less prepared and under qualified music teachers. In response, districts utilize professional development to improve teaching skills and remediate "gaps" of such teachers. Scholars in teacher development research suggest a transitional paradigm shift from "traditional" models, typically isolated, short-term sessions, to "reform-oriented" models in order to may better serve teachers' needs. "Reform-oriented" models are usually longer in duration and include intense mentorship or coaching, "internship-like" participatory activities and sub communities, such as committees, subgroups or study groups.

The legitimate peripheral participation theory (LPP) was used a framework for this study. LPP is an apprenticeship model of "situated learning" - learning which takes place as a function of the context, culture or locale among a discourse community. The ultimately goal of the LPP model is for the situated learning environment or "community of practice" to become self-sustaining.

#### 2. Aim/Focus of the Work/Research Reported:

Teachers (N=36) participated in an extensive, seven-year university-district reform-oriented professional development partnership (PDP) model. The primary goal of the PDP was to (1) reeducate teachers with current research and content knowledge, (2) retool teachers with appropriate materials, equipment and literature, and (3) reorient teachers to a new way of thinking and assuming responsibility for learning and teaching.

#### 3. Method/Approach of the Work:

Primary data of this ethnographic case study included a series of semi- and formally-structured interviews. Secondary data sources included observations, archival documents and audio-visual materials. Participants included teachers, administrators (public school and university), master teachers, external teachers, and pre-service teachers.

#### 4. Results and/or Summary of the Main Ideas:

Results indicated several interconnected and interrelated themes including: (1) professional isolation and establishment of a community, (2) pedagogical training and content acquisition, (3) practice through "internship" activities and (4) transformative (catalyst) changes for the broader community of practice.

#### 5. Conclusions and Implications for Music Education:

The primary purpose of this study was to give 'voice' to the participants and determine from their perspective their perception of acquisition of enhanced teaching and learning skills. Results of this qualitative study suggest that benefits include the establishment of a professional community, alleviation of professional isolation, increased content and pedagogical knowledge, and increased participation in various leadership roles in local, regional, and state professional organizations.

### **Preparing Music Educators to Teach the Whole Child II: Program Assessment**

*Bryan Burton, Ann McFarland*

In response to a state mandate to increase training in teaching special learners in all disciplines, West Chester University created an innovative curriculum featuring a three-tiered design: a foundation of special education courses, imbedded learning and teaching activities in music education methods classes, and, a unique partnership

with a corporate special learning services institution that operates schools, camps, and alternative programs in the Philadelphia area. This presentation examines results of assessment data gathered over the ten semesters this new curriculum has been in force.

The aim of this study is to measure growth in music education student knowledge of special needs issues, ability to design and present teaching strategies accommodating student needs, ability to assess learning, and to identify needs for improvement. In addition, the effectiveness of the university-special needs school partnership is examined.

Both quantitative and qualitative data was collected over a ten semester period from 2009-2013. Assessment tools included standardized assessment instruments designed by the university and open ended questionnaires created by the Vanguard School. These data were analyzed and compared by the Music Education Department faculty, Vanguard School faculty, and College of Education Assessment Office.

Quantitative data collected through standardized assessment tools show a steady improvement in creating and presenting teaching strategies rising from a composite 35-40% to 80-90% Exemplary/Superior ratings. Similar growth was shown for assessment and "building diverse communities" categories. Qualitative measures revealed an increase in positive ratings or knowledge of student needs, knowledge of legal issues, and self-confidence in teaching students with special needs. Unexpected results included an increase in students choosing to add special education or music therapy as a minor field or electing to enter graduates studies in these fields.

Results of this study suggest the following implications for music education: (1) embedding the study of special education within music education courses combined with an introductory class for teaching music to special learners is an effective means of preparing music educator to teach special learners; (2) opportunities to work with special learners in a partner school enhances music educators' understanding of special needs issues and ability to create appropriate teaching strategies; (3) opportunities to work with special learners in a partner school positively influences music educators' attitudes regarding including special learners in music classrooms and performance ensembles.

### **Program LEM: Playing and Singing: The Process of Unidocents Music-formation in Pedagogy/UFSM**

*Aruna Noal Correa*

This Master's research is linked to the group of studies and research in Training, Action and Research in Musical Education – FAPEM/UFSM. Aimed to investigate the "Program LEM: Playing and Singing", in the form of music workshops, seeking to emphasize its contributions in the formation of musical training and teaching-musical by students and former students of Pedagogy/UFSM, which are called up "workshopers". Specifically, it is sought to know their ideas about the workshops for the musical and pedagogic-musical development of unidocent teachers, identify the contributions of workshops for the musical and pedagogic-musical development of unidocent teachers, and also map the musical and teaching-music training some needs raised to unidocency. As a methodological approach, the qualitative research was chosen mainly on the basis of the analysis of contexts and realities experienced by eight workshopers subjects of the research. A semi-structured interview was the main tool for collecting data, being divided into two stages: the first, individual interview and after, with an interview in a group. The theoretical reference was built from the training of teachers, and the relationship between music education and unidocency, and workshops on music, which presents a brief history of its existence in the country as well as the formation of the "Program LEM: Playing and Singing" at UFSM. Data analysis was organized in the relationship of workshops with the Program, the workshops and training in Pedagogy, and following, it was sought to make up relations between the unidocent training, the musical education, and the educational practice developed by the workshopers. As a conclusion of this research, we understand the Program as a musical training space-relevant, contributing to the unidocents have more alternatives of work and assurance when working with music in school. Still, it is pointed out that initiatives like this should be encouraged in unidocent forming.

### **Music Education in the Formation and Educational Practices of Elementary School Teachers: Discourses Produced in the ABEM Annals**

*Claudia Ribeiro Bellochio*

In Brazil, there has been recurrent bibliographical productions thematized in processes, formative and professional, constitutive of the teaching process of elementary school teachers whose teaching is characterized by multidisciplinary/poly teaching, that is, a teacher spends most of the time working with the students by articulating a set of knowledge that potentializes their development. The theoretical and political orientations related to teachers' formation and also music education in the country have been expressive. In this scenario, we have developed research with the aim of understanding how the relationship between music and elementary school teachers have been present in the discourses of teacher-researchers who are part of the Brazilian Association of Music Education (ABEM). We have analyzed publications in the ABEM annals from 2000 to 2010 based on what has

been produced, its basis, and how the discourses of teacher-researchers about the relation between education and poly teaching are transformed. We have investigated the meanings, tensions and vicissitudes of music education in the formation of poly teachers. This research is organized in two moves: bibliographical research in the annals of ABEM National Congresses, from 2000 to 2010 and interviews with teacher-researchers from different regions in Brazil, who have produced on this theme. The methodological framework is based on the bibliographical research of Lima and Miotto (2007) and the theoretical discussions in the literature about formation and teaching practices (Sacristan, 2000; Mizukamia et al. 2002; Brzezinki, 2008; Damis, 2008; Scheibe, 2008) and music education (Beaumont, 2003; Spanavello, 2005; Pacheco, 2005; Correa, 2008; Spanavello, 2009; Furquim, 2009; Werle, 2010; Oesterreich, 2010, Bellochio; Figueiredo, 2008; Bellochio; Garbosa, 2010). By means of the ABEM annals research (2000 to 2010) 203 publications were mapped, which were categorized into: (1) academic-professional formation in Pedagogy; (2) continuing education; (3) poly teachers' practices; and (4) related topics. The results point to a production according to Brazilian regions; the most frequent subtopics; publications that focus on research and experience reports of elementary school and children education. This analysis show a concentration of production in the southern region and, after Law 11.769/08, which determines the requirement of music at school, a significant increase of works that focus on continuing formation and these teachers' professional practices. This work has contributed to think and problematize the formative and professional relations between elementary school teachers and music education in the context of basic education.

### **Creating a Global Community: Music Learning and Teaching within the International Baccalaureate Program**

*Spiros Xydas*

Founded in 1968, the International Baccalaureate works with nearly 3,700 schools in 146 countries, including 24 schools in Brazil. From its mission statement, the International Baccalaureate (IB) program "aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through inter-cultural understanding and respect".

The IB program has shown tremendous growth over the past five years, expanding its presence in schools for children ages 3 to 19 throughout the world. Many new and adjusted guidelines have recently been established to better align its programs and subject areas. All four of its programs (Primary Years, Middle Years, Diploma, and Career-Related) recognise and promote the value of music as part of the holistic education of each student. The International Baccalaureate's philosophy of a student centred approach aligns with many of the current trends and discussions in music education.

This workshop is aimed to all those who teach or work with teachers at schools that offer or are investigating the International Baccalaureate program. A brief overview of each IB program, as well as how music plays a role in its curriculum, will be shared. In addition, the various music course offerings, including large performance ensembles, within the IB program will be discussed. The majority of this session will allow the opportunity for IB music teachers from all regions and specialities to share their individual stories, concerns, and successes in hopes of creating a global community of music teachers. At this session, through our shared musical experiences and new connections, we may find ways to help our students become more internationally minded and foster them to develop inter-cultural understanding and respect through music.

### **Music Energizes an Inner City School: How It Really Happened in Los Angeles**

*Vincent Womack*

What do you do when the school music budget is zero and you are trying to establish a quality music program? The reality of teaching in an inner-city school during a budget crisis can be frustrating and disheartening. This session focuses on three important factors that can bring success and sustainability to the school's music program: forming partnerships, organizing parents, and empowering student musicians.

### **The Primary Musical Education in Chile: Situation and Reflection**

*Angelica Maria Contreras Peña*

The centre of this paper states the study of the Music Syllabus in the framework of the last year reform for first primary school in Chile. To do this, were analysed comparatively of the Musica Syllabus of 1996 and 2013. One of the most relevant changes in the current Chilean education system started in 1990 with the approval of the "LOCE" initiative, which provided new contents for the music syllabus at different levels in primary and secondary education. The main objective of this research is to analyse different proposals considering the music syllabus' main objectives stated between 1996 and 2013.

For data collection, the music programs between 1996 and 2013 for first year to fourth year in primary school from the Ministry of Education have been used as a primary source. As secondary source has resorted to scientific articles

published for authors as Poblete and Gainza relating to children's musical education and music education from Chile as well as an interview with the Minister of Education Harald Bayer.

The following qualitative study has been conducted using techniques for explicative analysis of structural and global contents, through curricular changes de denomination (of music education towards musical arts), architecture (sub-sector by sector learning) and organisation of hours (one to two hours teaching), internal and structural changes, contents and basic objectives of musical studies.

Through the proposed research carried out emphasising analysis and comparison of manner exploratory curricula Chilean educational reform regard to music education in the first cycle basic 1996 and 2013. In them detect advantages and disadvantages goes for example: availability of hours until the proposed minimums contents by the program that involve both teachers as to those students and allow us to reflect on the proposed musical initiation in primary schools in Chile, which in turn gives emphasising to compare and think about the other schools in Latin America.

### **Children Music Presents: Animals, Colors and Other Loves**

*Helena Loureiro, Mário Loureiro*

The project “Música Criança” (Children Music) was developed during the Londrina State University (UEL) Music Major Practicum, in which student-teachers teach lessons coordinated with musical presentations for children in the schools of Londrina (Paraná/Brazil).

It is known that musical development takes place through significant moments experienced throughout people's lives, during which they have the opportunity to make, enjoy and reflect on music in several situations. In addition, the more diversified the musical experiences the more prepared a person will be to establish relationships with himself/herself, with others and with other experienced situations; thus the importance of expanding children's access to more elaborated musical productions from the artistic standpoint.

The main objective is to offer school age children attending Children Education Institutions and Elementary School I, a unique musical production that respects and expands their cultural universe. To meet this objective, eleven songs were created based on composing procedures that structure elements such as rhythm flow, materials and melodic designs, harmonic directional games, in an original way, so that the music would evoke the meaning of each poem.

The proposal involves the production of the musical for children entitled “Bichos, cores e outros amores” (Animals, colours and other loves) and its performance. The musical has as its basic line of thought eleven songs included in a musical scenic context that includes imagination, fantasy, humour and interaction with children. There are exclusive performances for school groups and other which are open to the general public.

In 2013, the show was performed in five theatres around the city of Londrina to approximately three thousand and four hundred people, mostly children, and was sponsored by the local PROMIC (City Program for Culture Incentive). A CD was also launched with a collection of songs from the show and the impact has been extremely gratifying, considering the children's involvement with the repertoire.

This type of work is certainly relevant to the production of culture for children. Musicians and educators must offer parents and teachers a repertoire which would expand children's musical references, going beyond those offered by the consumption society. Access to music, art and culture certainly plays an essential role both in the musical as well as in the integral development of children.

### **Strategies for Ensuring Effective Implementation of the Cultural and Creative Arts (CCA) Curriculum by Music Teachers in Nigerian Secondary Schools**

*Samuel Kayode*

Many musical arts educators in Nigerian secondary schools are disillusioned because their past trainings in music seemed inadequate to meet the present challenges. More often than not, they have been conditioned in their teaching to the monolithic approach wherein concentration is placed on the sonic rather than the total arts which is required for effective implementation of the newly introduced Cultural and Creative Arts (CCA) curriculum in the country. This paper appraises the challenges of these music teachers and suggests pragmatic steps including basic principles of integrated approach by way of strategies to assist them in becoming more effective in their endeavours.

### **PARFOR Contributions to Training in Music Education for Faculty Action in Elementary Education II**

*Lúcia Sumigawa, Magali Kleber, Luciana Sumigawa, Vania Fialho, Eduardo Assad Sahão*

The National Plan for Training Teachers of Basic Education provides specific training in music to public school teachers with training in another degree, contributing to the fulfilment of the Law 11.769/2008 mandating the teaching of music content in Basic Education.

The search for a proper training in music education that would contribute to the development of music education in the public schools of Basic Education, was the goal that motivated me realise the 2nd Degree in Music PARFOR UEL. Therefore only have a degree in Art Education with Specialisation in Fine Arts , which contained the curricular structure of versatility not secured dominion over the teaching of music in the public school classroom , despite ongoing participation in continuing education courses sponsored by SEED/PR.

Training in music by UEL PARFOR, for being the first group, deficiencies in the composition of the disciplines and the organisation of the curriculum, which are being corrected in subsequent classes. Nevertheless, the degree contributed to the expansion of knowledge in music education and the acquisition of methods of teaching music to different levels of Basic, Education present in my teaching practice with greater mastery in the development of musical activities with quality. In addition, the motivation for improvement and participation in events related to music education.

As supervisor PIBID Music / UEL training in music by UEL PARFOR facilitated guidance to grantees regarding the choice of content and proposals for musical activities during the implementation and development of projects in the bound state school. As well as the mediation of inserting them in public school reality: the education system, school physical spaces, interaction with the school community, among others. Enabling the approximation of the Institution of Higher Education to public school, also generating reflection on the training of teachers in degree.

### **Impacts of the PIBID/UEL in Public School**

*Luciana Sumigawa, Lúcia Sumigawa, Magali Kleber, Eduardo Assad Sahão, Vania Fialho*

Initially, the goal of the PIBID musicState College Antônio de Moraes Barros was understand the problems about school culture and developing initiatives through music, in order to provide meaningful experiences for teachers, students, employees and other involved.

Therefore, with the coordination of teachers Magali Oliveira Kleber, Cleusa Halil s. Cacione/UEL, my supervision and participation of the scholars Fili:

- Inclusion of the PIBID music on College;
- Find out the causes of truancy at night;
- Understand the social reality of the school and its reflection on the interpersonal relationships of the school community;
- Note the resource room and lift existing problems;
- Meet the vision of the school students, faculty and staff.

And also providing opportunities to scholars knowledge of existing projects at school related to music:

- Curricular internship required Universidade Estadual de Londrina, since 2000;
- More education (2009 to 2011);
- PIBID music, since 2011.

However, from that experience and perception of problematic and/or educational needs, each scholar has elaborated and developed/implemented a project that resulted in "didactic-pedagogical production "or "bibliographical production "or" artistic "cultural production.

Some impacts on scholars of initiation:

- Change of professional expectation: before intended as a musician instrumentalist; and after participating in the PIBID decided by career of teaching.
- Implementation of an interdisciplinary proposal initiated in the supervised internship with the possibility to extend to graduate.
- Participation in scientific events in the area of musical education.

The impacts on supervisor:

- Agent mediator and collaborator of the PIBID actions in sectors that comprise, structure and govern the school environment.
- Agent mediator and collaborator of the PIBID actions in sectors that comprise, structure and govern the Didactic Concerts project/OSUEL/House of culture/music Division and cultural centres
- Consolidation of the importance of school music education and musical practices in school everyday for the integral formation of the student.
- Participation in institutional events (local, State and national).

Anyway, the PIBID Music allows the direct contact of the IES and the scholar with the fundamental mediation teacher/supervisor to school and vice versa. And so promoting reflections and significant and singular transformations to scholars, Institutions of Higher Education, to teachers, to school and the school community, providing actions and studies/surveys to a quality education and an integral formation of the student.



## **Coexist: Creating Culturally Affirming Music Education for All Children**

*Baruch Whitehead*

Paul Roberson, a great American musician and social justice activist, advocates that music from all cultures unifies societies, creating bridges and connecting disparate cultures. Once we learn to sing each other's songs, we will start to understand one another.

This workshop will help participants discover ways in which to connect to Roberson's vision and to affirm all children musically through the use of the Orff-Schulwerk process and contemporary methodologies. Participants will learn several partner-songs from different cultures and a new composition "Children of the World" to weave a tapestry of global unity. Music from African-American, Latin- American, Native American and the Middle East will be used to foster this unity among the peoples of the world.

## **Audio and Visual Short Stories as a Form of Learning at Infant School**

*Cristina Arriaga*

The work that is going to be presented forms part of a project being carried out by a group of teachers from the University of the Basque Country, with students from the Bachelor of Education degree for Early Years (Infant Education), in order to strengthen Artistic Education (AE) in schools.

Taking into account the close link between EA and modern art, in the sense that they both provide freedom to express oneself without considering socially established conventions, the fundamental goal of this project consists of boosting the use of non verbal forms of communicating ideas. This leads us to bringing about and reinforcing other forms of knowledge and expression - through sound and images - that are more accessible for infants and also boost development of different curriculum skills.

The proposal begins by presenting students with a series of activities working from active observation of the environment, focussed on exploring the wealth of visual and audio material within it; plus encouraging them to think about possibilities for working in the classroom, as a model for exploring the actual socio-cultural group that we belong to by means of generating different short stories. The methodology used allows groups to work separately and then interact with other work teams creatively.

-Sound: this refers to stimulating the identification and production of sounds from the body, the classroom, home, the neighbourhood, etc., experimenting with the tones emanating from different objects; promoting listening and experiencing the importance of feeling silence and sound; finding out about experiments related to sound art.

-Visual: this proposal investigates the idea that we have of ourselves and others working from observation and analysis of our immediate surroundings. A set of everyday images that we have taken in, that configure our individual imaginary world and based on which we look, classify and order our environment.

From a globalising and cross-discipline perspective, we propose to create a sound staging/architectural structure where sound and visual elements incorporate different expressive languages to represent our everyday environment and imagine neighbouring environments. We are proposing an imaginary trip openly creating sound stories, outings, trips, scripts that, when put into practice, will allow students to come up with proposals to innovate and improve teaching.

## **Collective Teaching of Rubbed Strings**

*Társilla Rodrigues*

Studies on Collective Teaching of rubbed strings are increasingly in evidence, but still in the exploratory stage in the context of music education in Brazil. For this research studies of Blacking (2000), Cruvinel (2005), Vieira (2001), Tourinho (2003), Oliveira (1998), Galindo (2000), as well as articles published in the proceedings of the I and II National Meeting of collective Teaching of Musical Instrument (2004) and (2006) respectively, are theoretical frameworks for the understanding of collective teaching of rubbed stringed instruments, approaches and ways of learning. The overall objective is to analyze the Methodological Propose in Collective Teaching of Violin and Viola of the Program "Strings of Amazon" (Programa Cordas da Amazônia - PCA). It obtained qualitative approach, a descriptive study of the Proposal and used as instruments of data collection: bibliographic research, documentation analysis, the Assessment Scale of Musical Learning in the PCA and semi structured interviews. The results showed that the PCA's Proposal enables gathering among students for study and mutual help, the look on the instrumental technique establishes basic criteria and the group practising collaborates in the shortening of the learning time. The exposure of the contents employs strategies to achieve the whole-class, the performance is stimulating because of the joy of being part of a group of instrumentalists and they feel safer when playing together. Through the evaluation made it was observed that in only 20 days of class the students achieved a reasonable instrumental technique, giving them the ability to make music. The participants interviewed understand this learning as an

opportunity. For some of them violin was only seen on television and they never thought they could have the possibility of having access. For music education the research shows the collective education to expand the teaching of rubbed stringed instruments, understanding that the group study extends for the life of the participants and once learning the instrument, it can become a beginning for a promising musical career. This methodology also reveals as a strong ally for the musical initiation and not as a substitute for individual teaching. The collective study stimulates gradual improvement, the evasion is smaller and the positive results are evident. It also enables musical education with low financial cost because of the group care condition indicating possibilities and opportunities for the development of actions in order to mobilise the public policies to enable the musical teaching with quality in Brazilian schools.

### **Construction of Musical Instruments and Sound Experimentation in Music Class**

*Aline Clissane*

This work brings, as one of the possibilities of musical practice in the school context, the construction of instruments with unconventional materials. The literature available on the subject in question shows scarcer and is divided into two issues: the construction of instruments and music education (Brito, 2003; Chiqueto, 2009; Garcia, 2012; Viera, 2010) and the availability of methods of building instruments (Happy, 2002; Sant'Ana, 2011). This research was developed through an action research with a group of 23 students aged 8-11 years from a Municipal School in the city of Maringá - PR / Brazil. This methodology is characterised by producing material for reflection and action in helping educators and researchers from a pedagogical practice. To collect and data analyse, this research used the planning, field reports and analysis of questionnaires. The research found results that prove the efficiency of the construction of instruments as a means of explanation of music, thus contributing to the expansion of literature dealing with this subject. It was proposed that students do a report on a music class. From these reports it was possible to identify which content had special focus: pitch, timbre and repertoire. Most allocated considerable part of your report to explain the difference in low and high pitched of sound phenomenon relating to the performance of the tube. Parts of the analysed reports focused on differentiation of timbre and to exemplify, used the time to build rattles, which were tested various materials. The repertoire was also one of the notes reported, according to the students with the instruments that we built was possible to perform songs they did not know what made the class more interesting. At the end of the frame of the research were detected other conceptions to develop the construction of musical instruments. It is interesting think about the possibility of joining the construction of musical instruments at continuing education courses for teachers, this practice because it is constituted as a teaching proposal can be worked with teachers and considered a possibility to work with the same students. The expected results of this research contribute to the discussion about the possibilities of music education in schools, adding to the others research within this theme and contributing to a broader literature in relation to music education and the construction of musical instruments.

### **Artistic Education, Environment & Social Integración**

*Juana Gómez Pérez*

This experience was born in 2011 and the aims was to provide to the students of degree in her 4th year at the Teacher Training College (Extremadura University in Spain), with the speciality of Early Years Education, a material that will encourage them to use in their future teaching, the sounds of water as a basic element in education and very motivating for the Arts Education. The proposed activities are handled jointly by the two areas of knowledge (music education & visual art education) and content approach focuses on basic artistic training. First of all we study the different classifications of sounds (produced from the nature, made by the people or mechanical sounds), after that then we focus on the study of the families of musical instruments (woodwind, string, brass and percussion). Then the exercises work the description of the resounding and artistic heritage connected with water using perception and expression activities. The project ends with an integrator workshop in the Guayasamín's house with a group of kids from the School "San Francisco", school with an interesting track record of integration. We work using a selection of Extremadura and Latin American genre paintings, songs and dances dedicated or in connection with the water, and building rain sticks. The ultimate goal has been to contribute to the planning of educational offerings aimed, through play, to promote among students a sense of belonging to a group, promoting, in turn, the knowledge shared common cultural heritage and taking as a motivator the genre painting. We have approached the understanding of the cultural diversity of the new European area, based on the promotion of local traditions with the aim of a comprehensive, multicultural and inclusive. This is ultimately a small contribution from arts education to solve the problems of uprooting so present in today's society.

### **Images of Music Teaching in Basic Education in Brazil**

*Vanilda Macedo*

This poster presents an ongoing doctoral research entitled "Images of music teaching in basic education: an analysis of articles in Revista da ABEM (1992-2013)". The research takes as its point of departure the roles attributed to teachers by society and schools nowadays, which are discussed from the perspective of studies about images of teaching and of schoolteachers, as well as studies about music teaching in basic education in Brazil. Based on the concept of professionalisation, the research aims to understand the images of teaching music in basic education that are presented by Brazilian literature of music education. The study is based on the principles of hermeneutics, adopting the textual analysis as its research strategy. 210 papers published in Revista da ABEM (Brazilian Association of Music Education), the main journal of music education in Brazil, have been selected so far. Although the results are partial and do not cover all the selected texts, they offer clues to understand some images of music teaching in basic education presented by literature. Negative and positive images are suggested in the papers. Among the negative ones, that of the specialist teacher with an undefined training and little pedagogical preparation, or, on the other hand, the generalist who does not have any musical training are common. Literature also emphasises the small number of music teachers at schools. According to some of the papers analysed, in addition to represent an increasing of costs to school systems, this occurs because many of the music teachers do not want to teach music in basic education. In the few cases where there are music teachers in schools, there is not a collective identity and this professional becomes isolated. Images of conservative, rigid, outdated and unwilling to change music teachers were also identified. The images identified as positive are often regarded as something to be conquered. Among them, one can find those of teachers as agents of change in society and school; professionals with a practice-based education and qualified competence; mediators of the relationships between school, students and music; professionals who encourage students and consider their cultural and musical diversity; and people that transmit values. These results can contribute to the reflection about the basis knowledge constructed by the field of music education regarding the music teaching profession, its principles and propositions as well as knowledge gaps that need to be filled.

#### **Education of ethnic-racial relations in the music teachers' higher education courses in Northeast of Brazil**

*Cristiane Galdino de Almeida, Armindo Ferreira*

An affirmative action implemented by the Brazilian government concerning the educational field. Meeting the demand of people of African descent, the UNESCO Convention of 1960 and the World Conference against Racism, Racial Discrimination, Xenophobia and Discrimination related of 2001, the federal government sanctions the Law nº 10.639/2003, which is on the National Curriculum Guidelines for the Education of Racial-Ethnic Relations and the Afro-Brazilian and African History and Culture Teaching.

To investigate this issue in the initial training of music teachers, the theoretical background included authors who deal with education and races (Silva, 2011; Barcellos, 2004; Gomes, 2001), affirmative action (Santos, 2004), and educational legislation. This research was funded by CNPq/PIBIC and aimed at investigating the manner how the Music Undergraduate Courses in the Higher Education Institutions (HEI) in north-east of Brazil work on the ethnic-racial relations education throughout their curricula. Furthermore, identifying which strategies are provided in Pedagogical Political Projects for degree courses in music to meet the principles of anti-racist education; identifying the strategies used in undergraduate courses for teacher training on an anti-racist education; analysing what resources are used by teacher-trainers to fill this gap in their initial training. A small survey was carried out, with 9 music teachers' from higher education courses in north-east of Brazil. Data was collected through a survey which was sent to the coordinators by email and qualitatively analysed. The coordinators were asked about: curriculum reform; knowledge of the Curriculum Guidelines for the Education of Racial-Ethnic Relations and the Afro-Brazilian and African History and Culture Teaching; curriculum subjects which met the requirements laid out in this Law, which teachers of such disciplines. The main results were: one coordinator was unaware of the law, there is not a specific discipline to address the issue but the same was seen in several other disciplines, there is no relationship between teacher training and the proposals of the discipline that deals with the theme, the theme is discussed in debates, lectures, technical visits, round tables involving teachers and students. This component is required in the music teachers' higher education courses by the Brazilian educational legislation, particularly the National Curriculum Guidelines, since 2004. However, it still does not integrate effectively the initial training courses for music teachers.

#### **Learning To Teach: A Study From The Narratives Of School Music Teachers**

*Tamar Genz Gaulke*

This paper is an excerpt from a dissertation that aimed at to understanding how one learns to teach music in schools of basic education. The theoretical framework was based on the conceptual view of learning and teaching of Josso, Delory-Momberger and Nóvoa. The methodology consisted of the narratives of formation, i.e., narrative interviews with individual teachers, presenting a segment of their lives, telling their stories in progress. Eight music teachers

working in public schools of basic education in Porto Alegre-RS, Brazil, with up to three years of teaching experience, were selected.

The analysis attempts to explain the process of teacher learning. The presentation of results begins at the time of arrival of the teachers at the school, when they need to know the place and position themselves as teachers. They highlight the need to meet standards, routines and procedures adopted by the schools with which they will have to deal.

Teachers recognise their responsibilities in the school; chief among them is to teach. They seek to learn “how to do”, each one in his own way, and search for references, especially in their earlier experiences as students, trainees and teachers. However, as the space is other (the school, and not the studio or private classes), teachers realise that they need to reconfigure and rebuild these experiences.

Teachers understand they need to relate themselves with the students in order to establish a communication, so that they can develop significant music lessons. They are in the process of seeking to develop the lesson “with” the students, and not only “for” the students, emphasising the link with the student and seeking to build the relationship teacher-student-knowledge.

In relation to the contents of the music classes, teachers seek to consider the reality of their students. The incorporation of this reality, however, not always happens. Rather, conflicts may arise due to the differences between the ways teacher and students relate to music, making it difficult for students to build links with the knowledge that is taught.

We conclude that the process of learning to teach music of each teacher happens in a time and space; learning to teach is a unique process in its singularity, but part of the plurality of a professional category. Learning to teach occurs in practice, in the experience of school, and it is only in this place – the school – that the music teacher becomes a teacher.

### **Musicanto: an experience of a group of studies in music**

*Solange Maranhão Gomes*

The group of studies in music "Musicanto" is an extension project active between 2005 and 2012 at UNESPAR (State University of Paraná), campus FAP (Faculty of Arts of Paraná). The objective was to offer practical and theoretical subsidies for music and its teaching and to sustain the teaching/learning relationship with undergraduates, graduates and basic education teachers. Approximately fifty basic education teachers joined the group, all together responsible for an average number of four hundred students per academic year, this means that the work may have reached about 20,000 students, and undergraduate students. The methodology used was based on text studies, practice and articulated music appreciation, grounded on the teaching music discussion at school. Thus, the theoretical-practical content in music, were part of the group experience and reflection on issues related to the teaching of music such as pedagogical action music teacher, planning and assessment in music, interdisciplinarity, the profile of music teacher at school, educational law, themes that emerged from the desires of the group. Music education and education authors provided the background reflections and activities. The fortnightly group meetings were recorded in two ways - through reports and other free ways kept in a specific notebook that one of the members recorded the studied subjects, sometimes creating a poem or a drawing, or proposing new musical activities. A work evaluation was performed at the end of each period in the form of a questionnaire, which also indicates improvements and suggestions for the following year. Among the key observations there were updates for the knowledge and musical pedagogical practice, experience exchange among the participants and increased reflection in teaching actions. I consider that the experience in a space of discussion, where undergraduates in music, graduates and teachers exchange ideas, readings and experiences is of a singularity that promotes follow-up education, enabling an exchange between higher education and basic education, leading us to a clearer measure on the importance of music education in school.

### **Musical Education and Singing Class: the Voice Presence**

*Daniel Torri Souza*

The voice starts singing class. Perpetuated in the classroom, the voice talks and sing, breath, has a presence. The voice is alive. The voice unites, the voice separates. Teacher, student. The voice shows, the voice hides who is the subject. Many questions comes from the voice: is it one or are they two? Is the voice music, can be music? Is that so the voice, or can be educated, to transform yourself? Is the voice the subject, or respond to the subject? How it takes place the voice presence in teaching practice in music? In this work, seek understand about voice presence in the singing class context, investigating how teacher perceive that presence, and your reflex in the vocal technique construction of student. In studies on the presence of voice, Paul Zumthor is reference. For this author's voice “is an event in the world of sound in the same way that all the body movement is the world's visual and tactile. However, it escapes somehow of full sensorial capture: the world of matter presents a kind of incongruity

mysterious” (Zumthor, 2010, p.13). Then the voice occupies its size, its place, the voice is. More than one object, but without ceasing to be. In this overview include certain demands. The role of the voice in a singing class also relates to the role of the body in any class. The body's voice as the voice "challenges the subject, and it is the number of prints to an alterity" (Zumthor, 2010, p.15). Thus, the presence of voice in the musical education class, and more specifically in the singing class, make the body a musical instrument, with all the features and implications of doing this in class. Studies on the presence of voice opens up a rich field of possibilities to think about the practice of teaching singing and music education as a whole.

### **Music In “Lesson Space” at the Teacher's Portal: Conceptions and Formats for Lesson to Basic Education**

*María Débora Ortiz Rodriguez*

Technological developments in communication and information have increased the access to data and knowledge. They have also promoted interaction between individuals, creating new ways of teaching and learning. Among the innovations in education, the Open Educational Resources (OER or REA abbreviation in Portuguese) are of special relevance, and in Brazil, the Teacher's Portal is one of them, it is Latin American Educational Portals Web (RELPE) member. This Portal includes seven broad areas; one of them is the “Lesson Space”, where the lessons are created and published for all the courses, including music class.

Different concepts defined by the literature are considered: new technologies of information and communication (Blurton, 1999; CMSI, 2003, 2005; Guttman, 2003; UNESCO, 2005); society of knowledge (Drucker, 1969; Stehr, 1994; Castells, 2000; Hargreaves, 2004; UNESCO, 2005) and open educational resources (Rea-Br, 2011; Rossini, 2010; UNESCO, 2002). This research study aims to identify the ideas that guide the teaching and learning in music within the “Lesson Space” at the Teacher's Portal from the Brazilian Ministry of Education and Culture (MEC), identify the content, objectives, activities and resources are used in music classes made available at the Portal; How and why? In addition, to analyse the comments and how users perceive those classes.

The methodology used is a qualitative research and document analysis, it is to describe, to analyse and interpret documents, in order to answer research questions.

To carry out the selection of documents to be analysed research should adopt the following procedures: observation, searching and analysing the Portal; selection of music lessons; organisation; analysis to be defined according to criteria based on the objectives of the research, the literature and the rules of creating classes Portal; interpretation and writing results.

The research is the first phase: search and analysis portal. This allows you to filter the search by Modality, study level, Curriculum Component and theme. These topics are related to the concept of language in the defending National Curriculum for Secondary Education (PCNEM).

We expect to encourage the reflection and discussion of the music class in the context of new technologies, and to promote socialisation experiences and innovation in the music class, from the use of the Teacher's Portal.

Key words: Teacher's Portal, “Available Space”, Open Educational Resources (OER), Learning and teaching of music, school education (Primary and Secondary Education).

### **Religious Practices In Nigeria and Its Implication On Music Education**

*Babalola Oludele*

Nigerians commune with their God and gods through the process of worship and other religious doctrines. In those days, people celebrated together during festive periods for instance, Christmas, Hidri Mubarak, and Ogun/ Sango festivals, without any discrimination or segregation. During these festive period music plays a lot of roles in term of moral, communication, ritual, healing just to mention a few. Though these worshippers love music and prevent their children to study music education as their career in schools, believing it will change children's religion. This paper therefore, trace the history of music, the concept of religion and its implication on music education. The paper adopts a quantitative theory with the experience on the field.

### **Perspective of Music Education in Curriculum Guidelines of Paraná State – Brazil**

*Deborá Porta*

This research was aimed to study the prospect of teaching Music Curriculum Guidelines presented in State of Paraná (DCE) - Brazil, produced from 2004 to 2008. Specifically, aimed to reflect on the presuppositions that permeate educational politics to discuss the conception of teaching music that will affect educational practice in schools of Paraná State. DCE are part of the educational policies of Brazil, comprising the administrative part of institutional education. They are promoted according to the conception of each political-educational state and follow obligatorily the presuppositions of mandatory laws and/or official documents nationwide: the Law of Guidelines and Bases of National Education (LDBEN 9394/1996) and the National Curriculum Guidelines (DCN). The DCE present the

disciplines that will compose the curriculum and methodological directions supported in a pedagogical conception organised in two parts. The first is a general explanation of school education that involves the reader in the educational proposals of the State and presents their theoretical and pedagogical framework. The second is directed to each of the subjects of the curriculum, with content considered necessary for learning, methodological guidelines specific to each area, a brief history of each discipline and their importance and/or function for school education. This study examined the premises specifically to the content of music, which is configured in the document as one of four artistic languages (Visual Arts, Music, Theatre and Dance). In methodological aspects, it is a bibliographical research with document analysis. It is a qualitative study to taking a descriptive and interpretative data analysis inductively. As theoretical frameworks is the work of Penna (2001, 2004, 2008), Silva (2000, 2003) and Gimeno Sacristan (2000) that present conceptions of curriculum that support this research and reflections on music education politics in Brazil. From this research, it was observed that the DCE of Paraná State Contents are valued by mean social relations. Likewise happens in referrals of specific contents of Music, where emphasis is given to the social-critical aspect. Thus, the importance of experience, exploration and creation of specific elements of musical knowledge end up staying in the background, limiting the musical education of students. I think the proposal to study the educational legislation that affects the teaching of music, is an important initiative for the development of educational conceptions about music in Brazil, when we are in a phase of restructuring of the music content in school curricula after Law 11.769/2008.

### **Professional Training of the Children's Choir Conductor and Appropriation of Playfulness in Musical Practice**

*Micheline Gois, Guilherme Romanelli*

The present text addresses the evidences of an investigation on playfulness in the professional training and practice of the children's choir conductor. The research presents pedagogic and musical actions of conductors from the point of view of playfulness. In this research playfulness is investigated from the pedagogical practice of the conductors selected, addressing aspects of their professional training, their abilities and competences, how they use and incorporate playful strategies in choir rehearsals, and how children assess and understand the playful proposals. The main goal of this study is to examine the role of playfulness in the practice and professional training of the children's choir conductor. The first part of this research presents concepts and reflections about the children's choir conductor. The authors quoted in the discussion include: Figueiredo (1990) and Fucci Amato (2008), who contribute to the discussion on the children's choir conductor, and Beineke (2000); Mateiro (2002); Penna (1990, 2008); Souza (2000) and Hentschke (2001), who address the music teacher's professional training through the eyes of the conductor's training experience. On the subject of playfulness: Kishimoto (1997); Huizinga (2005); Macedo (2005, 2006), and Nascimento (2010). Complementing the investigation on educational practice, Freire (2011), Schon (2000), Tardif (2012), and Gauthier (1998), who provide the grounds for understanding teaching knowledge. In the second part of the research, a multi case study is carried out under a descriptive and qualitative approach. Data were collected in two children's choruses in Curitiba, Paraná, Brazil, and they allow the researcher to get closer to the field and to the object of the research through observation and interviews. At this stage, playful dimension in learning is demonstrated through the following characteristics: (a) having functional pleasure, (b) being challenging, (c) creating possibilities or making them available, (d) having symbolic dimension and (e) expressing itself in a constructive or relational manner. In the third part, the results from the research establish a dialog between the literature examined and the data collected, which in our opinion can contribute to and foster discussion around a methodology that seeks to meet the sociocultural and cognitive characteristics of the children's choir. The existence of the playful dimension is verified as an educational process and that it exceeds the ordinary meaning of playfulness as a complementary element of education, displacing it to the center of the educational activity, thus promoting musical learning.

Keywords: conductor's professional training; children's choir; playfulness.

### **The Music Schooling Process from a Teacher's Perspective**

*Marcia Puerari*

Music education in primary education has been investigated, in Brazil, from different perspectives, among which the one that examines teachers' conceptions, planning and practices stands out. Studies carried out based on this perspective have been relevant in order to identify aspects related to the process of planning and development of music education, such as purposes, contents, strategies, as well as guidelines for teaching practices and factors associated with teachers' decisions. This study presents a Master's Degree Dissertation developed in the Music Graduate Program of the Federal University of Rio Grande do Sul, Brazil, whose main aim was to investigate the dimensions involved in the music schooling process in basic education from a teacher's perspective. More specifically, the Dissertation aimed to: identify contents and strategies, objectives and purposes of teaching music at school; identify the basis that supports the selection and organisation of the contents of music teaching at school;

and analyse the strategies used by the teacher to develop her practices of teaching music at school. The theoretical background is based on the concepts of schooling and school culture. A qualitative case study with a music teacher who works for a City School in Porto Alegre/RS, Brazil, was carried out. Data were collected through semi-structured interviews, stimulated recall semi-structured interviews, observations, and document analysis. Data analysis was elaborated based on categories that focus on the teacher, the school, and the process of teaching music at school. Each category presents dimensions involved in the process of turning music into a teaching object at a basic education school. The results point out that music schooling can happen only in the interaction of all dimensions that interpose in the teacher's music-educational practice. This indicates that there are multiple ways of teaching music at schools. Therefore, music schooling can only happen inside the school itself, as this is the place where the articulation between the possibilities of teachers and students, ideas and practices on what, how and why to teach and learn, traditions and routines, interests and needs, and institutional and organisational conditions can occur. Thus, this study offers to the area of music education elements that may contribute with reflections on ways of implementing music education at basic education schools.

### **The Role of Affective Strategies in Developing an Improvisation-based Environment**

*Tamara Thies*

The purpose of this qualitative case study was to systematically investigate how a middle school jazz band director intentionally incorporated affective learning outcomes in a performance-focused, seventh-grade jazz band. At the beginning of data collection, the importance of the instructor's affective intentions became the transforming factor of this qualitative study. Subsequently, the overarching research question evolved into "What is the nature of affective learning in the process of improvising and spontaneously creating melodies, where the instructor intentionally incorporates affective outcomes using the Wisconsin Comprehensive Musicianship through Performance model?"

The seventh grade jazz band director and 6 seventh-grade jazz students (three girls and three boys with one set of triplets) from a Midwest middle school music program participated. Data collection occurred during the 2011-2012 school year. Data included three semi-structured interviews, rehearsal observations over four months, and documents provided by the instructor.

The process of continuing the literature review during data collection revealed how specific brain research findings reinforced teacher and student responses to interview questions and teacher-created strategies that offered positive and engaging opportunities for students to improvise. Charles Limb's fMRI results (2008) regarding improvisation and the brain acknowledges that spontaneous improvisation, independent of the degree of musical complexity, may be a result of the combination of intentional, intrinsically generated self-expression with the suspension of self-monitoring and related processes that typically regulate conscious control of goal-directed, predictable, or planned actions.

The seventh-grade jazz instructor created improvisational teaching strategies that prohibited student self-imposed parameters during improvisation, allowed the students to freely explore possibilities without judgment during rehearsal, and modeled improvisation and creativity in the rehearsal setting. The instructor balanced stability (creating a safe learning environment) while creating an environment without boundaries through understanding individual student development, creating and implementing unique teaching strategies that target affective engagement, and scaffolding those teaching strategies.

The significance of these findings indicates how brain research can inform music educators in promoting student development of improvisation by considering the engagement of the affective domain. The intentional planning and implementation of affective outcomes promotes and develops individuals to become confident and independent musicians with the potential for life-long musical involvement.

### **Thinking and Teaching with the Recorder: Formative Pathways of Music Teachers**

*Zelmielen Adornes de Souza*

This paper is about a research that investigated the thinking of four music teachers, graduates in course of Degree in Music of Federal University of Santa Maria, that work with recorder teaching at schools in Rio Grande do Sul (Brazil), seeking to understand the constitution process of teaching with the recorder. The study aimed to know the music teachers' thinking about the recorder teaching and understand the meanings that were built with this musical instrument throughout their personal and professional trajectories. To ground the investigation was used as theoretical framework the studies about the teacher's thinking having as a reference in the area of education, the works of José Pacheco (1995) and Anadja Braz (2006) and in the field of music education, the researches developed by Viviane Beineke (2000) and Luciana Del Ben (2001). These studies seek to understand the thinking and doing of teacher, departing of presupposed that this professional builds reflectively their own teaching practice and what your thoughts guides their actions in the classroom. In this context, were woven some reflections on the

meanings and connections between thought, memory and narrative in the interrelationship between thinking and making pedagogic-musical with the recorder of research participants. Thus, from a qualitative approach based on thematic oral history, the procedures methodological consisted in realization individual narrative interviews with the teachers in two stages. In the analysis and interpretation of data were used some strategies of Grounded Theory (Charmaz, 2009). Through this study it was possible to know the thoughts and histories of music teachers with the recorder, represented through its constructs, ideas, beliefs, knowledge, etc., which make up your memories-references (Josso, 2010). In this process, was observed that the thoughts of teachers are mainly linked to factors racio-affectives (Baggio & Oliveira, 2008), which traverse its pathways with this musical instrument at different moments in their lives, moving and creating senses in your practices pedagogic-musicals. As one of the contributions of the research, there is the understanding of the role of thinking as an important dimension in teacher formative process. In this sense, in thinking about teaching of recorder, the music teacher potentials daily the your to do and to be teacher.

### **The Federation of Music Societies of Valencia (FSMCV). A Reference as an Associative Movement in the Promotion of Music Education**

*Jose Almeria*

The Federation of Music Societies of Valencia (FSMCV) is a non-profit organisation seeking union between its associated members. The primary objective of this federation is the promotion, dissemination and upgrading of the hobby, teaching and practice of music, promoting associations and other activities under the concept of civil organisation by providing a means of development and articulation of culture.

The FSMCV was founded in 1968 and unites 544 music societies, implemented in 98% of the municipalities of the territory, with 50,000 musicians in artistic groups and a total of 200,000 members participants. All these music societies are involved in music education, forming a network of more than 500 music schools (XEMFE) with a total of 60,000 students and 4,000 teachers. The FSMCV is governed by a Board of Directors whose members are democratically elected.

Since 2006, the FSMCV Music School Network (XEMFE) was established as a plural unit in order to promote music education as social base and backbone of our associations. Thus, in collaboration with institutions of Valencia, this network of schools offers the entire population of Valencia non-formal music education in a highly accessible and non-discriminatory way. Our educational approach is based on the promotion of research in teaching music, ensuring the development of music education in an educational, social and cultural environment aimed at people of all ages and conditions. International educative projects are also used to share research and knowledge in order to fight against violence and construct coexistence.

The FSMCV is presently working with the Valencian Government to implement a new Valencian model of non-formal music schools, in order to ensure quality and sustainability. An innovative project to fight against school failure has also been initiated supported and financed by the Ministry of Education of Spain. Finally, we are also collaborating with the University of Valencia to encourage creativity and research in teaching methodology for music education. A high-performance young symphonic band, called 'Federal Band', an artistic group made up of 120 musicians, is the main output from our education system and the leading exponent of the combination of education and music culture.

In summary, our members and their music schools network are one of the largest European betting in the development of music education using a non-formal and informal educative project.

### **"TOCA" Music Project in Brazilian's School: The Pibid Experience at University of Brasília**

*Cristina de Carvalho*

In Brazilian music student teacher education process, one of the challenges is to retain the future teachers in basic education system that includes childhood early education, primary and secondary education. Frequently, these undergraduate students have an experience as music teachers in instrument private lessons and none in general education. Their teaching models come from their musical learning and practice and from their previews music teacher's lessons (Azevedo; Scarambone et al, 2013). Unlike other areas, they don't have pedagogical references from teaching music in schools. For improve the music teacher education, since 2011, the Department of Music of University of Brasília has been developed a teacher-training project named "TOCA: music in school". This poster presents this music project and their activities in two public schools of Federal District of Brazil. TOCA's project is part of a national program called Institutional Scholarship Program for Initial Teaching (Programa Institucional de Bolsas de Iniciação a Docência – Pibid). It has created by Brazilian Educational Government in 2007 for improving teacher education in the country. It provides three kinds of scholarship: one for undergraduate student, one for the schoolteacher, the supervisor and one for university teacher the coordinator. The projects team involves one coordinator, two supervisors and ten student teachers. The PIBID music project, TOCA, has been developed their



activities in two different schools: 1) a secondary school, Centro de Ensino Médio Setor Oeste (CEMSO) and 2) a primary school Centro de Ensino Fundamental 316 de Santa Maria (CEF 316). In the CEMSO, the supervisor is an Art Teacher that develops interdisciplinary art projects in which music has a important roll. Besides, the student teachers help her in music lessons with the repertoire and content from the Serial Evaluation Program of UnB (PAS/UNB ). In CEF 316 of Santa Maria the student teachers have been under supervision of the school's pedagogical coordinator and they teach guitar and vocal lessons. In both schools, there aren't specific music teacher what is a common reality in Federal District educational system. The music project TOCA has been provided significant results as the increasing involvement of undergraduate students into school and the recognition of the importance of music for the humanistic and aesthetic education. The project experience has been a unique opportunity for music undergraduate students transform their ideas about public school and about school's music teaching.

### **General Issues in Musical Education: The Gender Education in Childhood from Seven to Ten Year Olds**

*Helena Costa*

This abstract argue about experiences and observations with children from seven to ten years old, in a Musical Workshop in the city of Campinas. This workshop has the length of two hours, always on Saturdays and the participation is open to all the community of all the cities around Campinas, although the parents have to register for the children.

It is very important to remember that the education is not a question of contents and tests, but an art that includes all the socials, cultural, historic and cognitive issues. Some researches of education consider that there is some particular questions of human development of extreme importance to education. According to the author, all the human beings have his development in a certain order, with important years to this gap between one and another stage. Vygostki also discuss general aspects of education, basing the development with social and cultural issues.

There is another fundamental question to the constitution of the being that, however, is not as explored: the Gender Education: the education for the gender equality, which should be included in the school and be very explored, to avoid the future gender distinctions. To this study, the break between the two hours was observed, related and studied, because this is the time were kids are allowed to have free social interaction. This study discuss and question if the "gender" aspects are a own characteristic of humans or are a social construction.

Some other authors describes in her book that, before the child born, the Family already do a gender separation. In a lot of cases, the family is structured with a "king-father" and "submissive-mother". The son and daughters will be separated as: the boy has to be as strong as the father and the girl has to be as delicate as the mother – and this difference can be proved in the toy stores. Concluding, this study is a beginning of a academic research (this study will result in a Final Project for Graduation) to the origins of the gender difference and purpose to work for the end of this separation and the construction of equality.

### **Initial Musical Training and Continuing Education of Teachers of Early Childhood Education**

*Fabiana Mariano, Malba Cunha Tormin*

The initial musical training and continuing education of teachers working in Brazilian public daycare has been the focus of two doctoral research conducted at the Faculty of Education, University of São Paulo. The goal of both surveys is to investigate and propose changes in the context of Early childhood music from proposals of music teacher education. The theoretical assumptions focuses on media Lev S. Vygotsky, among others, and Music Learning Theory for newborns and children in preschool, Edwin Gordon, applied at the stage of preparatory audiation. The central focus is to guide preschool teachers to a sequence of activities that encourage children's music learning. The first survey, a case study, analyzes the impact of a basic music course on music teaching practice of teachers still in training. The extension course, was offered by the University of the State of Minas Gerais, in Poços de Caldas, Brazil. In the second moment, one participant during one semester, was observed, received singing lessons, and support for the development of their lesson plans music. Preliminary data suggest changes in action this teacher, and a high degree of commitment to the quality of music learning offered to children.

The second study concerns the continuing education of early childhood professionals already working in the public schools of the city of São Paulo, within a methodological approach of action research. From a continuing education course was possible to observe the transformation of musical practices in childcare, as a result of a participatory and collaborative action between researcher and teachers, in addition to changing pedagogical- conceptions about musical offer musicalization that fosters children's musical development. Partial results have shown the importance of thinking in two training segments for early childhood education professionals, ie, initial the students of pedagogy and continued for teachers who are already working in daycare and preschool. It is hoped that this research can assist in filling gaps in relation to training and music to children in public daycare and kindergartens in Brazil.

# EARLY CHILDHOOD MUSIC EDUCATION COMMISSION [ECME]

## **A Experience with the Musical Training for Early Childhood Educators without Musical Knowledge in a Public University in Brazil**

*Fabiana Mariano*

In this report we present the first stage of a PhD research, still in progress, i.e., an extension course called "Music for babies from the perspective of Music Learning Theory by Edwin Gordon". Occurred between July and September 2012, in the Faculty of Education at the University of Minas Gerais in Pocos de Caldas, Brazil, which trains professionals to work in teaching kindergarten and Early Grades of Elementary School. A considerable part of this public works in the city's kindergartens, serving babies from 4 months. The goal was to offer students recent graduates, and those still in training at this college, the opportunity to come in contact with the musical language intended for babies. We attempted to prepare these students musically, and to sensitise them to a more committed musical development of children and awaken them to specific training in this field. The course was supported theoretically in some of the principles of "Music Learning Theory" by Edwin Gordon, among them: teaching tonal and rhythmic patterns rather than just learning notes or figures; teaching through contrasting situations as various forms and metrics; contextualization through resting tone, and tonic/dominant/tonic; and the movement as a form of rhythmic understanding, aimed at the development of Audiation, i.e., the musical thought. The course was held in 40h through practical experiences involving body awareness, singing and tuning. There was a concern with the expansion of the repertoire of songs and chants with and without words in varying tonality. The participants lacked prior knowledge of music, which is a reality the result of public policies of the last decades in Brazil. This reflex can be seen in the numerous difficulties encountered by students, especially, during the course. There is also a misunderstanding related to the musical repertoire for the age group 0-3 years, as well as difficulties related to the body. Positives have emerged from this intervention, as the awakening of the importance of child musical development. In continuation of the research that was tracking one of the course participants in their practice with their children, one can observe an increase in their musical performance, like singing in tune, body movement, perception metrics for duple and triple meter, as well as perception and recognition of major and minor modes in songs and patterns. Although they are preliminary data, it can be stated that positive changes have emerged and are reflected in their teaching.

## **The Method of Chorus and Instrumental Ensemble for Children (5—6 years old)**

*Zhiyun Han*

1. The focus of education in 21st century is quality-oriented education of which makes team work the most vital part. Collectiveness and team spirit is obvious difference between chorus ensemble and other performing arts. Practising the flexibility of children's figures will do good to their intelligence, especially the keyboard instruments will enlighten children's intelligence to a large extent. Chorus and ensemble highlight on "we" and "together", instead of a single person.
2. Infancy is the important period of formation of personality. Therefore, teaching children chorus and ensemble will lay sound foundation for learning to coexist, cooperate and let others in etc., which are the needful abilities to the adaptation to the society.
3. Prior to training, a test is required to children about voice range, timbre, rhythm and pitch feeling, based on what to select the individualized teaching methods, to let children immerse in the beautiful harmonic for building up the chorus and ensemble atmosphere.
  - A. For chorus:
    - a. Children singing the theme while teacher is singing another part lightly.
    - b. In chorus of cadence.
    - c. To sing in unison and then chorus. e. Singing two-part chorus f. Sing simple polyphony.
  - B. To teach ensemble :
    - a. Key element to compose the ensemble is to make part score easy to bear in mind but ends up with excellent ensemble effect.
    - b. Preview before practice which enables children to have the overall and perceptual memory to the musical work.
    - c. Separate into short sentences to arrange children practice partly according to the score.
    - d. Also know the partner's score. e. Practice together.
4. After practising with a strict standard, the chorus of "Plant Watermelon" won First Prize of National Children's singing competition and ensemble by children who were not only included in the teaching materials of Chinese Music Education for children, but also made into documentary. Children can not succeed in chorus and ensemble overnight, but neither is it inaccessible. By applying suitable teaching methods it can happen.

5. Chorus and ensemble are the form of artistic expression with high value of art and taste, moreover, chorus by children is a indispensable part of it, which will edify children with beautiful music by natural and pure harmonic during their whole life.

### **A Chant in Every Corner: The Children's Choir, their Teachings and their Apprenticeship**

*Klesia Andrade*

Choral activities have been constituted nowadays an important mode of teaching music, presenting itself as an activity accessible and providing, from the use of the voice, exploring, and experiencing musical content. In Brazil, among the various initiatives of choral singing in the educational context, we highlight the Third Sector projects with proposals aiming, besides musical development, the enhancement of human rights, the eradication of crime, among others. The reading of studies, focused on music education and projects of the Third Sector in Brazil, has shown that the amount of research done involving the practice of choral singing is still scarce compared to other themes in the area. From this finding, we designed a study focused on the processes of teaching and learning music specifically contemplating Project "Music education through choral singing - a chant on every corner" ([www.umcantoemcadacanto.com.br](http://www.umcantoemcadacanto.com.br)). Aiming to understand musical phenomenon in the universe of this project, this study has as the central objective to verify the concepts, contents and methodologies that characterise it considering its sociocultural particularities, from the look of those involved in this musician educational activity. From the qualitative approach and the realisation of ethnography, we organised the methodological approach that includes documentary and bibliographical research, participant observation, semi-structured interviews and questionnaires. The analysis of the material collected considers the context of the talks with the symbolic universe that permeates the teaching practice in the Project, as well as the values and meanings that express the relationship of those interviewed with the educational action and artistic practice developed. The research provides articulations with the sociocultural perspective of music education whose processes of teaching and learning music are comprehended in their context, where space is constructed and put into practice. The approaches of ethnomusicology and understanding of music as culture (Queiroz, 2004) help the study by apprehend characteristics inherent to society and culture this last understood as a web of meanings constructed by man through their social interactions (Geertz, 1989). The results of the survey, although not generalisable, help to unveil the teaching and learning of music favouring important discussions about how this teaching is established through cultural understanding and meanings related to musical practice of a particular group. Through this study, we aim to research the universe of musical practices and social projects, especially those involving the choir, be expanded in helping deeper discussions in Music Education from the sociocultural perspective.

### **A Study on Editorial Products Used in Italy at the Beginning of the Course of Study of the Piano**

*Erica-Graziella Gobbo, Anna Maria Bordin*

The range of editorial products used in Italy for the study of the piano appears to be a multifaceted and complex reality which, for its characteristics, has been studied and analyzed, listing its particular aspects such as geographical area of diffusion, the repertoire proposed, distribution aspects, and so on. Up to today, there are no relevant studies in the field about editorial products utilized by beginning pianists, or studies which point out the aspects of the usefulness of these teaching instruments.

The elevated concentration of the selection, in which the differences are often too subtle to distinguish, often put the teachers' choices through a hard trial, as they often adopt piano teaching books following personal opinions and models which derive from their own educational background.

This study focuses on texts devoted to the very first approach to the piano which are in use in Italy, and investigates the type of response which music publishers have been able to offer to the demand of users. The aim of this research is to point out all of those aspects of content and form found in the most frequently used editorial products in order to improve the material available on the market.

The research was carried out starting with the distribution of a short questionnaire given to 200 Italian pianists, who were asked questions regarding their very first piano study book. The questions have been formulated to identify the first book utilized, the age at which piano study began, the actual duration of musical studies, the difficulties encountered in using the chosen book, and the impressions and memories in the light of the experience gained over the course of the years.

From this analyses, three editorial products were found to be predominant, along with smaller groups of products which are no less significant because of their characteristics. This analysis focuses on the graphic set-up, the adequacy and the concentration of contents with respect to the age of the users, the ease in resolving learning problems, the presence of additional material, and so on.

The research tries to get a picture of the status of the published material for the very first approach to learning the piano in Italy, and tries to highlight its characteristics and contents.

## **Contributions of Body Expression in the Performance of a Children's Choir**

*Marcelo Mattos*

### Theoretical Foundation

The teaching of music occupies an important role in cognitive and psychomotor development of the child, which according to Schaffer (1991), assists in the coordination of body rhythm as walking and jumping and in sync with the rhythms of nature like galloping horses and waves ocean.

The process of learning is an individual who has a collection, interests and points of view of the teacher. It is noticeable, according to Howard (1984), which stimulate the student's musical sensibility is essential, without leaving behind the exercises and technique sensitivity.

### Goal

Analyze the contributions of performing activities for children in the process of forming a choir.

### Method

Were analyzed methods of teaching music to children, among the methods applied, there is a kind of tailoring teaching music to the group, as emphasized by Smith (2006, p.90) "The teaching strategies are prepared in accordance with needs that emerge from the interaction with the group".

Based on the theory of the use of the body in music education second Laban (1978) was developed the practice of music education in children's choir of the Federal University of Rio de Janeiro with 40 children between 6 and 15 years.

The techniques employed to body movement in music education, activities where the child perceives the pulse and rhythm were constant through the body, creating a kind of choreography with gestures, hands and feet that hit the ground.

### Results

From this study, it was possible to observe how the years have changed the layout of the children, the understanding of music and singing performance individually and in groups. If body movements as in states Ciavatta (2003) citing Noisette n' O Passo, contributes to the pace acquire a sense, the use of tools related to the body in music education may prove to be a sine qua non to education musical.

By using bodily activities, it was noted that there was a change in motivation to participate in the choir, and also increase the pleasure that positively affected the attendance and performance. Note that the activities of performance used generated a new meaning in the relationship of the children with music.

### Conclusion

Space exploration body worked as a motivational tool in teaching music to children, increasing the quality of the Children's Choir.

We note, however, that in music education is not only necessary to use new tools to go through body language.

## **Home Listening Practices of Parents, Infants, and Toddlers: A Survey of Parents Enrolled in Early Childhood Music Education Classes**

*Lani Hamilton*

Musical interactions between parents and their infants and toddlers are common, but the scope, frequency and nature of these experiences can vary greatly between families. Early childhood music education classes encourage musical interactions between parents and their young children through structured activities within class time, and also by providing audio recordings intended for use at home. The present study examined home listening practices of families enrolled in a weekly early childhood music class.

A survey was given to all families participating in a university sponsored community early childhood music education program. The children enrolled in the class ranged in age from 10 months to 4 years and had been enrolled in the program between 1 and 3 academic years. All families enrolled in the class received an audio recording of the action songs and rhymes used in the weekly class curriculum along with twelve lullabies. Seventeen surveys were distributed and all were returned.

58.8% of parents reported listening to the recording of class material on a weekly basis and 11.8% on a daily basis. Parents described engaging in both music and non-music related activities while listening with their child. Most parents (77%) reported engaging their children in music related activities, such as singing, clapping, and dancing, while listening to the recording; 60% of parents reported that their children independently engaged in such activities.

When asked when they played the recording for their children, 30% of the parents indicated that they did so while driving. 60% of the parents who reported listening while driving indicated that their children did not engage in music related activities while listening. By contrast, only 25% of parents who reported listening at alternative times noticed the absence of musical behaviors in their children.

Insight into the listening practices of students enrolled in music classes can provide valuable information to the teachers who encourage home listening as part of a weekly practice routine. Teachers who suggest utilizing musical play during home listening with young children may be able to influence parent-student interactions as well as foster higher rates of independent student engagement in music related activity. Future research will explore how teachers can best help parents and their children engage in stimulating musical play outside the classroom environment

### **Following the Leader: Piano Pedagogy in Early Childhood**

*Amanda Niland*

Many children start piano lessons before they begin school. However the styles of teaching and resources often used by piano teachers have been developed with older children in mind. Music publishers have responded to the growing market of young beginners by adding more colour, cartoon-like characters, and slower skill progression. Nevertheless the pedagogical approach commonly adopted may not consider the unique musicality and learning styles of young children. Early Childhood curricula across many nations celebrate the importance of play for children's development and recognise the influence of relationships, environments and culture in their learning. Research into young children's musicality, beginning with infants, shows the dynamic, interactive and playful nature of their musical behaviours. Learning through play means that children will engage in exploration, experimentation and discovery in collaboration with more competent others such as teachers. The Australian Curriculum for Early Childhood, The Early Years Learning Framework, states that children learn through play, and views the educator's role as that of a co-constructor of learning. This poster explores an approach to piano pedagogy for young children that has been developed using the principles, practices and outcomes of the EYLF. It presents an action research project based on one case study with a five-year-old child. The key question explored is: How can the Australian Early Years Learning Framework be used to support an approach to piano pedagogy that meets the needs and interests of an individual child? The project is an example of child and teacher engaging in a learning/teaching relationship based on play, improvisation, and emergent musical literacy. Musical explorations and resources were developed collaboratively over time, dependent on the child's interests, learning style, current life events, and developing musical skills. Evaluation of the project after 18 months reveals continued motivation, self-initiated regular practice and enthusiastic anticipation of weekly sessions on the part of the child. Development is evident in his keyboard skills, general musicianship, creativity and musical literacy. This research provides an example of piano pedagogy that begins with the child rather than with the book, where child and teacher are travelling partners on a musical journey.

### **Music Spring Buds in Practice: Enhancing Chinese Culture Engagement through Children's Chinese Music Learning**

*Lucy-Weihua Luo*

Carl Orff advocated that children's early childhood music education should be based on their own language and its own culture. From the birth, Music Spring Buds has executed in this direction by selecting Chinese songs and Chinese music pieces to be built into vocal, movement and instrument sessions. Moreover, we have also planned those music activities involving traditional festivals based on Chinese calendar throughout the year, e.g. a song about moon cake will be introduced during Mid Autumn Festival when everyone has moon cake as the tradition.

To go step further, Music Spring Buds has experimented how to build the Chinese mode of thinking into early childhood music education environment so as to enhance children's mother-culture identification. According to Dr. Huo's *L'inconscient est structure comme l'écriture Chinoise*, culture does start from language. Chinese language has its unique constructing way to integrate graphic, meaning and sound into one character, which is very different from western languages. This uniqueness defines the core of Chinese mode of thinking, which derives from its graphic driven language structure. The study of Ramdon Consulting has clinical proof that Chinese music helps children understand the graphic meaning of Chinese character so as to form the abstract thinking out of it. In our practice, we aim to take music as an important integration media to design activities by bringing in multi-art forms. Children not only gain cultural experience in a holistic way, but also adopt the mode of thinking, i.e. the integration of graphic, meaning and sound, through linkage and reflection between music and other forms of traditional Chinese art.

At this workshop, two sample activities will be presented.

- 1) The Moon Night on the River in Spring
- 2) Dong Dong Qiang

Implications:

There are a lot of valuable traditional culture roots lost in the modernization of China. Parents for the current 0-6 years old have strong desire to pursue for the cultural roots which are full of wisdom. To input Chinese mode of thinking through music curriculum undoubtedly provide children an easy but efficient access to engage their mother

culture, whereas parents also find it amazing that children learn the ever dreadful Chinese words and poem through happy music learning. The program has been greatly influenced by Western pedagogy such as Orff and Dalcroze, but we adopt it to enhance Chinese culture learning. We are taking music education beyond and above.

### **Musical Preferences in Infancy: Traditional Songs and the Media**

*María Elena Riaño, Cristina Arriaga*

Traditional children's songs make up important heritage historically linked to different contexts. In fact, knowledge and transmission of own and other cultures should be a priority target in musical education from early years. However, in current society, boys and girls listen to a wide variety of music and its presence through the media plays an increasingly significant role. In the musical education process, it is necessary to form an interest in listening to and reproducing high quality musical artistic content. The infant stage is a key stage to develop positive musical experiences that lay solid foundations for acquiring values.

In order to find out about features of the musical repertoire listened to by children during infant education and the extent to which traditional songs are part of our musical heritage, this study is presented to analyse preferences among children age five years old, taking into account the places where they spend time. This involved interviewing 371 children who go to school in four Spanish provinces.

The answers are divided into the following criteria: traditional songs, songs from the media, popular original songs, religious songs, hymns and celebrations.

The results show the media's enormous influence over boys and girls, as the vast majority of their favourite songs are popular - considered to be fashionable and generally with poor musical value - and they originate from the media, mainly related to screen-time (TV, mobile phones and videogames).

The study detects the need to bring cultural heritage into the music listened to by children. To do this, didactic strategies are proposed targeting infant teachers. They aim to influence an appreciation of the musical repertoire in the context where they live, encourage transmission, strengthen heritage from other cultures and develop children's positive attitudes and active participation in music activities related to traditional, musical, cultural heritage.

### **Teaching and Learning Music all Together: Teachers, Parents and Babies**

*Mariane Olivir, Ilza Zenker Leme Joly*

Studies developed in different countries show us that babies are surrounded by sounds and rhythms such since they were in womb. They are able to hear the environment sounds and the sounds that came from mother's body, as that beat of the heart. From a very young age, children show up musical abilities and it's up to parents and caregivers provide their musical development. This paper is related to our music education program for babies, from where we intend to describe and demonstrate four examples of activities. It's important for us discuss what is involved in the entire process: the group of teachers, the parents and the babies. To demonstrate we use four Brazilian Songs named "Chegou, chegou" (come little babies), "Sabiá" (a typical bird), "Xique-Xique and "Ciranda do Anel" (two traditional folk songs). The poster will show how these songs were applied, and we also report what was observed during the classes and results with babies, their parents. We also have reports from parents that enables us to realize the integration of music in everyday family life. From these examples we have a small overview of the rich experiences that touch all of us in every music class. We could see the development of babies, their findings and links related to music. We learned with parents that music can be part of the family life, and how this contributes and enrich their lives. To our staff it was important to realize how we can promote the integration of parents with their babies through music. Given this, we realize that music education for babies is over the limits of the class itself, improving the babies' development and the families' relationship.

### **The Great Kapok Tree/El Gran Capoquero: Music, Dance and Storytelling to Present Integrated, Thematic Curricula**

*Crystal Olson*

Peregrine School is a non-profit independent school with a preschool of 75 students. As a Reggio Emilia inspired school with an Orff Schulwerk approach to music, dance, and storytelling, the culmination of each school year is a performance involving every child.

Each year, Peregrine's play centers around an original script, adapted from a famous or traditional story. In 2013, teachers chose Lynne Cherry's "The Great Kapok Tree: A Tale of the Amazon Rain Forest, aka El Gran Capoquero: Un Cuento de la Selva Amazonica" because it related to themes under study: environmental consciousness; "the world" with an emphasis on Brazil; and "rivers" with an emphasis on preserving watersheds. Cherry's book was appropriate because it was available in both English and Spanish, and Peregrine is a Spanish bilingual school. The teacher adapted the story to place the Kapok tree on a river and to focus on animals that the students had studied.

While studying these themes in their classrooms through science, social studies, and arts explorations, all students learned a variety of songs, dances, and instrumental pieces from the three artists in residence. These songs and dances focused on the movements and role of a favorite rainforest or tropical river animal. When the date of the play drew near, children were divided into groups to perform each piece, so that everyone had a chance to sing and dance, but no performing group was larger than 8-10 children.

The play was performed on a late May evening, as a culmination of the year's studies in the arts as well as in thematic classroom curricula. The performance space was a park adjacent to the school, with a huge lawn, where students could rehearse in advance. A large canvas backdrop depicting the kapok tree was painted by students with the help of teachers and strung between two trees. The river was depicted by two twenty foot lengths of cloth made of diaphanous material and moved by students at each end while others moved over and through it. A stage area was created with tarps and the families sat on chairs or on the grass. Some children performed as musicians, led by the instrumental teacher. Others were dancers or singers. A teacher narrated the story.

Please watch our video of 2-6 year olds performing "The Great Kapok Tree!"

### **The Importance of Traditional Songs for the Preservation and Dissemination of Different Languages**

*Noemy Berbel Gómez, Alberto Cabedo Mas, Maravillas Diaz*

The Catalan language is a co-official language in three autonomous communities in Spain: Catalonia, Valencian Community and the Balearic Islands. Despite its widespread use among the population, this language has not always been allowed in formal or educational settings. Today, there are inequalities in its use.

Using a triple interview with children, teachers and families, this paper investigates the presence of traditional and popular Catalan songs among the schoolchildren repertoire in two of these regions: Valencia and the Balearic Islands. 225 five years-old children in 14 schools (7 in Valencia and 7 in the Balearic Islands) were interviewed. The information obtained was completed with surveys with 32 teachers (16 in Valencia and 16 in the Balearic Islands) and 181 parents (103 in Valencia and 78 in the Balearic Islands) of these very children. The study collects data about the children's favorite songs, the music their teachers use in the classroom and the songs they sing with their family.

The results show an important presence of Catalan traditional and popular songs among children's musical preferences. In educational settings, Catalan songs represent predominant musical background intended for educational purposes. Catalan musical literature in domestic settings vary according to different generations, decreasing those times when Catalan was excluded from official contexts and therefore educational.

The construction of musical taste in early childhood children depends on teachers' expression of interest and their choice to use musical activities in the classroom, as well as on musical experiences that children receive in their families' settings. Therefore, education and family contexts become almost exclusively the main ways of transmission of Catalan musical heritage. Traditional songs are part of the musical and cultural heritage of children's environment. The knowledge on this heritage may help them to prepare to become adults in their society. We reinforce the importance of the educational context in shaping a cohesive cultural feeling, in children's language learning and in the transmission of cultural heritage of societies, among others, with traditional and popular music

### **The Musical Process in the Development of Children with Neurological Injuries**

*Leia Cruz, Sandra Guedes de Andrade*

In the twentieth century music education is increasingly accepted as a way to develop cognitive, motor, social and psychological, in addition to aspects of creativity and aesthetics.

The issue of inclusion is a delicate matter and becomes denser when dealing with large classes in public schools, with little structure and with only one teacher who does not have wizard. This project includes children with auditory injuries, visual, neurological and locomotors.

The objectives:

- Develop listening and attention to students with disabilities.
- Recognition sounds of percussion instruments.
- Obtain information about the influence of music on qualitative life of the child.
- Take the child to develop musically and appropriate musical language creatively, spontaneous and integrative as well as contribute to the cognitive-affective processes and socio-cultural.
- Preparing children for the appropriation of musical language at the level of musical literacy. Introduce the child to the Instrumental Music Education.

Contents:

- Encourage and develop fine motor skills, perceive, discriminate sounds, develop the concepts of pulse, pitch, timbre, intensity and duration through games, jokes, stories and songs various, recognizing rhythmic figures and sequences of notes, relate the sound the movement and start graphical representation of sounds. Working the repertoire of songs played by imitation, improvisation, arranging, singing and percussion.

This work is explained by several scientific studies that demonstrate the value and role of music in human life at various levels and human potential ( thought and language , emotional , neurological , etc.) . As a result , we see the development as a whole and musical learning , training and attitudes essential for teaching instrumental (memory , attention, concentration and alertness) .

The methodology and didactic activities is organized through appreciation and music production . These activities are worked contents based musical material sound , expressiveness and organizations ( causalities and intentions sound ) within the musical experience .

Study three very interesting cases where we have had incredible results and these children have won numerous benefits and a great improvement in quality of life .

The cases that we will present in poster format will be about: lissencephaly - smooth brain syndrome , chronic non-progressive encephalopathy - Cerebral Palsy and Stroke at birth .

### **The Planning and Teaching Activities in the Children's Musical Education: A Study of Creative Learning**

*Ana-Paula Malotti, Viviane Beineke*

This paper reports a research guided by creative learning reference (Craft, 2005, 2008; Burnard, 2008). This concept combines learning, towards the knowledge acquisition, techniques and skills in specific fields, with creativity, that combine experimentation, innovation and invention with intellectual inquiry. This framework considers the perspective of children as agents of their learning, contributing to the construction of critical, reflective and creative practices. The aim of the research was to investigate how it articulates the creative learning concept to planning and action in teaching music lessons in early childhood education (0-6 years). Using a qualitative and participative approach, the methodology sought to approximate the researcher and a group of teachers in the discussion and preparation of teaching strategies based on the theoretical framework. The research involved two steps: (1) training course for music teachers that introduced the framework of creative learning as support for the teaching, (2) monitoring and documentation of the pedagogical action of two teachers participating in the course. In this communication we focus on data generated in the second stage, when the plans were drawn up collectively on research developed in the classroom. The analysis shows that, from the teachers perspective, conducting work with less structuring and teachers interference and more freedom for children created anxiety and insecurity. The main factors were: (1) preparation of plans, (2) lack of control over the results, (3) difficulty balancing structure and freedom, (4) expectations regarding children, and (5) the different support levels of the school community , regarded by teachers as critical to carrying out work of this kind. Regarding the performance of students, teachers recognize that children are able to perform collaborative and creative activities, as well as evaluating the productions of colleagues. Some children, however, were conditioned to imitation and had little autonomy, still seeming to be adapting to the space that was being provided to them. The research reveals the need to build educational projects that foster creative learning, considering the rights, powers, and the agency of children. Also points to a demand for continuing education of teachers. The research contributes to the field of music education for children, bringing educational grants and fostering discussions and proposals under the framework of creative learning, while highlighting the need for further research and debates on this subject.

### **The Study of Capoeira Music in Music Education**

*Brasileña Gottschall Gottschall Pinto Trindade, Fabio Castilha*

Ever since the 16th Century, African cultures are present in the Brazil (food, arts, craft, religion, and in many other ways). It's on this sense that capoeira is presented: a mixture of martial art, sport, dance, music, popular culture, and philosophy of life. Probably born in Salvador (Brazil), this popular manifestation is gaining spaces at schools and universities in this country and many other countries (Castilla, 2012). Thus, we present the possibilities of working on a capoeira song in music education at the elementary school (Brazil, 1997), in context of the popular knowledge, following the guidelines of Musical Approach CLATEC, which includes: Construction of Musical Instruments, Literature, Appreciation, Technique, Performance and Creation. (Trindade, 2008). The Universal Declaration on Cultural Diversity (UNESCO, 2004) has opened many paths to appreciation of popular manifestations, that were discriminated. The ISME "... believes that all students should have the opportunity to study and participate in the musical manifestations of their own culture and other cultures ..." (McCarthy, 2004). The Brazilian Educational Bases & Guidelines states the "...necessity of study of African and Indigenous history and culture, rescuing their contributions in the various areas of knowledge (Brasil, 1996). Given these considerations, we present the capoeira song "Bahia Quem Tem Dendê" and some suggestions for working in the classroom, involving six musical activities. In the Construction activity, we suggest manufacturing capoeira musical instruments, using alternative materials. In the Literature activity, we suggest working on the poetic text of the capoeira song and its meaning in historical and social context. The rhythm, melody, harmony, dynamics, music form, should also be worked out. In the Technique activity, we suggest exercising group and solo singing, as well as playing the manufactured instruments. The



Appreciation activity should include the research and technical visits to the Capoeira Centers. For the Creation activity, we encourage students to compose verses, as well as vocal and instrumental arrangements. In the Performance activity students should give musical presentations at schools and similar spaces. Therefore, through the study of a capoeira song, we can work out different activities that intertwine and complement each other. Thus we understand to be a path to be followed in order to valorize our cultures, without losing sight of the musical skills required for this level of education.

Key-words: capoeira music, capoeira in music education, music knowledge of capoeira.

### **“Keep them Dancing, Singing, and Playing: A Musical Strategy towards Eliminating Bullying”**

*Ama Oforiwaa Aduonum*

With bullying on the rise in schools, at workplace, cyberspace, etc. many intervention strategies have been proposed including but not limited to counseling, skill building, anger management, mediation, role playing, etc. (Guillain, 2011; Hoover & Oliver, 2008; Lines, 2008). Many of these programs have been directed towards the bullies and bullied. How about a non-confrontational and fun approach that is directed to both the bullied and bullies concurrently? I will share how building community with diversity in the classroom, schools, and in the workplaces can help to build rapport among students and co-workers, and ultimately put a brake on bullying. When students are made to realize their strengths and not-so-strong qualities through community building, when students realize each others' strengths and not-so-strong qualities, when students realize that they need each other for a functional society, they learn to appreciate others and treat each other with respect, kindness, and love. I will illustrate how to foster a peaceful environment for both bullies and the bullied through various African games, songs, and dance movements. We need more appreciation, understanding, love, and kindness in our societies and lives. Participants will sing, clap, and dance.

### **Collective Teaching of Instruments: Relating Just Practices of the Little Band Rhythmic experimented in PIBID Music – UFRN**

*Luciano Luan Gomes Paiva*

Seeking greater contact and collectively with instruments, bearing in mind the importance of the musical praxis and taking into account a context Just sociocultural, missing the relevant practices of musicalization. This report presents a proposal for the musical education in the context of the basic education and has as its main objective to experiment and it has developed the positive aspects from reading and implementing executions to an alternative score (written with X), in a playful way, using the instruments of percussion (in the little band rhythmic) as a methodological resource for a musical experience together. The exercise was created from the knowledge built and tested in the Institutional Program Initiation Scholarship the Teaching – PIBID in teaching degree in music from University of the Rio Grande do Norte – UFRN, that has enabled to train the student scholar, allowing better results in teaching practice. The target audience of this activity was the children started from the age of eight, in the third year of elementary school in the initial process of formation and musicalization. This way was provided for the students, a musical study quite significant, giving a closer contact and elements of the musical language, developing cognitive aspects and motor, because the students follow a score (this unconventional), and they play at the right time; also the musical expression and the socialisation for learning together, beyond awareness and the artistic creativity, and then the students are encouraged to build instruments from recyclable materials. Therefore it was promoted to the children a sense of laterality, attention, sequence, concentration, motor coordination, intellectual growth and cognitive development in musical learning. Accordingly, this communication proposes a contribution to the educators, showing the applicable paths, also in other activities both from the alternative reading to the little band rhythmic performance, developing na autonomy for teaching and a significant growth to deal with the daily school.

## **COMMISSION ON POLICY: CULTURE, EDUCATION AND MEDIA**

### **The Investigation of Music Teaching Status and Teaching Research of Xinjiang Classes In The Context of Dual Music Culture**

*Yuyang Wan*

Since 2000, there is a s new type of class emerge in high school in mainland of China, Xinjiang Classes. All the students in Xinjiang classes are come from Xinjiang province (borderland of China), and most of the students are minority. Before they came to mainland to begin the high school life, they received music education in Xinjiang all the past

time, everyone with excellent minority musical talent based on Persian Arab music system that different from the mainland students which based on the European music system, so, here comes the music teaching and learning problems of the Xinjiang students who study in the music learning environment in mainland. The whole research is a qualitative research which base on the three months' field work in Changping high school in Beijing, focus on the classroom music teaching and after-school music activities of students in Xinjiang classes, and the purpose of this investigation is to describe the music teaching status and issues of Xinjiang classes and giving some suggestions to make the music teaching more appropriate for the Xinjiang students .

### **Brazilian Music for Youth Choir by FUNARTE: Exploring Issues of Pedagogy and Authenticity in Brazilian Choral Music**

*Diego Daflon Pinto*

The purpose of this study was to stimulate the dissemination of pieces from the series Brazilian Music for Youth Choir by Fundação Nacional de Artes (National Foundation of Arts - FUNARTE) and provide accurate interpretative information for authentic performance and effective teaching.

Because of the rapid changes in today's global society, students frequently face a need for developing multicultural awareness. Amid such a need, music education is an important tool for stimulating multicultural sensitivity as it allows students to learn about the meaning of music to specific cultures. Therefore, looking through an ethnomusicological lens helps not only to understand the role of performance, but also that of building a conscientious citizen.

Musical and pedagogical analyses of three of the pieces from the series by FUNARTE (2009) provided the foundation of the research. In addition, ethnographic interviews were conducted with the composers of each of those pieces, Paulo Malaguti, Leandro Maia, and Caio Senna, as well as the technical-pedagogical coordinator of the series, Eduardo Lakschevitz.

Through the interviews with the composers it was possible to identify musical and pedagogical approaches relevant to accurate performance of Brazilian choral music, as well as to raise the discussion about authenticity in Brazilian music. The interview with the technical-pedagogical coordinator helped to clarify the purpose of FUNARTE and the Choral Project.

This study found that choral music in Brazil is a multifaceted phenomenon that does not fit the categories folk, popular, or classical music alone, but rather might be considered a style apart. The composers' opinions suggest that authenticity is flexible and that Brazilian musicians are open to new interpretations of Brazilian music. Complementary materials such as translation and IPA version of the pieces, and suggested reading and recording are provided to support music educators as they undertake accurate and authentic performance of Brazilian choral repertoire.

### **Information Technology Policy and New Generation Pre-Service Music Teacher Practice**

*Rita Yip, Chi-Cheung Leung, Jihong Ye*

Information Technology (IT) has been infiltrating in every aspects of life, revolutionizing different modes of life, and making IT inevitable to be incorporated in education. With a vision that IT will help to change the future of mankind for good, policies have been set up by governments, institutions including schools to encourage, support, and monitor the applications of IT. Viewing the escalating development of mobile technology and the fascination it has in attracting almost everyone to own a computer, a smart phone, and social networking device such as the WhatsApp, Face Book, it is unimaginable to do without this technology in education. The modes of teaching and learning in music education, with its long history of association with different kinds of technology / instruments again have significantly found to be facilitated by the new digital technology. This study explicates how the technology policy in education has been implemented by the new generation pre-service music teachers who have been widely submerged in the sea of the ever changing technology. A total of 40 music lessons delivered by 20 pre-service music teachers, 10 each from Hong Kong and Nanjing are to be observed. An observation form with closed-ended and opened-ended questions related to how the teaching practices of these pre-service teachers have incorporated technologies in their lessons is designed to collect data for analysis. The kinds of technologies used and the effectiveness in facilitating learning are examined. The practices are triangulated with the technology policy of government, regions, and schools in connection to identify issues confronting pre-service music teachers. The aspects which excel in the application of technology by pre-service music teaching practice recognized to include domains in music creating, listening, and performance, as well as assessment would be discussed. The increase in the use of music e-books in primary schools provided by publishers, the incorporation of you-tube videos and self-designed PowerPoint presentation files in both primary and secondary school sectors are especially identified in addition to various music related web resources. The effectiveness in teaching and learning however vary from

school to school reflecting issues in the infrastructure of technology, provision of adequate hardware/software, as well as student teachers' proficiency in designing or managing the music lessons.

### **Cultura Viva Program and the Implications in the Field of Music Education**

*Mirtes Ferreira*

This master's research in progress focuses on the interface between music education and cultural policies, especially the Cultura Viva program. The study, constructed from a documentary analysis aims to analyse the conceptions of Pontos de Cultura about musical education. Looking foster discussion on cultural policies in the context of music education, this work points out initiatives that emerge from society as musical learning spaces, recognised and benefited from this public cultural policy. The research seeks to deepen the debate on the program of the Brazil Ministry of Culture entitled Cultura Viva and its practical action – Pontos de Cultura - relying on the government's official discourse (2003, 2005, 2007, 2012, 2013), studies on cultural policy in Brazil Calabre (2005, 2009) , Turino (2009) and Rubim (2010, 2011, 2012) and on the musical practices in these areas discussed mainly by Kleber (2005, 2006, 2008, 2010, 2012). Initial results point to the importance of these Pontos de Cultura as an area of music learning, and, in many cases, the only institutions for teaching music in their cities and the intense participation of many of these institutions and intense participation in the discussion and formulation of cultural policies in Brazil.

### **Competence and Cultural Appetite – Musical and Aesthetical Experience**

*Dinis Mendes*

Studies about the formation of public culture have developed a question in what concerns the dichotomy between competence and cultural tastes, which does not stabilize the current idea that there is a direct and proportional relationship between these variables. It has been found that the possession of skills does not always generate cultural appetites. We note however that skills are necessary conditions, but not sufficient. The reverse can also happen, competence to generate cultural appetite.

Thus, we can identify transverse dimensions and transferability that constitute the combined analysis of different disciplines.

One of the first inferences of the impact that democratizing and decentralizing policies have is that they do not automatically generate a widening of the social public.

A second inference is that in global contemporary societies they convey a strong diversification of access and appropriation of art and culture.

It is important to remember the need to coordinate cultural policies and education policies, so that it is possible we will have better prepared citizen it what comes to contemporary social functions. Also, stimulating creation and artistic expression must not be put aside.

### **The Development of Musical Activities in Schools through the “Mais Educação” Brazilian Program: Some Research Results**

*Maura Penna*

The Program “Mais Educação” (More Education Program) is characterised as a public policy that aims at contributing to the implementation in Brazil of full time schools, understood as a political and pedagogical proposal to tackle social inequalities and to promote educational inclusion. Coordinated by the Ministry of Education in partnership with state or local departments of education, this program invests a significant amount of resources in the development of socio-educational activities after regular classes, including the fields of arts, culture, sports and leisure. Despite being under the responsibility of basic education schools, musical activities of the program are not part of curricular components and such activities are delivered by monitors with different trainings, who are volunteers and have no professional bond within the educational systems. Based on field researches, this paper analyses musical practices developed by the program in public schools at the Brazilian city of João Pessoa. Through case or multi-case studies, music education practices developed by the program were investigated aiming at understanding situations, concepts, strategies and processes of music teaching and learning that characterised such musical activities. Data were collected through observation, semi-structured interviews and documentary sources. The most frequent activities were choir and fanfare band, while the most effective results regarding musical development occurred in two situations: i) when the group of students was small, due to selection processes or not; ii) when the monitors who were in charge of developing the activities belonged to the community or when they were heirs of a musical tradition. When pedagogical practices could not reach an effective musical development of the students, the results were minimised by an assistive conception of the program, whose main objective was usually perceived as "to take children off the street". Thus, an opposition with the students' life experience was created and, as a consequence, the musical diversity that was part of the students' world was constantly neglected.

We conclude that, although the “Mais Educação” Program helps to increase the presence of musical activities in schools, there is a lot of diversity because they depend directly upon local agents. Therefore there are huge contradictions between, on the one hand, the proposals of the Ministry of Education and the goals of the program and, on the other hand, the actual accomplishments in school daily routine. Music education practices that were observed reveal no interest in listening to the musical diversity.

### **Training Program of School Choirs in Morelos (Mexico), PFCM**

*Rosario Mena*

As relates to Latin America, only some countries have begun to institute evolutionary reforms within the teaching of the arts. However, the rest of Latin American countries seem not to correspond to the changes of a world with high demands on humanistic education.

The study of music in elementary school should be a must, given the benefits that result from it. The inclusion of musical subjects in schools provides important evolutionary evidence on student learning in terms of perception and language, numeracy, motor coordination and concentration, self-confidence, self-discipline and emotional sensitivity, social and team-work skills, and creativity.

The main objective of PFCM program is to create a teaching choral and musical system that ensure full exercise of the cultural rights of the people of Morelos, thus combating the existing delay in access to culturally competent services in communities across the state.

PFCM program seeks the creation of children's choirs in the public schools of the state of Morelos. For this, musical training (ear training classes, vocal technique and choral practice) is provided to the teachers (school teachers, instrumentalists, conductors and singers interested in choral practice) who will conduct each of the choirs. Each trained teacher will attend approximately 120 children between 6 and 12 years old. Resulting, the first call of 40 teachers will cover approximately 4,800 children in October 2013. And considering that there will be three training calls per year, we would be talking about that in a year would benefit approximately 12,600 children, in three years we would have a total of 37,800 benefited children and approximately 75,600 by the end of this administration.

PFCM program is a unique musical training project nationwide. It is run by the Department of Music of the Ministry of Culture of the State of Morelos, and is also supported by the National Council for Culture and the Arts CONACULTA. A work like this will greatly encourage citizen participation in artistic practice, creating a favorable environment for musical events and creating new audiences, knowledgeable and interested to participate as spectators, and even as members of choral or symphonic societies. Important is to note, that keeping children and young people motivated and inspired in musical practice, will take them away from the main ills of societies like ours ... drugs and crime ... aspects that condemn us and made us victims of a redundant illegality.

### **The Inheritance Model of “Yuewu” in Minorities Traditional Culture**

*Yuqing Chai*

Minority traditional “Yuewu” is an important part of older national music culture. However, the music culture ecological is changed. In the record and backup of traditional music culture is no longer the best solution, people focus on the daily music education activities. To sum up, Researching about Yunnan province in China based on the characteristic “Yuewu”, for example, “Dage” of WeiShan Yi people. The selection of the Ma An Shan, Dongshan, Xishan, Wuyin, four different styles of “Dage” as the main object of study. To analysis the “Yuewu” at the role and form in this culture area. Describing the “body - sound - meaning” typical Oriental art form of combining the basic forms. To provide a case for the school inherit how to teach a tradition of culture music.

Through the observation and deep trace that “Dage” of the WeiShan Yi people. In my opinion Dage not only an art symbol to WeiShan Yi people, but also a supporter to carrier of their music culture. By the “body - sound - meaning” records the daily life be used for body practice. Therefore, transitional information, cultural expression and cognitive world that reflects their social order and beliefs. Thus, It is way to continue the culture it derives its national internal power.

注：Yuewu：dance accompanied by music；With music, dance and song three parts will trinity.

## **ISME FORUM FOR INSTRUMENTAL AND VOCAL**

### **Cross – Cultural Singing Expression: Toward Pedagogical Understanding and Implications**

*James Sparks*

My study focuses on Singing Expression and its relationship with Cultural Communication and Transformative Learning. Singing is a defining feature of humanity with immense socio-cultural significance and multifaceted communicative power. Through shared singing experiences, messages are perceived and transmitted through intrapersonal and interpersonal processes that are empathetic (as shared identity, emotions, representation, and meaning-making), referential (through text) and expressive (means). Through a positive sense of group and community, the act of singing can foster social awareness and a sense of belonging. There is a 'communicative musicality' that occurs in and through singing as a dynamic sympathetic state that allows coordinated companionship to arise. On previous occasions I have visited, observed, and worked with choirs in Cuba and Kenya, Ukraine and Denmark. These experiences have provided the opportunity to establish a series of case studies with choirs and singing leaders from each of these countries and have generated the provisional data that informed my research questions and theoretical direction. Each case study involves an ethnographic naturalistic approach utilizing purposeful data collection in film footage, audio recordings, field notes and still photography. The aim of the data collection is to build a rich, descriptive account of the complexity of culturally diverse forms of singing within the context of singing performances and rehearsals. Data analysis involves an inductive, narrative approach and a classification system for social phenomena such as acts, activities, meanings, participation, relationships, and settings. Obtaining different perspectives from observations, field notes, interviews, documents, visual and aural digital recordings, provides a rich data set that can be cross-referenced to establish validity and deepen insights obtained from different sources.

As a choral conductor and teacher at a Fine Arts School, my own work in engaging young singers has also informed my research directions to investigate how empathy, compassion, and embodiment through singing have harnessed youth engagement for positive change. In the capacity of teaching singing with young people in the western world, I have found the traditional practice of singing in western cultural institutions has provided limited opportunities to some, however many adults and youth have experienced singing as constrained and restricted to those who are "talented". My aim in this research is to investigate what affordances singing offers when singing cultures are brought together and how we might best use these affordances to create learning opportunities for increasing cultural awareness, interconnectedness, and communication

### **Book Presentation: Oboe to be Discovered. A Didactic Approach that integrates Previous Experience and Metaphor in Performance Teaching and Learning**

*Alejandra Garcia Trabucco*

When a student decides to take up a musical instrument, his/her sensory-motor patterns, built upon previous sensitive experiences, meet the properties of the new object, and so the construction of an original whole between them starts. As mediators of this process, teachers need to carefully observe each new student's corporal condition, which has taken shape through his/her movement experiences, and favour its articulation with the new learning. Based on these beliefs, the book *Oboe it is discovered* proposes to start performance teaching by rescuing previous corporal experience through metaphor and analogy, using everyday situations and objects. Room for guided exploration of each new aspect introduced is provided, promoting the construction of bridges between the everyday knowledge and the musical instrument to be discovered. The oboe is presented as any other real object, with its weight, length, smell, colour that can be met by the senses. Each new learning is opened out in simple steps related to quotidian actions, while the use of elements such as different materials sticks (wooden, foam, plastic) or drinking straws help to stimulate a freer manipulation of things that are in a way similar to the oboe or the reed, but are closer to our previous knowledge and not so delicate to handle. In the same path, blowing different things such as balloons, laces, marbles across a table, teaches many things about breathing and air speed, which are essential to woodwind playing. After the first five or six notes are learnt, and a group of simple songs within that range are mastered, pupils are encouraged to transport those songs by the ear, an activity that creates the necessity of expanding the register and learning new fingerings. In this way, the usual instructive approach of this topic is replaced by a constructive one, and the teacher serves as a guide to students' curiosity, while the internal audition, the sense of tonic and the awareness of intervals are trained spontaneously and inadvertently. Playing in groups is encouraged from the very beginning, not only because the pleasure it causes is an important source of genuine motivation but also because it trains divided attention, an essential feature of music performance. The final objective is to collaborate in the early development of an exploratory and proactive attitude of the students, which can help to ground the type of independent and auto-controlled practice required in instrumental music performance.

### **The Effects of Three Singer Gestures on Acoustic and Perceptual Measures of Choral Singing**

*Melissa Brunkan*

The purpose of this investigation was to assess the potential effects of three singer gestures on performances of choral singers (N = 31). Each song (“Over the Rainbow” with low, circular arm gesture; “Singin’ in the Rain” with pointing gesture; “Hawaiian Rainbows” with arched hand gesture) was sung seven times: Baseline (without singer gesture), five iterations of each song paired with a singer gesture, and a posttest (without singer gesture). The experiment measured acoustic and perceptual differences in choral sound. Results indicated a significant increase in mean signal amplitude in sung gestural iterations with the low, circular gesture and pointing gesture. Intonation differences were significant between baseline with the low, circular gesture, baseline and posttest for the pointing gesture, and between the arched hand gesture during posttest. Expert panel ratings were highest during gestural conditions across song selections, and the majority of participants gave positive comments regarding use of gesture during choral singing. Results were discussed in terms of singing pedagogy, limitations of the study, and suggestions for further research.

### **Processes of Learning the Clarinet in Children Eight to Ten Years Technical and Educational Resources**

*Ricardo Dourado Freire, Rosa Tossini Barros*

This paper is part of the master's thesis studying the initiation of clarinet with children from the age of six in which considerations are made about the use of the clarinet in instrumental. The main objective of this project is to analyze the process of teaching and learning instrumental with children eight to ten years, trying to understand how musical skills are acquired and how children develop in the clarinet. It was intended to also set performance criteria for instrument beginning with children in elementary school. For this analysis, the chosen methodology was action research, in which a group of students aged between eight and ten years of public university outreach project was chosen as target group. In conclusion, it is proposed to understand the teaching of the clarinet in a perspective of contemporary music education, highlighting the need for further research to consider the clarinet as a real possibility instrumental beginning with elementary school children.

### **Beethoven and Chopin, Through the Eyes of their Inspired Students**

*Colleen Athparia*

This Workshop aims to understand the “humanity” of Beethoven and Chopin, as seen through the eyes of their students. From a historical approach through letters and research, we will explore how and what we pass on to our students. From Chopin’s “lucrative treadmill of hours” to Beethoven’s tendency to fall in love with his female students, we will see their weaknesses as well as their great strengths.

It will encourage us to follow the models of these great teachers who demonstrated an “all-round” approach to music education, well beyond teaching only piano proficiency.

Some of these include teaching composition, writing one’s own cadenzas for concertos, improvisation, language learning, harmony, theory, and analysis of musical form as well as emotional content. They also teach us that our legacy is not based on the fame of our students.

I will compare their many similarities and differences. For example, both detested exercises that were divorced of musical purpose. “Technique is not a collection of recipes for virtuosity!” Both did not want to be mimicked and both based their styles on singing.

The Workshop will cover topics such as rubato, how to choose appropriate tempi, increase our musical vocabulary of adjectives, relationships between teacher and student, and how to practise effectively. I will share many quotes, for example how Chopin knew to inspire self-confidence and to free student’s inner resources. “He was a subtle guide blessed with intuition and psychological penetration.”

Questions will also be raised such as “How did Beethoven continue to teach when he was deaf?”

The intention of this Workshop is to inspire all of us, as teachers, to draw from the lineage we inherit from these two great pedagogues so that we can continue to pass on the links of inspiration to the next generation.

### **Writing and Arranging for Young Orchestras**

*Sandra Dackow*

Techniques of writing and arranging which enable the youngest orchestras and string orchestras to sound full and symphonic are examined in this session. A comparison of arranged literature with the original works on which they are based, as well as a discussion of the historical factors which led to the development of a literature for school orchestras will be offered. Techniques of abridgement and modification of formal design are discussed. Guidelines for writing at different levels for various instruments will be discussed and audience participation will play a role in this session. Handouts include an indepth discussion of the evolution of school orchestras and the literature written for them over the past century and side-by-side comparisons of certain original works and the arrangements based

on them. Recorded examples of these comparisons will also be featured. A discussion of levels, parameters for different ability levels and creative ways to address technical limitations will be discussed.

### **How to Teach Choir Like a Band Director**

*Jordan Kinsey*

This session will present tools and techniques for the new and veteran choral director... from a band director!

Despite usually being fully certified in both areas, most music education students specialize in either choral/vocal or instrumental music during their undergraduate training. This is usually after focusing on one of the areas only during middle school and high school. (Students are usually a “band kid” or a “choir kid,” but rarely both.) The baccalaureate curriculum and training for these two “emphases” is almost the same at the core, but there are a few important differences in the type and scope of courses taken. After all these years living in separate academic worlds, the result is music educators who enter the classroom with slightly different skill sets, dispositions, viewpoints, and even values.

When assigned the task of teaching vocal music, the first emotion for most instrumental specialists is panic. This is accompanied and caused by a feeling of ineptitude and an undue focus on one’s lack of training in choral and vocal methods, diction, and the like. A simple Google search around this subject will lead to a plethora of information from choral musicians, addressed to poor, helpless band directors who have been “conned,” “drafted,” or “threatened” into teaching choir. Most publications in the area are aimed at helping instrumental specialists overcome the shortcomings of their training in order to survive in the choir room.

There are, however, some things that a teacher with instrumental training can, and inherently will, do better in the choral classroom. In this session, an “instrumental-emphasis” music educator who has spent a significant portion of his career teaching choral music shares some insights into the advantages of having an instrumental background when teaching choral music.

### **UFSM Winter Festival and its Implications in Musical Education**

*Guilherme Garbosa*

The International Winter Festival of Universidade Federal de Santa Maria is an extension project that has been being done involving UFSM Department of Music, Georgia University (USA), Vêneto Valley Community, and São João do Polêsine Town Hall since 1986 (Ferrari & Reys, 2008).

The main objective of the Winter Festival is to develop pedagogical and artistic activities in the field of music enhancing appreciation, creation, performance and musical education experiences on the part of the Festival participants.

The teaching methodology of the workshops involves group teaching (Hallam, 1998) so that a greater number of students can be dealt with. Workshops of string instruments, wind instruments, percussion, guitar, piano, singing, conducting, composition, and musical teaching are offered. Diverse activities are developed in group classes with the objective of engendering independence and creative experience on the part of the students (Gumm, 2003).

The practice of symphonic orchestra and symphonic band enables learners the practice of heterogeneous instruments (Westphall, 1990) so that repertoire and knowledge of rehearsal and interpretation techniques can be enlarged.

Musical performance is achieved through different strategies: Teachers’ and learners’ everyday recitals are presented giving them the opportunity of performing in public, listening to their professors, learning new pieces of repertoire and different interpretative approaches as well as comparing interpretations (Garbosa, 2002).

The Music Extension Course for Kindergarten and Primary Teachers helps to overcome the needs of musical education management enabling discussions and knowledge expansion on the part of school teachers (Araujo, 2012)

Music workshops for children fulfill the community expectations since their approach involves activities such as singing, playing a musical instrument, using their bodies, and improvising (Brito, 2009).

As positive results of the Winter Festival, there can be mentioned the close cooperation between UFSM and Vale Vêneto Community; the increasing number of offered workshops and attending learners; the participation of Brazilian and foreign learners; the presence of professors from different excellent music centers; excellent artistic program; the possibility of meeting state school teachers and learning their demands; the opportunity of engendering children musical stances; the exchange opportunities with Georgia University (USA).

UFSM International Winter Festival has been contributing to the betterment of musical education from kindergarten to university levels. Its long-term aims throughout almost three decades and its acceptance by the community have to be pointed out resulting in audience formation, enabling new projects in music, and becoming a cultural reference in the region (Spavanello, 2008).

## **Inter-relationships between Management and the Methodological Processes of Teaching in Private Music Schools**

*Rodrigo Leite Cavalcanti*

The private music schools have made in recent decades as the increasingly sought after for musical people. Or the lack of school places in conservatories state or by the search for knowledge and skills not found in these same institutions, is the convenience of location and flexibility of programs, such as the fact is that these spaces have been of great importance in the processes of appropriation music for many children, youth and adults – especially in instrument and singing lessons. For music teachers, private music schools have become important with regard to the possibility of employment and their own professional development as music education. On the other hand, this type of private organization has certain specifics because it is business. This business nature makes the profit motive, or simple financial survival, will eventually generate a strong inter – relationship between the actions of their managers and the methodological processes of teaching developed in the classroom – managers who are almost always musicians create a school and end up becoming entrepreneurs without any prior experience in managing educational organizations. This work therefore from a collective case study in three private music schools from João Pessoa (PB) – Brazil – sought to investigate the possible inter-relationships between management actions and the methodological processes of teaching guitar courses and guitar the three institutions. Were used as instruments for data collection: observation in guitar lessons and guitar taught by a teacher from each of the three schools; semi-structured interviews with the teachers observed in the classroom and with the managers of the three institutions; questionnaires with the managers, teachers and students, documentary research programs with courses, teaching materials, teacher grade book investigated; literature from studies that investigated private music schools. The theoretical framework took into account three aspects: papers dealing with non-formal music education, particularly those treated for private music schools; methodological studies related to the processes of teaching, especially those that address the teaching instrument; jobs deal of educational administration, especially in private organizations. According to the study it was possible to identify some aspects that proved the interrelationships between the nature of the business schools – and the resulting position of their managers – and the methodological processes of teaching teachers investigated.

## **Preference for Strong or Weak Singer's Formant in A Cappella Ensembles**

*Steve Scott*

Contemporary a capella vocal ensembles have enjoyed popularity for many decades, yet few empirical studies have examined the rate and extent of singer's formant in these ensembles. The purpose of this study was to document extent of singer's formant in three contemporary a cappella ensembles and to assess listener preference for strong or weak singer's formant in contemporary a cappella tone quality. Three ensembles comprised of semi to full professional musicians were examined: (a) a men's barbershop quartet (n = 4), (b) an all-male vocal chamber ensemble (n = 9), and (c) a small men's chorus (n = 20). A long-term average spectrum analysis was performed on two songs from each ensemble. Subsequently, each group recorded a two 30-second excerpts of two songs from their repertoire, two excerpts employing singing that resulted in greater energy in the singer's formant range (2kHz – 4kHz), and two that employed greatly reduced energy in the singer's formant range. A panel of listeners (N = 145) comprised of professional musicians with vocal training (n = 45), avocational musicians with vocal training (n = 55), and non-musicians with no vocal training (n = 45) listened to a random sampling of recorded excerpts to determine (a) preference for singer's formant in a capella singing, (b) the magnitude of their preference, (c) characteristics of their preference, and (d) the reason for their preference.

## **Young Pianists at Play: A Case Study of the Effect of Deliberate Practice Strategies on Teenagers' Actual Practice**

*Pamela Pike*

Researchers have suggested that one of the most important skills that music educators can teach young students is correct and efficient ways to practice. In recent years, numerous mass-market books aimed at providing students, parents, and teachers with practice tips have been published. Additionally, teachers have reported that they do teach practice strategies to their students. Yet, recently several longitudinal studies, where young instrumentalists have been observed practicing in situ, have reported that effective practice strategies are not being employed in systematic ways that might improve both student performance and the quality of time spent at the instrument. It appears that this is especially true as students advance through the intermediate levels of music.

This collective case study sought to observe intermediate piano students (N=10) throughout the course of six months to discover if systematically teaching specific deliberate practice strategies would effect change in students' rehearsal techniques. Specifically, the investigator sought to answer the following research questions: Would creating, introducing, and teaching specific practice strategies make a difference to student practice: (1) in the short term, on the repertoire in which the strategies were introduced; (2) in the near-term, would the strategies continue



to be employed with the same piece; (3) in the near-term, would the strategies be transferred and applied to new repertoire; (4) in the long term, would the strategies continue to be employed or would they be neglected? Students videoed their practice sessions: weekly for the first three months and twice a month for the last twelve weeks of the project. During the second week of the study, after a baseline video of each student's practice had been obtained, students were instructed in use of specific deliberate practice strategies and they were sent home with useful charts and quick reference guides to keep on their pianos during practice. At three times during the study students completed an online survey regarding their perceived use of practice strategies. Videos were reviewed for both frequency of usage of deliberate practice techniques and quantity of time that each technique was employed. Data for each student was created then; the individual cases were compared, using nVivo software, to discover if any common trends could be discovered across the cases. Although results from case studies cannot be generalized, findings from this project will be synthesized so that educators can more effectively teach deliberate practice to their own students.

### **Body-Voice-Movement: Fostering Music Education through Choral Performance**

*Jessica Fritzen*

This communication presents a proposal of music education through choral experience. This proposal was developed from musical activities performed with the Vocal Group "CE Canta" in the years of 2012 and 2013. This group belongs to a choir workshop of the "LEM Program: Play and Sing", from the Music Education Laboratory (LEM/CE) of the Federal University of Santa Maria (UFSM).

As a choir workshop, the Vocal Group "CE Canta" rehearses weekly for about two hours at the LEM/CE. The group consists of non-musicians who seek musical knowledge; the participants are students at the university and citizens of Santa Maria. The Vocal Group "CE Canta" is a space of music learning through singing. Therefore, the group goals are centered in the musical training of the members, in awareness about vocal technique and breathing, as well as in the group socialization and integration. Believing in the analogy between sound and movement and that we learn music through our bodies, we think Body-Voice-Movement as a fostering agent of music knowledge and choral repertoire.

The singer's instrument is not only the voice but rather the entire body, because it's through it that the individual can express himself musically, experience the music and understand musical aspects. Consequently, combining voice and body we have movement generating expression. In this way, Body-voice-movement is a process of musical construction and expression in choral singing.

The musical learning of this group members occurred through the Body-Voice-Movement interaction, in which movements were utilized, becoming images and representations of music and enabling the assimilation of musical concepts. We all have the capacity of singing a melody or playing its rhythm, but often we are unaware of what we are doing. Thus, the body movements of the group members were used to explain musical concepts, such as the African folklore canon "Jambo", in which they were instinctively marking the quadruple time with their feet.

From this, the members started to develop musical awareness of what they were performing and singing. Through selected repertoire, they were able to learn such musical concepts as measure, downbeat, musical phrase, articulation, imitative texture and musical expression.

In conclusion, it was possible to use Body-Voice-Movement as a fostering agent of musical learning. Choral Singing should not be restricted to singing and vocal technique, but rather extend to connect musical knowledge as a whole.

### **A Survey of Choir Members' Participating Motivation and Learning Satisfaction in the Junior and Elementary School in Taipei City**

*Miau-Fang Hung, Sheau-Yuh Lin*

The purpose of this study was to investigate choir members' participating motivation, learning satisfaction and continuous participation inclination; their differences caused by background variables were also examined. As a survey study, a researcher-developed questionnaire was conducted to the subjects, 575 public elementary school and 515 public junior high school choir members in Taipei City. By way of stratified random sampling, a total of 1090 research subjects were included.

Based on the research purposes and questions, this study adopted descriptive statistics of frequency distribution, percentages, mean and standard deviation as well as independent t-test, Pearson product-moment correlation coefficients for data processing and analyzing. Conclusions and suggestions were proposed accordingly. The findings of this study were as follows:

1. The participating motivation for both elementary and junior high school choir members was ranked sequentially from high to low as "learning interest and relaxation," "social relationship" and "performances rewarding." Among them, the opinion toward performances rewarding varied mostly. The participating motivation of elementary and junior high school choir members was found to reach significant differences in the three factors and as a totality.

2. The factors of learning satisfaction for elementary school choir members were ranked sequentially from high to low as “teachers’ instruction,” “learning effectiveness” and “environments and facilities.” On the other hand, those for junior high school choirs members went by the order of “learning effectiveness,” “teachers’ instruction” and “environments and facilities.” Elementary and junior high school choir members’ learning satisfaction was found to reach significant differences in the three factors and in the overall opinion.
3. The choir members at the elementary school level showed a significantly higher continuous participation inclination than those at the junior high school level.
4. Most of the background variables exerted non-significant influences over elementary and high school choir members in their participating motivation, learning satisfaction and continuous participation inclination.
5. Positive correlations were found between the pairing of participating motivation, learning satisfaction and continuous participation inclination for elementary and high school choir members.

Keywords: elementary choir, junior high school choir, participating motivation, Learning satisfaction, continuous participation inclination.

### **The Preparation of Electric Guitar Teachers in Brazil**

*Thiago Módolo, Sergio Figueiredo*

The main objective of this text is to present an overview of the preparation of electric guitar teachers in Brazil. Diverse papers on the topic were surveyed using mainly a Brazilian online database (CAPES), Brazilian Journals and Conference Proceedings of ABEM (The Brazilian Association of Music Education) and ANPPOM (The National Association of Research and Post graduate courses in Music). In Brazil there is still lack of research with focus on the preparation of electric guitar teachers. The Brazilian literature presents a discussion about what would be the best course for teacher preparation. Authors argue that the Bachelor of Music Education would be the best preparation because of its musical and pedagogical components. Some authors argue that the Bachelor of Instrument would be the most appropriate course because of its emphasis on the instrumental practice. Another option in some Brazilian universities is the Bachelor of Music Education with emphasis on Instrument. The main objective in this course is to prepare professionals to work with instrumental teaching in different contexts. The studies concerning the electric guitar discuss issues such as: a) the inclusion of the electric guitar in higher education institutions, b) the identity of the Brazilian electric guitar and its insertion in the context of the Brazilian popular music, c) the improvisation of musicians, and d) aspects related to teaching and learning the electric guitar. These works present points that are relevant to the discussion on the preparation of electric guitar teachers. The topics covered are: a) formal and informal methods and methodologies in the preparation of this professional, b) influences of musical styles and genres, c) demand for formal education to consolidate and enhance teaching and learning practice. An ongoing research on the preparation of electric guitar teachers has been developed in a Brazilian Master Program in Music Education. The methodological design, under the qualitative approach, will be a multi case study. The data collection will include the analysis of official university documents, electric guitar programs and interviews with electric guitar teachers in higher education institutions. The data from different universities will be analysed in order to know the proposals of each institution for the preparation of electric guitar teachers in Brazil. This study may contribute to the discussion on instrumental teacher formation in Brazilian universities, especially the preparation of electric guitar teachers, bringing new elements to the continuous debate about teacher education.

### **Beginning Piano Artistry**

*Patricia Carter*

Beginning Piano Artistry will forever change the way students learn to play piano. It aims to prepare piano students for the mental and physical challenges of reading music at the piano. This method encourages learning independence and musical artistry, allowing pianists at any level to connect to an audience. It also aims to provide students with the skills necessary to sight-read effectively without looking down at the keyboard, which is crucial for musical continuity.

Beginning Piano Artistry first introduces topics like body position and improvisation in order to prepare students for tension-free and creative playing. Students are then introduced to black and white key patterns through twelve major five-finger patterns. Unlike most piano methods that use middle C as a starting point, this method introduces the black keys first. Beginning Piano Artistry engages students with thoughtful explanations, visual aids, and excerpts of piano scores to explain various concepts. The book contains graphic keyboards with fingerings marked in the ergonomic hand positions, which allow students to avoid looking down at the keyboard as they learn the twelve major five-finger patterns. After learning these patterns, students are prepared to recognize the five-finger patterns within piano scores and sight-read efficiently on the grand staff without looking down at the keyboard.

In Beginning Piano Artistry, creativity and musicality are encouraged from the very beginning. This allows students to relax and to enjoy the process of learning piano. When students view themselves as artists rather than mere beginners, they understand that good technique provides them with tools for creative expression. Beginning Piano Artistry recognizes that creativity and technical skills are dependent on one another. It offers something many piano instructors have been asking for: a fresh perspective on traditional piano pedagogy that engages students' imaginations.

## **SIG: EL SISTEMA**

### **Music, Curriculum and the Challenges of El Sistema: Investigating the Guatemalan Case**

*Jacobo Nitsch*

Regardless of social and educational claims attributed to youth participation in orchestras under the El Sistema (Menoscal, 2006; Scottish Government Social Research, 2011; Tunstall, 2012), evidence of the capacity for re-contextualization of this model remains mostly anecdotal. Furthermore, connections between pedagogical, social and curricular aims of such programs are vastly unexplored. This study investigates the unique case of the Guatemalan Municipal Orchestra (GMO), focusing on its curricular and organizational structures and how they impact social and music growth within its participants.

This qualitative research used in-depth interviews with youth, parents, teachers, and administrative personnel connected to the program, as well as recurrent observations of the curricular life of the orchestra (e.g., rehearsals, private lessons, concerts, free times) both in terms of documents as well as its praxis. Since its inception in 2006, the Guatemala Municipal Orchestra (GMO) has worked with youth and children in under-served areas of Guatemala City. GMO is one of nineteen musical groups formed by the Municipal School of Music, an educational program initially based on the Venezuelan music program known as El Sistema, but today it follows a distinct curricular and structural pathway. This study uses a critical pedagogy framework to further explore if and to what extent practices linked to the El Sistema model can indeed help “to deploy education in a process of progressive social change” (<http://www.21stcenturyschools.com>).

Early data analysis and preliminary findings indicate that the development of comradeship, the identification with local community, the relationships between musician-parents and musician-music teacher, have been influenced by the curricular structure of GMO. Ongoing analysis is directed at what Shor (1999) has called, participatory literacy, and if and how the GMO curriculum can impact pedagogical practices that: Start with learner's needs; Involve learners in determining content; Focus on meaning, not mechanics; Contextualize work; and link instruction and learners' social reality.

### **Formation of Orchestra at the Federal University of São Carlos**

*Andre Felipe, Ilza Zenker Leme Joly*

This paper is the presentation of Course Conclusion that was presented at the University of São Carlos, São Paulo, Brazil, started at the year of 2013. Since 1989, Professor Ilza Zenker started a music program as an extension project at the university linked with the Department Of Arts And Communication. This project started as General Music classes, however, it developed into a “Little” Orchestra program where the children learned how to play recorder, violin and percussion, and then became the Orquestra Experimental da UFSCar, which combines traditional instruments of orchestra with recorder, electric bass, saxophones, etc. Now days the General Music classes continue and the Orquestra Experimental as well, but the “Little” Orchestra, the step in the middle, doesn't. This project proposes the recreation of this “Little” Orchestra, aiming to create a place to children learn how to play an instrument and develop itself in the art of music and its very particular characteristics as discipline, self-knowledge and respect to others. Besides only instrument classes our planning also consists in using some methodologies by the 1st Generation of Music Educators as Zoltán Kodaly, and Carl Orff, working not just the technical aspects of music but also corporal movement, solfege, and music expression. We also discuss what the main goal of teaching music is: Does people just need to play a musical instruments or there is something else in that process. The classes are still in progress so the results are still unclear. We believe that this project can contribute to our area because it is a stable project that already worked in the past, and also it is an interesting alternative to teach music outside the school. We hope it can contribute to others music educators and give an example of how a music program can be created and how Music Education can be developed at the University.

Keywords: Formation of Musical Groups, Instrumental Music, Extracurricular Music Programs.

## **SIG: PRACTICE AND RESEARCH IN INTEGRATED MUSIC**

### **Home Environment, Suzuki Instruction, and Empathic Traits in Children**

*Nancy Mitchell*

Empathy is a crucial characteristic of healthy interpersonal relationships. Consequently, the development of empathy has become an important topic in research and in educational programming (for example, character education programs offered in schools). This exploratory study is part of a multi-phased project to determine how music participation may elicit and/or enhance human empathy. Drawing upon previous studies in social psychology, music, and neuroscience, this research from the International Research Symposium on Talent Education investigates relationships between the music teaching approaches founded by violin pedagogue and humanitarian Shinichi Suzuki and the development of empathic character traits in children.

Parents of students enrolled in a Suzuki music program in the Midwestern United States (N = 42) completed an online survey, a link to which was sent to them via email. The survey consisted of four parts: (a) demographic information; (b) musical beliefs, values, and projections toward future success; (c) beliefs and values regarding Suzuki group class; and (d) parent perceptions of child's empathetic traits, as measured through a standardized empathy measure. Parents first completed the survey in September 2013, with a follow-up survey regarding perceptions of their child's empathetic character traits to follow in March 2014. Parent perceptions of empathy traits from the first survey will be compared to two sets of data. Firstly, demographic characteristics, beliefs, values, and projections of future success from the first survey will be examined to determine any relationships between home environment and child empathy. In addition, parental perceptions of empathy traits from the two surveys will be compared to determine any significant changes in empathetic characteristics after six months of Suzuki instruction. Based on previous research findings, we anticipate that the musical activities that are part of Suzuki group classes could have a positive influence on the development of empathetic traits in children.

This research has important implications for pedagogical practice and for future investigations. The findings from this study will create awareness of particular types of musical activity and education experiences that may elicit empathetic traits in young children and that can consequently be recommended to music educators who are interested in encouraging the development of empathy in their students. The pilot phase of the study will inform the later parts of this larger investigation of connections between music education experiences and the development of empathetic traits and may also identify specific mu

### **The Music Education Potential in Asthmatour of Gilberto Mendes**

*Denise Castilho de Oliveira*

The objective in this research was analyze, through practice and reflection, how the piece Asthmatour contributes to musical learning. Asthmatour is written for choir and percussion, divided into 10 frames and spelled, mostly in non-traditional notation. The score used in this research was prepared by Adriana Alexandre Francato (2003) and presented as part of her dissertation - 32 years after the composition of the work, which dates from 1971 - under the guidance of Dr. Marco Antonio da Silva Ramos, who was a student of Gilberto Mendes, and discussed with the composer.

The research assumed that it is possible to use non-traditional notation, coupled with the practice of contemporary music, as an instrument of music learning. We understand music learning as also a process that awakens in the students capabilities and musical skills. Therefore, we believe that the educational work with Brazilian choral repertoire of the twentieth century, which makes use of non-traditional notation, as Asthmatour, develops a bias bit of musical language rarely worked in music courses.

The research methodology was developed in three aspects: 1) literature review; 2) assembly work with the ECA-USP Choir; 3) analysis of the collected material (research records and literature review). In respect to the practical with the choir, it was carried orientation sessions with Dra. Susana Cecilia Igaraya about participatory research methodology and definition of protocols for research documentation, as well as sections of practical guidance in choral conducting with Dr. Marco Antonio da Silva Ramos. During the preparation of the work were made eleven researches and a presentation of the work as the final product.

The methodology also relied on protocols developed by Comunicantus: Choral Laboratory. This laboratory, which brings together the practices of choral music at the Music Department of the ECA-USP, coordinated by professors mentioned above, which develops work with five different choirs, among them, the ECA-USP Choir. Written records and audiovisual were made, as well as common protocols of the laboratory in terms of assessments and planning. In the analysis of the material, we raise musical concepts, such as: height, duration of chronological time and proportional, metric, intensity, tone and texture. As conclusion, we found that in a first contact, the new spellings

approach the choristers of the work, we emphasize the importance of creativity in the educational process and identified the choir as a music education field.

## **SIG: ACTIVE MUSIC MAKING**

### **Practice And Explore About Yuejiao At The Present Time**

*Bingjie Fu*

Yue Jiao (Ritual and music education) has a pivotal position in Chinese ancient education. Although the current music educational model have different from Yue Jiao, but they are all in the transformation between humanistic education and technology education. Yue Jiao in contemporary practice began at 1980s. Then a number of Yue Jiao practice gradually unfold in China. In order to find a little from the contemporary music education enlightenment, this article summarizes the typical sort of contemporary music education practice, such as traditional Chinese music enlightenment, Qin education, LiuYi education (six classical arts: rites, music, archery, riding, writing, arithmetic)

## **SIG: MUSICIANS HEALTH AND WELLNESS**

### **Risk Factors in Performance Activity: Gastrointestinal Investigations**

*Nelida Nedelcut*

The specialized medical studies indicate that around 20 to 30 % of the gastroenterological references of people belonging to socio-professional categories subjected to performance are connected to gastrointestinal disorders (painful abdominal cramps, heartburn, irritable bowel), where triggers are related to conditions of mental tension linked to activities and competitions, overstraining and stressful situations. Therefore, by means of the generalized interest in the systematic study of stress, the improvement of the methods of investigation and classification of stress factors we are trying to determine and assess the consequences or effects of psychological stress in circumstances of performance activities.

This study undertakes an investigation of risk factors in the pathology of gastrointestinal diseases in performers involved in performance activities. To this end we have established adequate tests and procedures to assess the level of stress and its gastrointestinal implications, the study being a statistical survey on a sample of 100 musicians, which mainly sought to determine the frequency of risk factors for the future development of this disease. Attempting to identify potential subjects who exhibit symptoms of these conditions we employed a questionnaire in order to highlight the suspicion of irritable bowel diagnosis. After collecting individual data (questionnaires, interviews, clinical investigation) and collective data (information from offices of occupational medicine and family medicine) we went on to a stage of measurement and analysis that required associating subjects exposed to the risk of contacting the disease with the stress factors and relating to the subjects' nutritional status.

Findings: The subjects were aged between 19 and 30; after the questionnaires were answered by 100 performers, 14 women and 5 men were suspected of gastrointestinal disorders. Questionnaires for performance induced anxiety show that 56 % of subjects are exposed to competitive stress, 15% suffer from performance anxiety, while 20 % of them are currently observing a personalized diet.

From the analysis we can conclude that the complexity and the prolonged duration of the requirements, performance activities may cause, on account of the high level of psychological stress, significant disruptive effects that surpass those of everyday situations. Patients often describe anxiety disorders, somatization disorders, the association between stress and gastrointestinal diseases being evident. Adequate training and psychological preparation, as well as careful medical supervision are therefore required for those exhibiting such symptoms. Further research is necessary to identify and quantify risk factors for early detection of irritable bowel syndrome.

### **Artist Heal Thyself: (Re)claiming Your Creativity**

*Donna M. Cox*

Artists and musicians are creative people, right? Unfortunately, looming deadlines and daily pressures deplete the most imaginative person of the necessary inner reservoir! Likewise, the very process of creating can be a drain on reserves if they are not intentionally and continually replenished. During this session participants will go through several activities designed to 'fill the well.' Participants will explore creativity, not for the sake of production, but as a necessary and vital pursuit of a balanced and vibrant life. Creativity can be healing and transformational. It is known

to boost the immune system and reduce stress. This is intended to be an active workshop that engages the whole person in imagination, play and discussion.

## **SIG: SPIRITUALITY AND MUSIC EDUCATION**

### **Pescadores Kids: Music Education through the Production of CD's and DVD's for Christian children**

*Tatiane Jardim*

This paper refers to an experience report on the production and placement of two CDs and a DVD titled "Pescadores Kids", composed of Christian songs, mainly consumed by a Catholic public, produced in the city of Londrina - Pr / Brazil and used in several cities not only in this country but also outside because their production also in English and Spanish. By analyzing the repertoire used in church services, prayer groups, children's catechesis and religious practices in general was possible to detect a gap between the repertoire proposed for these purposes and the music appreciated by children through the media, films, drawings, or musical practices daily lives. Owing to this distance, the kids mostly had no great interest in the repertoire proposed by that this is traditional songs, making it difficult the musical performance so enjoyable environments and practices listed. The initial purpose of the first CD was to enable children's interest by a Christian repertoire, allowing evangelism in a way attractive and encourage the practice of music in the church. To achieve these goals the songs were composed by short melodies, intervals that were repeated throughout the song and had mostly rhythms which provided the interest in speech and body movement. Both children who recorded the CDs and DVD as children who had contact with the songs later proved attracted for the repertoire proposed. The evangelists also interested by the songs because even without any musical knowledge, managed to work in some way with the repertoire proposed because it is easy to perform songs. As a result of this experience possible reflection on the need to expand this kind of repertoire and the opportunity to arouse children's interest in music and music education itself in religious environments. The evangelists also interested by the songs because even without any musical knowledge, were able to work in some manner with the repertoire proposed because it is easy to perform songs. As a result of this experience possible reflection on the need to expand this kind of repertoire and the opportunity to awaken children's interest in music and music education itself in religious environments. Due to the high interest in the European public, this material is currently being produced also in the Italian language.

### **Music Education and Emotion Exercise**

*Yaonong Tian*

Amongst the many issues in music education, there is a very important question which has been neglected. That is the enhancement of students' emotional health problems through music education. Similar to the human body which needs constant exercise, a person's mood also needs constant exercise. Only when a person's body and emotions are effectively exercised, the health of the body can be attained and be effectively guaranteed as a whole. Emotion exercise is a kind of exercise to enable the conversion of psychological state from one into another since keeping in just a kind of emotional state is very unfortunate.

Emotional transformation needs certain conditions. A pleasant mood always appears after one obtains certain fulfillment and a sad mood always appears after one lost something. It is impossible to continuously get fulfillment so a pleasant mood does not come easily. People always hate to have loses and they would rather not to have sad mood. But people need to experience sad mood and pleasant mood, and they need to know how transformation can be made.

The great value of music education and its divine nature is that music teachers can guide students into experiencing of a variety of emotional states through different music teaching and learning activities. This is the practicing of emotion exercises. The transformation of emotions through these music activities does not necessitate any lost or gain. Music may introduce students into specific emotion, mood, or atmosphere. Students would come to like music more when they can experience different kinds of emotions through these emotion exercises with different music's. Music lesson is student's emotion sports lesson. The essence of music education is to enable students to experience emotions, thus promoting their all-rounded development and holistic health of body and mind. This paper will deliberate on emotion exercise in relation to music education.

## **DEMONSTRATIONS/WORKSHOPS**

# MUSIC IN SCHOOLS AND TEACHER EDUCATION COMMISSION [Mistec]

## **The music tubes collaborative - The Tuned Percussion Tubes "Boomwhackers" and some techniques and approaches to music education**

*Uirá Kuhlmann*

The workshop will present an innovative tool for use in classrooms for music and some possible pedagogical application. Participants in this workshop will understand how to use this material and experience some fully practical activities.

Content:

Activities with these tubes can promote understanding of the great experiences of playing in the collective and the importance of each in the execution of a piece of music. The previous study that the educator must make arrangements to prepare for is this collective execution which is always concerned with a natural and coherent sequence of movements. Another amazing feature that lets you touch the pipes is the possibility of body movement action that brings beauty and aesthetic plasticity in the visual and musical creations.

The use of Tuned Percussion Tubes for the development of various activities in music class. Among the activities are the research work timbre and sound, creating presentations in small groups of music and body movement, the repertoire proposed with a game approach, taught by imitation, using feature several possibilities, working with rhythmic words, body percussion, playing to articulate the tubes and play in different ways, in pairs, in groups, moving, standing, among other possibilities. The use of movement and performance to enrich the presentation of the songs.

The method used is based on the Orff-Schulwerk approach, using activities that involve teaching music combined with movement, as opposed to the words of understanding rhythmic ostinatos and feature canon to compose musical experiences. The use of the main pillars of the proposed Orff: Moving, Singing, Playing, Listening, Creating and Having fun games.

The content of the workshop comprises of a first part and investigative exploratory tubes. Then a short explanation of the tubes, their colors and texture overall. It will be conducted after the possibility of teaching musical activity a part with a play on words for the development of rhythmic way. The piece that will be taught is "Libertango" by Astor Piazzolla . After the understanding of the structure and melodic rhythmic part we will develop a proposal for a collaborative game that shares the tubes touched an activity full of excitement and fling tubes!. Still have the use of the recorder to perform a melody interacting with the proposal.

At the end will be raised other possibilities of using the tubes and become a debate with questions, opinions and considerations.

## **Gospel Music Workshop**

*Beverly J. Vaughn*

This demonstration/workshop is designed to offer the music educator an opportunity to examine several wonderful tools for middle to secondary level student engagement which can be garnered from the study of African American Gospel Music. Although originally created and designed to support and enhance the religious experience, expression, emotional and cultural ties of the early 20th century African American church among its proponents, African American Gospel music has developed into a phenomenal music force whose influence is felt throughout the entire world!!

This fast-paced, exhilarating workshop will offer several specific examples such as:

1. United goal achievement within the music classroom

Examples will be used which support community participation and communication

2. Self-enrichment for the individual student

Examples will be offered of repertoire and performance style techniques which provide tools for the development of personal expression through easily accessed lyrics of self-worth, tenacity and the ability to overcome against formidable obstacles.

3. The development of specific musical fundamental concepts as well as vocal/choral technique

Examples will be offered for development of concepts such as a) syncopation and polyrhythm as evidenced in the music's strong emphasis on rhythmic motifs supported through hand-clapping, foot-stomping, swaying, use of percussive instruments and articles, b) melodic and harmonic improvisation as evidenced in improvisatory counterpoint derived, in part, from emphasis on overlapping melodic singing and its emphasis on melodic and harmonization, sharing roots with blues, c) concepts of artistic creativity through improvisation, d) concepts related to vocal and choral techniques including breath support, full-throated singing, range extension, phonation and expressiveness, ear training, clear diction, intonation and vocal blending!



I know that this session will not only be instructive and beneficial, but it will also be as exciting, fast-paced, and stimulating as is the genre of African American Gospel Music itself!

### **Exploring Elementary Music Classroom Activities in Elementary Schools (grades K-5) in Two Different Cultural Settings: Brazil and the United States**

*Maritza Sadowsky, Claudia Liedke*

Music education, even when tightly bound to the contextual aspects of each individual, still has common elements around the world. This relationship between cultural and cross-cultural similarities is the impetus of this workshop. Children need a rich musical environment in which to grow; when students are exposed to the building blocks of musical learning, they fully participate in a diverse, global society. It also helps them to understand their own historical and cultural heritage and those of others within their communities and beyond. The authors will present the results of their exchanges of experiences teaching music in elementary schools. These educators are from the United States and Brazil. Although they teach in schools in very different environments they have many similarities in their educational practices despite their contextual differences. Teachers, in both places, are faced with similar issues regarding cognitive and behavioral aspects of students, while taking in consideration the age of the students and its respective implications during lessons. One of them being that students, particularly in kindergarten through grade 5 (K-5), learn by doing and play is the primary vehicle for young children's growth. Through this interactive workshop, both teachers will share activities, methods, materials, and strategies regarding student assessment for teaching music to children in grades K-5. These activities incorporate teaching the fundamental elements of music using repertoire from the students' culture, as well as music from around the world, while integrating aspects of the music curriculum with other subject areas. They will be emphasized in the use of speech, singing, moving, body percussion, and instrument playing. They develop listening, performing, and creative musicianship skills. In this workshop there will be opportunities to explore through singing, moving, listening, and playing instruments. These activities will illustrate similarities in the methods of teaching between these two teachers. It will also reveal that both teachers, within different approaches and educational contexts, explore and use materials and activities from various current trends, methodologies, approaches (Kodaly, Orff, Dalcroze), and technology in addition to their own creativity. Participants will be able to apply these activities in their own sequential curriculum, implementing them in their teaching settings. They will also receive a handout including the activities presented. They will easily acknowledge that both teachers truly enjoy teaching and are well rewarded by the progress and joys of their students. Performing, creating and responding to music are the fundamental music processes in which humans engage.

### **Music Education and Textures - A Multisensory Approach**

*Claudia Liedke*

This workshop is intended to share and explore the music activities used by the author in a hands-on research which investigated whether 7 to 10 year-old children would have a better understanding of the different types of musical textures (monophony, polyphony, and homophony) when they are primarily taught in their elementary music classroom using multisensory experiences involving sight, sound, touch, and movement.

In recent years, there has been a steady increase of research seeking to understand how the human brain processes and assimilates information from different sensory modalities and the implications of this assimilation on various aspects of cognitive development, including musical processes. Research has shown that the acquisition of information as a result of the union of more than one sense is more effective than when only one sense is stimulated. This issue becomes particularly significant when it involves children. Children consistently build their mental constructions based on their concrete experiences; although children can think coherently, conceptual schemes and actions performed mentally refer to objects or situations that can be manipulated concretely.

This tendency is noticeable in music education. Learning the basic elements of music (beat, rhythm, melody, dynamics, tempo, etc.) in an experiential way gives children a deeper and more meaningful understanding of music, as we can see in Dalcroze, Orff, and Kodaly pedagogical proposals.

In this interactive workshop the author will present activities that follow this approach but with specific focus on musical textures. We will explore possibilities in the understanding of monophony, polyphony, or homophony using and manipulating materials such as fabrics, cups, blocks, rope, and ribbons.

Musical pedagogues, such as Meyer-Denkamnn, Paynter, and Schafer encourage activities that foster musical development through sound experimentation, composition, improvisation, and the creation of arrangements. For children to be able to creatively express themselves they need tools. Without understanding the musical language and its possibilities, learners' creations become repetitive and patterned, failing to become proper stimuli to creativity and self-expression through music. Following this approach, concepts such as sound organizations can be considered as important tools when creating. Finally, although this approach involves non-musical elements, it still

intends to develop a deeper understanding of music and thereby enrich both the appreciation of music and creativity on composition.

### **Interplay Eurhythmics – Mathematics**

*Barbro Rydin*

I have taught both children and adults in different types of schools for many years. Primarily I have been working in partnership with teachers in compulsory schools, mostly in cross-curriculum perspective. For fourteen years and with a teacher, specialized in mathematics, I have been developing a way of combining eurhythmics and mathematics. We wanted to deepen the experience of the two subjects. I have during these years performed workshops: “Interplay Eurhythmics – Mathematics” for teachers in compulsory schools, at regional and national biennials, at ISME conferences etc.

The working model is:

- Lesson of eurhythmics with a math-related theme
- Lesson in mathematics utilizing the theme from the lesson in eurhythmics
- Documentation

The combination of eurhythmics and mathematics strengthens the pupil’s conceptual understanding and facilitates the learning process. The working model stimulates the children and makes patterns clearer. Through pleasure and interest we aim to show the pupils the world of musical and mathematical knowledge. A pleasure-filled learning process helps to develop insight and understanding. The children sing, play and move around the basic notions and foundations of mathematics. Rhythms and melodies aid in the learning of, for example, multiplication, division and transitions like 9, 10, 11 and 19, 20, 21.

Our method of working:

- Gives a comprehensive perception of music and mathematics
- Gives movement a natural place in teaching
- Stimulates the children’s imagination and experience
- Creates inner images and strengthens the memory
- Develops cogitation
- Promotes co-operation
- Contains varied repetition

I use relaxation to give the children time for concentration, reflection and re-energising.

In the workshop I will:

- Present my way of working
- Let the participants take part of a short lesson of eurhythmics with a math-related theme
- Present a related assignment of mathematics
- Show photographs and some assignments of the children

\* Eurhythmics (Dalcroze) is an educational method using music and movement in different combinations. It is training of the senses and contains exercises that develop co-operation, imagination, attention, reaction, concentration, coordination etc.

### **Sound Exploration and Creative Expression**

*Ellen Stencel, Ailen Rose Balog de Lima*

This proposal is based on artistic experiences and the exploration of sound producing materials which search for the fruition and decodification of Art. Our main objective is to contribute for the organization and planning of music classes through practical activities which motivate the teacher for reframing his/her musical activities in the classroom. This workshop aims specifically to: promote the aesthetic experience in contact with the internal and external world of the student; stimulate listening, appreciation, and musical expression; enrich the musical repertory; allow the exchange of experiences and the socialization through sound discoveries. It is important to explore different kinds of sounds using basic materials with unusual applications to develop listening skills in the students. The target public is music teachers of early grades and musicalization classes. The methodology is based on the development of perception, sensitivity, and creativity, with emphasis in the psychomotor and cognitive development of each age group and in the triangular proposal of knowing, perceiving, and making music. The musical contents will be approached in a rhizomatic way, integrating the perception, performance, and creation activities with ludicity. There will be the exploration of non-verbal behaviors which include gestures, facial expressions, different pitch and tone of the voice, movement, and any information above and over spoken (verbal). Children songs with movements stimulate the motor apparatus because the movements used activate the neuromuscular system and assist in the coordination. The proposed elements are made up of: rhythm, melody, form,

expression, tempo, and timbre. The material used is original, though it is based in the ideas of Kodaly, Dalcroze, Willems, Orff, Schaffer, and Swanwick. The duration of this workshop is forty-five minutes.

### **Music Across the Senses: Listening, Learning and Making Meaning**

*Jody Kerchner*

Music listening is likely to be a predominant musical activity in which students will be engaged throughout their life span. Listeners experience music with the body and mind and implicitly and explicitly ascribe meaning to it. We might not possess sufficient words to describe what we know and feel as we listen to music, however, because our musical embodiment takes us to deeper levels of musical understanding than words allow us to describe. Therefore, this presentation is devoted to helping teachers facilitate student music listening skill development using multisensory means—verbal, visual, and kinesthetic descriptions—in general music classes. Participants will have hands-on experience moving (i.e., movement sequences, sculptures) to and creating/"performing" music listening maps to diverse musical styles. They will be engaged in discussion about the relationship between musical sound and these externalized, learner-centered metaphors and activities.

Participants in this workshop will explore the following topics in this: 1) Multisensory pedagogical tools and procedures (based on the author's and others' research) for PK–12 music listening skill development that will help transform students' internal musical impressions into external expressions; 2) Sample lesson ideas, movement sequences, and listening maps adaptable to teachers' individual teaching environments; 3) introduction to a website that I designed and that contains videos of teachers using these multisensory tools in PK-12 general music and ensemble classrooms; 4) suggestions for objective assessment of students' music listening development.

### **Orff and Maracatu: Building a Multicultural Classroom**

*Juliana Cantarelli de Andrade Lima Araújo*

The sense of community and collaboration is a characteristic on both the Orff Schulwerk approach and the teaching-learning processes in Maracatu's schools. This workshop proposes a link between the two realities, focusing on how Maracatu could be used in an Orff Schulwerk classroom. Using traditional songs of Maracatu de Baque Virado (one subtype of Maracatu), we can bring a multicultural view to the classroom. World cultures provide a fabulous variety of musical expressions, with particular combinations of values, structural principles, and different teaching-learning pedagogies. The first aspect that will be highlighted in this workshop is the different patterns observed on Maracatu through body percussion and similar instruments, in order to give alternative possibilities of teaching this rhythm without the traditional instruments. Additionally, we will also experience the traditional instruments, as to taste a little bit of the traditional flavor of Maracatu. During this workshop, we will also focus on movement. The synchronicity of music and movement elements is an essential element of traditional music—Maracatu tradition music does not happen without dance, and dance does not happen without music. This element is also an important aspect of the Orff Schulwerk pedagogy. Dorothee Gunther believes that "out of music movement; out of movement music". The last approached aspect in this workshop will be the chants. Traditional Maracatu chants are based on their slavery time when arriving in Brazil, their suffering and overcoming throughout History. Mostly, they are call-and-response chants led by the masterdrummer. The chants are called "loas", and they are related to a particular pattern.

### **Out of Africa: Cross-Cultural Music Education Experiences in Uganda and America**

*Janice Killian, John Wayman, Vallie Owens*

After attending the 2013 regional ISME conference of the Pan-African Society for Musical Arts Education (PASMAE) in Kampala, Uganda, American music educators will compare their impressions of US and African music education and the impact these cross-cultural connections have had on their own classroom instruction as well as on their personal thoughts and development. Four music educators were invited to Uganda to present, observe, learn and connect music education practices. We participated in the conference where twelve African countries were represented, but also had the opportunity to meet people and visit schools prior to the conference. It was in these pre-conference settings that we faced events we were unprepared to see, as well as experiences we were not expecting to encounter. In this workshop we will attempt to make meaning out of these complex shared experiences using Bennett and Bennett (2004) stages of intercultural sensitivity beginning with denial (one's own culture central to reality) and finally arriving at integration (one's own culture viewed in the context of another culture). We will identify two avenues of processing our experiences: theoretical/educational sharing (the conference) and crossing boundaries (meeting people, visiting schools and participating in daily life).

The conference itself (PASMAE) dealt with topics familiar to us but perhaps framed differently. For example rather than "music education," the profession is referred to as "musical arts education" in which music, dance and drama

(story telling) are inseparable. We were told repeatedly that integrated “musical arts education” is the way music is approached throughout Africa.

Crossing boundaries by meeting people included: an Anglican church service, a home hospitality, a thanksgiving service and meal with a gentleman who had been seriously hurt and was giving thanks for his recovery, and visits to a baby orphanage, a primary school, an after-school indigenous music troupe for homeless children, a highly funded international school, a western music conservatory for high school age musicians, a dance club, and many meals, conversations and interactions. The presenters will discuss the process of breaking stereotypes, the value of international connections, friendships formed, the contacts made within the global community, and how those contacts affect the students who are in their classes and the way they approach presenting subject matter. Videos and sound clips will be included.

### **British Council's World Voice Programme**

*Bridget Whyte*

The World Voice programme aims to ensure that, through training, collaboration and resources, young people have the opportunity to use singing to develop their musicality and support wider learning.

Working through British Council offices in countries across the globe, the programme provides singing activities for young people and training for teachers. In each country involved, the programme starts with a series of workshops, run by a skilled singing leader from the UK, to demonstrate the ways in which singing can unlock musical and learning potential. For many countries the desired focus is on using singing to assist in the learning of the English language, but there is also the aim to show how singing can be used as a creative way to teach all subjects and encourage musical development.

A second visit focusses on teaching teachers to become singing leaders, or ‘Master Trainers’ - themselves and to learn techniques they can pass on to colleagues in their own school and more widely through training sessions set up by the British Council and partners such as local education boards. It is vital that throughout the project the pedagogy and curriculum of the country concerned is at the heart of all activity, and therefore the training involves significant discussion about the in-country context and relevance. This then ensures that the skills that are developed are grounded in the reality of school teaching.

Further visits and online training is then provided to support these in-country ‘Master Trainers’ to ensure the programme can have real impact in each country.

Alongside the practical workshops and training, conversations take place – through the British Council offices – with key stakeholders and policy makers in-country to gain investment, both financial and political, in the programme and where possible to affect positive policy change.

To support the programme a website of resources has been created including a World Voice Songbook of songs from the UK and each country where World Voice is working. Links are also made to other British Council initiatives such as Connecting Classrooms and the distribution of the Lifeplayer (a solar/wind-up radio and MP3 player) in Africa.

This workshop will provide a more detailed introduction to the programme, with video examples of activity and resources, as well as presenting initial evaluation of the programme from the first 6 countries to be involved – India, Senegal, Ethiopia, Argentina, Sudan and Jordan.

### **Teaching the Special Needs Child**

*Sandra Cox*

Teachers of today encounter students with a variety of problems, including Autism, ADHD, Anxiety, Oppositional Defiant Disorders, and Depression. Most teachers are not prepared to deal with these disorders, which leads to frustration for the student, teacher and parent. Tips for recognizing the more common problems, and teaching these students effectively will enhance the student’s learning, and make the experience more rewarding for everyone involved.

Children with special needs are becoming more common in the classroom. Many times you have several different students, all with different types of problems. Most people do not really know what to do with these students, and often just try to get them to stop coming to lessons or drop band. While there is a myriad of different problems students can have, there are some that are becoming more and more prevalent. These same problems can, and will, wreck havoc in the classroom if those in charge are not aware of what is happening. All teachers need to become versed in recognizing children with special needs, and how to approach teaching them. Music has been proven to help many of these problems, and kicking them out does not help them, and oftentimes closes a door to the child’s dealing with whatever problems they might have. Having a checklist of problems, with the symptoms, and preliminary ways to handle some of the situations you might encounter will be helpful to teachers on all levels.

In this session, I will give insight into some of the more commonly seen problems (ADHD, Autism, Anxiety, Oppositional Defiant Disorders, Depression) encountered in the classroom, providing tips to recognize, how to approach, and management techniques.

### **Listen! Great Teaching Ideas for the Whole World of Music Students**

*Ros McMillan*

Our world is shrinking in the sense that modern telecommunication allows us to learn of and appreciate the cultures of a vast range of different societies. Further, the movement of people throughout the world increases every year through a variety of factors, not the least being the need for many to seek a safer life. A consequence of the increasing spread of nationalities throughout the world is that this diversity is also occurring in our schools.

For this reason, as well as the fact that technology plays an ever greater part in the lives of our students, we need to be asking whether we, as music educators, are catering for the varied interests of those we teach. For a great many students music education concludes around the ages of 13 to 14 years, thus, from the earliest age musical learning needs to be both relevant and enjoyable, whether it is in general classroom music or learning an instrument. Curriculum documents in many countries emphasise the importance of the personal development of students. Thus, as musical learning is intrinsically linked to personal learning, we have a golden opportunity not only to fulfil educational requirements but to make music-making one of the most exciting aspects of the school curriculum.

This workshop will offer teaching ideas for a variety of settings that range from classroom music for Early Childhood to general music classes for junior secondary students. Activities that cater for music students at senior levels, as well as instrumental students from beginners to advanced, will also be discussed. As the presenter has been teaching for over 50 years, with a special interest in composing and improvising, there will be a particular emphasis on creativity. Thus, through 'hands-on' activities participants will experience a range of ideas in order to see how easy it is to assist students to create and perform their own and others' music.

### **Development of the Processfolio: Reflections on an Authentic Assessment Tool**

*Tina Bull, Jason Silveira, Julie Beauregard*

Educational policy has become increasingly concerned with teacher evaluation (Alexander, 2000; Boyd, Grossman, Lankford, Loeb, & Wyckoff, 2009). As a result, many school districts throughout the United States are focusing on authentic means to evaluate teacher effectiveness and student progress (Silveira, 2013). To address these recent changes, there has been a renewed interest in the portfolio as a means for teacher evaluation and professional development (e.g., Learning Point Associates, 2010; Tennessee Department of Education, 2012). Educators at tertiary institutions are similarly interested in using authentic assessment tools in preservice teacher preparation (Darling-Hammond & Snyder, 2000; Millman, 1997).

Music Education faculty at Oregon State University collaborated to improve the graduate music teacher education program. A perceived shortcoming was the final oral examination, during which a portfolio of student work was publicly presented and privately discussed with committee members. Faculty and students were concerned that this exam did not adequately assess student growth or provide quality feedback leading to the desired outcome of professional development, largely due to its product-centered format.

In response to faculty and student concerns and changes in educational policy a year-long process-centered student portfolio was implemented, encouraging several opportunities for faculty input and student self-reflection. The processfolio is an instrument of learning rather than just a "show piece" of final accomplishments. It is an aid throughout the learning process, what Gardner calls a "silent mentor" (Torff, 1997). The processfolio served students in synthesizing knowledge and skills from multiple domains, becoming reflective practitioners, and assessing professional performance and situatedness within the field of music education. These goals were accomplished through students' answering of the core question: How has this master's program enhanced or altered my perceptions and approaches toward music teaching and learning? In addressing the core question and preparing processfolios, students collected and developed relevant materials from each course and recorded reflections on course content while also making connections among courses. Students continually synthesized, clarified, and related learning to a teaching context. The processfolio became the basis for the revised oral presentation, which constitutes a major portion of the graduate final examination.

Our demonstration includes sharing of representative student artifacts such as audiovisual recordings, journal excerpts, and other student-generated products demonstrating ongoing professional development, as well as faculty and student reflections on the process as it unfolded. We aim to provide a model of formative and summative authentic assessment, with possible applications to other teacher education programs.

## **Musical Experiences through Bodily Movement: A Comprehensive Approach to Music Inspired by Emile Jacques-Dalcroze**

*Mari Shiobara*

A Swiss composer and music educator, Jacques-Dalcroze believed that to be completely musical, one should possess on the one hand, a good ear and voice for the consciousness of sound and on the other hand, a responsive body for the consciousness of bodily rhythm. He believed that the development of the ear and the muscular system are of primary importance in music education and created a music teaching method known as eurhythmics. Inspired by Jacques-Dalcroze's approach to music education through bodily movement, this workshop aims to explore comprehensive approaches to music and movement teaching in the music classroom.

Elements of movement appearing in music have been discussed by many music theorists and philosophers, for example, Langer (1957) states that what we hear in music is "virtual movement, motion that exists only for the ear." Ferguson (1976) draws our attention to "tension" and "motion" being characteristics of human bodily experience as well as musical experiences. He calls these elements "metaphor, a palpable transfer of the behavior-patterns of the body of tone into the behavior-patterns of the human body." Based on this theoretical background, the workshop focuses on perceiving movement elements in music by moving to them as well as interpreting what is perceived through physical movements in order to strengthen musical understanding. It also practically explores recent proposals in the fields uniting music perception and embodied cognition, such as how we move influences what we hear in music.

The workshop starts with simple rhythmic exercises as a warm-up in order to become ready for working together as a group. It then goes on to explore metric, tonal and expressive elements of music by interpreting their characteristics into movements, i.e., our natural behavior-patterns. It then goes on to creating simple music inspired by moving together in order to explore further possibilities of such an approach and to apply what was learned and experienced during the workshop, and finally concludes with a discussion. This workshop will be of benefit to both primary and secondary school music teachers, as well as teachers of children with special needs. It is also advantageous for private instrumental music teachers, who work in studio settings, that are seeking an effective basis for developing their students' sensitivity to—and imagination for—music.

## **An Introduction To Solo Literature By Contemporary African American Composers and Arrangers**

*Donna M. Cox, Minnita Daniel-Cox*

There is a tremendous body of solo literature composed by contemporary African American composers and arrangers that is not being performed or taught by music educators. Music programs have, for decades, continued to teach the 'standard repertoire' without fully taking into consideration the breadth and depth of music by contemporary composers. It only takes a cursory look at most solo repertoire lists to discover that there is a tremendous need for more diversity in the repertoire taught to young singers. This is especially important because the study of diverse musical literature broadens students' perspectives about the world in which they live.

This session seeks to fill the void by introducing participants to compositions written by contemporary African American composers, from relatively unknown composers such as Roy Cotton to better-known composers like Adolphus Hailstork. This workshop will teach the works using two methods. First, several songs will be performed in their entirety. Second, workshop participants will sight-sing portions of other works. In both cases, participants will be given musical, cultural and historical data about the composers and the works. They will also be given resource lists that tell them where they can obtain the works for future study.

## **Introduction To Gospel Music Performance Practices**

*Donna M. Cox*

Gospel music has a rich and varied musical, historical and cultural tradition. Rooted in the musical expressions of West Africa yet wholly American, this music has yet to be fully accepted as "serious" repertoire. Gospel music has a rich and varied historical and cultural tradition. Rooted in the musical expressions of West Africa yet wholly American, gospel has yet to be fully accepted as viable music for formal educational institutions. From public schools to universities, we have been reticent about including gospel music in the curriculum. This lack exists largely for two reasons. First, in some parts of the world, there are fears associated with separation of church and state. To exclude gospel music in our formal studies is to exclude a rich and varied part of American culture. Furthermore, much of the world's beloved choral music is sacred in nature and was functional music for the church when composed. Any viable study of African American culture must look at its religious music because it is this area that most clearly reveals African retentions and is the genus of much of America's indigenous music. Second and perhaps most important, educators without experiences in the gospel tradition often do not know where to begin. This

session is designed to unlock some of the fears associated with each of these reasons. It is also designed to equip teachers with a better understanding of this dynamic American art form.

During this session, participants will be introduced to the historical and cultural underpinnings of gospel music through an exploration of the singing styles associated with it. Performance practices will be discussed and demonstrated in live and recorded examples. Finally, workshop participants will be drawn into the culture by being taught two contrasting examples of gospel songs. Educators will also be given valuable resource lists which will make it easier for them to test the techniques to which they will be introduced.

### **Teaching Arranging: Combining Classical and Contemporary Compositional Craft to create Choral, Ensemble, Big Band and Orchestral Arrangements**

*Annie Kathryn Mitchell*

"Teaching arranging: Combining classical and contemporary compositional craft to create choral, ensemble, big band and orchestral arrangements" demonstrates the pedagogical strategies and compositional techniques used to teach arranging in an undergraduate contemporary music education degree.

Students training for careers as secondary school music teachers require practical vocational skills of arranging music for school ensembles: SATB choir, class ensemble, contemporary bands, big band, stage band and school orchestra. They also have to teach composition. This workshop assists beginner teachers to develop arranging skills, and helps non-classically trained musicians to understand classical composition techniques and structures through their application to contemporary repertoire. The workshop also demonstrates how classically-trained music educators can apply their traditional knowledge to arrange contemporary repertoire.

The workshop demonstrates the creation of a fugue from The Beatles' Eleanor Rigby, using fugue formal structure and Baroque compositional techniques. The fugue is arranged in four parts plus rhythm guitar and percussion. This arrangement is then expanded for symphony orchestra. Classical four-part vocal harmony is used to arrange Sarah McLachlan's song, Angel for SATB choir, colouring classical harmonisation with contemporary gospel/soul inflexions. These techniques can then be applied to create vocal/instrumental band arrangements in diverse contemporary genres. The workshop also demonstrates how to adapt a Latin jazz piece, Basia Trzetrzelewska's An Olive Tree, scored for voice, rhythm section and trumpets; to a big band arrangement.

Templates are provided outlining the general structure of a fugue, to assist students in selecting manipulations of thematic material and navigating modulations. An analysis is presented of the Eleanor Rigby fugue, then of the symphonic orchestration. In Angel, classical vocal harmony techniques are applied, then modernised with contemporary nuances such as moving line progressions, slash chords and extended harmony. An analysis is presented of the big band arrangement of An Olive Tree, outlining the arranging techniques, which include sectional harmonisation, sectional antiphony, piano montunos, doubling bass tumbaos, changing metres, and rhythmic and chordal punctuation.

Teaching arranging has diverse applications for music education:

- teaching pre-service teachers useful vocational arranging skills required by secondary school music teachers
- providing professional development for music teachers needing to improve their composition skills
- assisting music educators to transfer classical composition skills to contemporary music styles and genres
- scaffolding contemporary music arranging with traditional classical composition techniques
- motivating music teachers to compose their original educational resources
- applying arranging skills in professional practice to create repertoire for professional ensembles.

### **Multi-Cultural Songs (Native American, African American, Caribbean) with accompanying movements and instruments for Elementary Students**

*Gail Fleming*

This workshop is meant to provide practical multi-cultural lessons and songs for elementary and middle school teachers to use with their students.

Within this workshop, the participants will be engaged in learning Native American, African American, and Caribbean songs appropriate for elementary and middle school students. In addition to the songs, the participants will learn accompanying movements and possible instruments that may be used with the selections and information regarding each of the cultures. Some of the examples will be the Hopi Native American song, "Mos Mos," with accompanying movements that duplicate the sound of rain; the African American spirituals, "Follow the Drinking Gourd/Wade in the Water," with accompanying movements and props; and, "Tinga-layo" from Trinidad, with ideas for creating steel pan drums or utilizing boom-whacker instruments. Hopefully, the participants will enjoy participating in the lessons and movements, and learn practical multi-cultural lessons which they will be able to teach their students. Copies of each lesson plan will be provided.

## **Laban Movement Theory: Creative Movement Strategies for the Choral Rehearsal**

*Lisa Billingham*

Laban Movement Theory (LMT) is a process for labeling and recalling human movement. As a choral conductor and Certified Laban Movement Analyst (CLMA), I have explored the versatility that this movement theory embodies for choral conductors. This workshop will demonstrate various approaches to achieve a vocally healthy rehearsal through movement. A series of effective and creative physical and vocal exercises for an inspirational rehearsal will be demonstrated, followed by an application of LMT to the choral score. We will examine various styles of music and the best way to represent those scores through movement.

This workshop will contain strategies to enliven the rehearsal setting by exploring the Laban concepts of Body, Effort, Shape and Space. Body concepts deal with healthy breathing and movement patterns that work to achieve body balance and vocal health. Effort is the most commonly applied part of LMT often by actors, and is integral to the stylization of the conducting gesture for a unique result from a choir. The Eight Efforts in Combination are critical to awakening the conducting gesture for expression. The theoretical principles of Shape and Space apply to the relationship between the conductor and ensemble, and how one is perceived in the rehearsal setting.

Conductors and music education pedagogues will find the integration of this theory practical and easy to apply to their own individual classrooms. Two movement scales will be introduced to create a wide range of motion for both conductor and choir member. Specific vocalizes will be presented in pairings with movements to create the most energetic rehearsal strategies. Participants will leave the workshop with new tools for their kinesthetic tool box. My textbook *The Complete Conductor's Guide to Laban Movement Theory* (GIA Publications) will be used as a supportive research tool for workshop attendees in their future exploration of these concepts.

## **Body Percussion Rhythm Activities for Elementary Students including African American Stepping**

*Gail Fleming*

This workshop will be an inter-active series of body percussion rhythmic lessons to teach various musical concepts, including learning and creating an African American stepping routine. The workshop will provide a practical format for the participants to teach the lessons to their students.

The participants will be engaged in learning the following concepts within body percussion exercises: meter and tempo through body percussion echo activities; musical forms, e.g., binary, ternary, rondo, theme and variation, canons, etc., within body percussion movements; an African American 8-beat stepping routine, as taught by the presenter; and, in groups, creating an 8-beat stepping routine to be presented in "rondo" form.

Lesson plans for each of the body percussion rhythmic lessons will be provided to participants, and, hopefully, the workshop will provide the participants with practical lessons ready-made to teach their students.

## **Cultivating Introspection: Examining Contemplative Practices in Music Teaching Training and Curriculum**

*Frank Diaz*

At colleges and universities across the United States, contemplative education has taken root as a complementary approach to our conventional emphasis on scientific and critical processes in teaching, learning, and scholarship (Bush, 2011). According to the Center for Contemplative Mind in Society, contemplative education is viewed as a means of promoting "the exploration of meaning, purpose, and values", with the aims of serving "our common human future" ([www.contemplativemind.org](http://www.contemplativemind.org)). With an emphasis on introspection and experiential learning, contemplative practices seek to engage human beings in ways that honor the fullness of their potential, focusing on capacities that transcend our typical emphases on knowledge acquisition, analytical thinking, and skill-development. These capacities include refined attention, a deepened understanding of topics and materials, an improved sense of empathy with others, and an increased level of sophistication in examining the process of thinking itself (Barbezat & Pingree, 2012). Practices are applied in many settings and disciplines, and may include mindfulness, journaling, bearing witness, and other means of accessing and processing first-person experiences.

Although a significant portion of undergraduate and graduate music education training involves the acquisition of skills and dispositions that are related to notions of effective teaching and scholarship, a deliberate and systematic approach to cultivating meaning, contemplation, and personal values are often absent from this training. This is an interesting omission, as we both implicitly and explicitly expect our teachers to excel not only in guiding students through the successful acquisition of musical skills, but also in modeling attitudes that promote pro-social behaviors, creativity, a positive attitude toward learning, sensitive and sophisticated responses to music and other art forms, effective self-regulation, and a whole host of other orientations that we spend little or no time cultivating in our



teacher education programs (<http://music.fsu.edu>). If the preliminary scientific evidence is substantiated, though, the processes involved in contemplative education, specifically mindfulness, seem to promote and improve the very attitudinal dispositions that we proclaim to value in our teachers (Shapiro, Brown, & Astin, in press).

In this session, I plan to articulate how contemplative education might be used in undergraduate and graduate music education courses, and in our in-field training of pre-service teachers. Referencing evidence from a large body of research, as well as from existing models in both higher education and teacher training specifically, I plan to make a case that engaging in these practices would provide a much needed framework for exploring the inner lives of students, as well as promoting desirable affective dispositions among current and future music teachers.

### **Global Perspectives: The Shift from Multiculturalism to Culturally Responsive Teaching**

*Jennifer Walter*

In the United States, multicultural music education is defined as the teaching of a broad spectrum of music cultures in the music curriculum, primarily focused on the ethno-cultural characteristics of particular pieces of music. Anyone pursuing a bachelor's degree in music education in the most recent 20-30 years in the United States has likely experienced training in multicultural music education. For many years, this training led to the inclusion of music on a performance program with a seeming ethnic slant (e.g., Variations on a Korean Folk Song by James Barnes Chance), thereby accomplishing the perceived obligation of including multiculturalism in classroom music and ensemble experiences.

More recently, however, education in the United States has moved away from the idea of multiculturalism towards a richer, more inclusive disposition known as culturally responsive teaching. Culturally responsive teaching is described as using the cultural knowledge, previous experiences, and performance styles of diverse students to make learning more appropriate and effective for them; it teaches to and through the strengths of all students. Therefore, the purposes of this workshop are to: 1) compare and contrast these two approaches, multiculturalism and culturally responsive teaching; 2) uncover specific methods university faculty can use to help pre-service and in-service teachers conceptualize culturally responsive teaching; and 3) enable anyone (university faculty, pre-service or in-service teachers) to apply instructional strategies to fully incorporate culturally responsive teaching into classroom music experiences, particularly ensembles.

With regard to culture, there will be a concentration on three areas as they relate to music: 1) the contributions of musicians (performers, composers, arrangers, historians, educators) from varying ethnic backgrounds to the music of a specific style or genre, 2) how elements of music are utilized differently in music-making across cultures, or 3) the varying functions that music serves in a variety of cultures. Specifically, attendees will spend time analyzing how culturally-specific knowledge bases impact music learning by examining a variety of perspectives and ways of thinking.

### **Lithuanian Archaic Polyphonic Songs — Sutartinės**

*Eirimas Velicka*

The goal of this workshop — to present Lithuanian polyphonic songs (sutartinės), to teach the audience several examples and demonstrate the possibilities of their application in music lessons. Polyphonic sutartinės are a unique example of archaic musical folklore, flourishing in North-Eastern Lithuania since time immemorial. There are only a few comparable examples throughout the world, such as the multi-voiced singing of Central Africa's pygmies, the singing of the Balkans performed in second intervals, Melanesia's Solomon Island panpipe ensembles, Northern Japan's Ainu polyphonic songs. The Lithuanian word sutartinė comes from the verb sutarti – 'to agree', or 'to attune' (to another person), 'to be in concordance', having both ethical and aesthetic meaning. Sutartinės are characterized by their syncretic nature – there is a close relationship between words, music, and movement. The choreographic elements are of an archaic nature. Most sutartinės are sung by two, three or four women. Instrumental sutartinės are played on traditional instruments: kanklės (a five stringed zither or psaltery), skudučiai (panpipes), and wooden trumpets. Sutartinės are characterized by dissonance (usually at the interval of a second), rhythmic counterpoint, and syncopation. The texts contain many asemantic vocables. Sometimes they are imitations of the wooden trumpet, or the call of flying cranes. At the beginning of the 20th c. sutartinės began to disappear in their traditional environment. Now they have become popular with young people because of the growing neo-folklore movement. In 2010 sutartinės were included in UNESCO's List of Intangible Cultural Heritage List – giving them international acknowledgement.

Sutartinės are characterised by archaic polyphonic forms: antiphonic singing, parallelism, heterophony, canon. Narrow melodic range, limited number of scale steps are characteristic to their melodies. Syllabic rhythm (one note per syllable), elementary, repetitive rhythm formulas, rhythm counterpoints and rich syncope are typical to sutartinės. Due to their features and simplicity of musical language, sutartinės are suitable for primary school music lessons.

Workshop participants will learn to sing several easy sutartinės, perform them with elements of archaic choreography and play them on panpipes (skudučiai). During the workshop, recordings of sutartinės, videos with fragments of dances will be demonstrated and commented. How sutartinės can be used in primary school will be discussed as well: in teaching rhythm, solfege and note writing. Workshop participants will have the opportunity to create their own sutartinės, in their native tongue (Spanish, Portuguese, English or others).

### **iTeachMusic: Interactive Technology in Elementary General Music Education**

*Manju Durairaj*

Present day students have been addressed as 'digital learners' or even as 'digital natives'. Preschoolers utilize handheld multimedia devices like leapsters, ipads and psps. They comfortably access apps and navigate websites on the internet to play games even as they use these resources to learn numbers, colors, basic reading, math, and so much more. Music teachers can use these technological ideas to enhance their teaching without compromising any of rich learning experiences that they currently provide to their students.

Technology is just one tool that is used by 21st century educators and students. However, it can be an aid to facilitate learning and teaching with compromising active music making that is the core of general music education. Utilizing technology optimally is a skill that can be easily acquired. Elementary music students can create, sing, move, dance, play instruments, notate, and listen in their music classes, even as the teacher uses technology-based medium to optimize and enrich student learning.

Interactive white boards are a tremendous resource. Teachers may create effective visuals and lessons that may be used for project based learning activities. Multiple students may interact with the whiteboard and with each other thus collaborating on music learning and music making projects.

This session illustrates lessons, activities and assessments using iPads, Smartboard/Interactive whiteboard, Notebook 11 and Powerpoint applications for Pre K-5 General Music teachers. Participants will learn to use ipads or similar tablets in a way that facilitates collaboration, creativity, communication, and critical thinking skills in their students. Students need not be limited to playing or using paid pre made apps. They can effectively notate, record, create, and compose music. Music teachers can administer assessments that may be electronically stored and printed out if needed.

The primary objective of the session is to provide participants with effective sequential general music lesson and assessment ideas, and templates along with activities that integrate and establish curricular objectives through movement, dance, song, story, poetry, speech, instruments, children's literature, active listening, improvisation, and composition.

### **'Discover The Orchestra' Program: Musical Education Activities in the Education System of the State of São Paulo**

*Rogério Zaghi, Ana Beatriz Valente Zaghi*

The 'Discover the Orchestra' program at Sala São Paulo was created to broaden and strengthen the musical and cultural development of pupils and teachers of the educational system of the State of São Paulo. It offers activities in music education for teachers and students of primary and secondary schools, as well as the educational program Educação de Jovens e Adultos, which targets disadvantaged young people and adults. The goal is to develop an audience for orchestral music, expanding their cultural horizons by including this repertoire in their daily lives. The program aims to provide participants with access to a cultural experience that enriches them as individuals. It encourages students to become better citizens who enjoy the culture of their country, and the teachers to become agents of change in their society. The program offers students a didactic concert prepared specifically for the public, defined according to age groups. Teachers are offered a course on the appreciation of orchestral music, identifying ways to contact and appreciate music in the classroom. The courses provide elements on the theoretical and practical knowledge of orchestral instruments, the four properties of sound, and the repertoire of didactic concerts. All participating students receive materials prepared specifically for children and young people. The results of participation in these events in loco have been highly satisfying. Feedback from the program shows that the experience of attending the didactic concert is often a turning point in the lives of participants. Created in 2001, it has already hosted 500,000 children and young people in 550 didactic concerts, with more than 5,000 teachers participating in the appreciation courses. All these events take place within the beautiful architectural surroundings of the Sala São Paulo and the Julio Prestes Complex, which was restored to host the Symphony Orchestra of the State of São Paulo. Since the program began, there has been a noticeable increase in the interest of young people in the various activities that take place in the Sala São Paulo. Greater interest in the study of music and in the various fields of work related to music has also been observed among the general public. In short, the set of activities that comprise the music education program can be considered important to the socio-cultural inclusion of participants, encouraging the development of citizens and offering creative contributions to the society in which they belong.

## **Expressive Music Appreciation: An Approach to Teacher Training**

*Zuraida Abud Bastião, Mara Pinheiro Menezes*

In August of 2008 music education became mandatory in the Brazilian basic education curriculum. It means that at present there is a demand for high qualified music teachers. This workshop aims to demonstrate how instructional materials and assessments techniques focused in music appreciation can be effective in the training of music teachers. Music appreciation seems to be a poorly developed activity and has not attracted the attention and interest of children and teenagers in elementary schools in Salvador, Bahia. One possible reason for this occurrence is that music teachers not always have the skills to develop activities when they put a song for the students to listen to. In general, the methodology used emphasizes analysis of the musical structures and style, life and work of composers and the musical repertoire does not meet the multicultural demands. In addition, many programs of music appreciation, despite putting a lot of songs for the students to listen to, do not include systematic assessments and most teachers have doubts and difficulties to measure the musical development of students in the very different educational realities. This workshop will present the EMA approach – Expressive Music Appreciation — and assessment techniques in music appreciation in order to demonstrate how both proposals can be effective in music teachers training. The EMA approach aims to consider the listener in the different ways in which they are able to listen and respond to music through three kinds of expression: verbal, visual and bodily. This approach also recommends the use of a broad and diverse musical repertoire. In this workshop, the presenters share and overview about the theoretical foundations of the EMA approach and suggest some techniques to evaluate the student knowledge in music appreciation classes with examples from the presenters professional practice. This workshop will lead participants to: 1. Reflect about the importance of music appreciation in the school and in the teacher training programs; 2. Experience musical listening activities through verbal, visual and bodily expressions; 3. Experience assessment techniques for music appreciation.

Key words:

EMA approach, Expressive Music Appreciation, Assessment in music appreciation, Teacher training

Workshop Time-line Overview of EMA approach with examples from professional practice – 10 minutes

Listening activities through verbal, visual and bodily expressions — 20 minutes

Assessment techniques for music appreciation — 15 minutes

Discussion and questions – 10 minutes

## **African Musical Arts for Childhood Education**

*Emily Achieng Akuno, Donald Otoyoy Ondieki, Rose-Anynago Omolo-Ongati, Elizabeth Andang'o, Nasilele Imbwela, Zenda Nel*

Background information

The African Music Education Research Network was formed following a challenge from ISME Board to work towards music education development in Africa. A project, Musical Arts in Childhood Education, was initiated with a multiple phase structure. The first phase entailed a survey to determine the presence and nature of children's music experiences in schools. The outcome of that investigation led to the development of learning activities based on collected song material. This workshop presents three of the developed activities focusing on developing music creativity skills with 6 – 8 year old children in primary schools Kenya, South Africa and Zambia. These activities are based on the songs' inherent concepts and processes.

Content

The workshop will utilise three children's songs, one each from the three countries in the project. It involves learning and performing a song, then exploring a feature of the song to develop learners' own way of applying that concept in creating or performing music of their choice. The targeted skills are:

1. Focusing on a rhythmic motif for generating accompaniment to song, using body sounds and simple percussion instruments that are locally available;
2. Focusing on the theme of the song for generating text for the call part of the song that has a given response; and
3. Focusing on the melodic nuances of the song for developing movement to complete the performance of the selected song.

Method

The activities of the workshop will be:

1. Providing context of the song and a performance by facilitators;
2. Learning of the song;
3. Facilitator-led exploration of the motif/text/melody for given task;
4. Participants response to the task in groups of 4 – 6;
5. Groups present their creation;
6. Facilitator-led discussion of developed material, the process of developing it, and lessons learnt;

7. Conclusions – giving guidelines on how to use the resource book developed by the project.  
Applications for Music Education

### **Improvising, Composing, and Listening to Music with Children**

*Graça Boal Palheiros*

Musical improvisation and composition, as well as listening to music are fundamental activities in music education, as a form of musical expression and communication, as well as social interaction, which contribute to children's musical and social development. To be able to improvise and compose, children need to learn to listen to their own music, and to the music of others. Listening to, performing and creating music are all inter-related musical activities, which may be developed by music teachers.

Throughout the 20th century and up to the present, music educators have emphasised children's potential to create their own music and have proposed various teaching strategies for developing this potential in the classroom. Carl Orff (1895-1982) proposed an elemental music, related to the rhythm of words, movement, and dance, resulting in short musical pieces, which children can create and perform. Along similar lines, Jos Wuytack (1935) has proposed different possibilities and teaching strategies for improvising rhythm, melody and movement, using voice, body percussion or Orff instruments. The creative movement that influenced music education in the 1970's has encouraged children to be creative, by listening to and exploring new sounds. The approaches of John Paynter (1931-2010) or Murray Schafer (1933) were based on contemporary music of that period, in which composers were searching for new ways of making music. Along this lines, Denis Smalley (1946), for example, believes that electro-acoustic music has a great potential in music education, as it may enhance exploratory behaviours in music listening. In recent years, a significant amount of literature in music education has explored and researched the concept of musical creativity from both psychological and educational perspectives. Although music teachers generally embrace such perspectives with enthusiasm, they seem to have difficulties in putting those ideas into practice with their pupils in schools. Hence, to experience music improvisation seems to be necessary and useful for music teachers to overcome those difficulties.

In this session, some psychological and pedagogical perspectives on children's musical improvisation will be presented. Participants will improvise and compose in groups, by using different sound materials (voice, body, objects, instruments), different musical languages and styles (contemporary, classical, tonal, modal), and various techniques (repetition, contrast, variation). They will also listen to several musical excerpts related to this work. Different teaching strategies for guiding musical improvisation with children will be explored, so that participants may have a similar learning experience to that of children in the classroom.

### **New Music for Recorders by Chilean Composers using New Techniques**

*Carmen Troncoso*

The workshop is to address the work contained in the book "New Music for Recorders by Chilean Composers" published in November 2013 in Santiago, Chile, whose repertoire includes new forms of writing and sonic possibilities of different types of recorder, allowing to familiarise participants with the modern techniques of instrumental performance in varied formats.

At the same time, it opens a space for knowledge of Chilean composers works, some of them based on traditional Chilean music.

Being the recorder an instrument widely used in school music education and therefore in music teacher training, it is necessary and appropriate renewal and generation of new teaching methods and teaching materials. The exploration of new performance techniques increases the chance of musical training and contributes to the creative potential incentive for teachers and students.

Participants will experiment with non-traditional sound resources under the guidance of the teacher, in the context of the symbols and scores contained in the book and improvisations.

### **Creating a Musical Ensemble through Popular Music and Modern Band**

*Scott Burstein*

Popular Music can be a powerful tool for generating interest in music, and while there is a growing body of research on its use in the classroom, much of it is focused direct experience of singular standout programs rather than methodology behind non-formal learning and student-centered music. This workshop is centered on the belief that all people are musical, demonstrated quickly and in an enjoyable manner for all ages by leveraging the musical choices of the individual. This is achieved through performance of modern band music – culturally relevant music of students taught through approximation, music acquisition theory, and social equity. Implications for music education worldwide will be presented during the workshop.

Participants will:

- Learn basic skills on a variety of musical instruments common in popular music, including guitar, bass, drums, and keyboard
- Demonstrate how creating a classroom environment that lowers the affective filter and creates a safe space for students encourages growth of musicianship, technique, and creativity
- Engage in ensemble performance with basic skills in a single session
- Improvise a solo on an unfamiliar instrument
- Demonstrate how all people are musical and can enjoy playing through familiar repertoire

The basic approach for this workshop comes from Little Kids Rock, a music non-profit focused on non-formal learning and music acquisition theory, which focuses on music learning as a language through ideas and theories by Krashen, Suzuki, Orff, Lucy Green, and Dr. Seuss. Lessons are structured around improvisation, approximation, and composition.

Participants will learn the basics of guitar, bass, drums, and keyboard, then perform popular songs as an ensemble. Sample lesson plans will be discussed and how to make the most out of basic musical elements and skills. The workshop will begin with basic guitar instruction, followed by keyboard, then percussion. Finally, the participants will perform together and share out their experience of music replication and creation as a performance group.

A large obstacle for popular music inclusion in the curriculum is many educators' unfamiliarity with it as a genre as well as ideas for how to use it as a basic curriculum for learning music skills. There are currently over 120,000 public school students in the United States participating in modern band instruction with Little Kids Rock in classrooms taught by certified teachers. This workshop emphasizes the flexibility and ease of popular music as a tool for teaching students of any age, and the importance of inclusion into pre-service teaching programs.

### **Teaching of Recorder using the Method “The Recorder Travels the World”: Work Methodology for Beginners**

*Adeline Stervinou*

This workshop aims to present and demonstrate the application of the collective teaching method of the recorder, called “The recorder travels the world” (“A flauta doce viaja pelo mundo”, STERVINO, 2013). This method was thought of based on folkloric music from many countries around the world. This teaching of the recorder proposes to help students' musical development and their mastering of the instrument through new tendencies of Music Education. The main reference here is from Professor David Elliot and his *New Music Education* (2005), which is centered in the multiculturalism. In such context, the process of teaching-learning directs the students' knowledge to different areas, such as: improvisation, collective composition, learning from a known repertoire or a completely new one, etc.

Having this multicultural context in mind, I have planned this method composed by different short musical pieces, inspired in melodies and rhythms of the world adapted for students, ages 8 to 12, in the recorder class at the music school: *Escola de Música José Wilson Brasil* in Sobral, Brazil. This pedagogical Project intends to propitiate the Discovery of musical cultures from other countries from excerpts of folklore from Russia, England, France, Brazil, etc., adapted in order to fit the students' level of proficiency (beginners in the first and second semester of lessons). I have made musical arrangements for two or three parts of recorders, both soprano and alto, that were introduced gradually in different levels of difficulty, and always accompanied by percussion in order to foster awareness of the rhythms.

During the workshop I intend to present the methodology developed in the Music School in Sobral with the recorder class.

Description of the teaching situation in this school

The recorder classes take place twice a week, and the songs used in this method range from 40 seconds to one minute, and they are used as music exercises that allow the exposure to numerous technical and interpretative aspects of the recorder, as well as, music theory, new musical notes and rhythms, alterations, symbols of pause, repetition, among others, the use of articulation keys, and to listen to others. During classes the learning of a piece from this method occurs in the following manner: reading of the notes with the rhythms, followed by the reading, and fingering corresponding to the music score. Once reading becomes fluent and fingering is memorized, this collective context of teaching-learning allows students to memorize theoretical and technical contents of each song, and the teacher is able to assess whether students correctly apprehend the contents viewed in class.

### **Pedagogical Exploration of the Harmonic Features of Language**

*Nicholas Bannan*

Theoretical Background

Analysis of language since Rameau has focused on the musical features of vowel production in speech. Nineteenth Century speculation on the evolution of human communication by von Humboldt, Hemholtz and Darwin has led,

since the end of the Twentieth Century, to a growing consensus that musical vocalisation played a decisive part in human development. The evidence for this is underpinned by research in acoustic theory, speech science, analysis of the singing voice, music psychology and the study of emotion and its effect on vocal timbre.

While classic linguistic theory accepts the phonemes of speech as arbitrary units, the production of vowels accords to the predictive properties of the Harmonic Series. The Harmonic Series forms the foundation both for our aural experience of timbre, and for the discrete musical intervals that form the basis of melody. These properties of absolute pitch relationships provide the template for our ability to mimic, recall, and assign meaning to complex pitched information. In listening acutely to language, we can reveal the musical properties that relate harmony to timbre, and that underpin the phenomena in music theory and aural development that can be taught effectively through creative collective participation. **Main Focus of the Workshop**

The workshop will benefit both choir directors and classroom teachers who employ voice in delivering aural and theory. The properties of vocal response to pitch, volume, duration and timbre will be explored to establish how these both carry meaning and present parameters for creative choice. Participants will engage in exercises that release vocal creativity and interactive competence (trust, blend, tuning): performing the Harmonic Series as a means of ‘tuning the ear’; tracking the voices of others in unison and in parallel intervals; establishing the sense of tonality; singing harmonic progressions.

#### Principal Activities

The workshop will model creative practice that permits real-time composition and improvisation with the elements explored. Volunteers will be able to lead the group in choral phrases of their own invention. A variety of compositional techniques will be modelled without the need of either notation or verbal instruction. These activities will also illuminate the value of such experience to aural development.

#### Anticipated Learning Outcomes

Participants will engage with teaching that employs the medium of music as its principal agency. Anticipated questions and discussion will focus on the role that pedagogy of this kind may play in the school curriculum and in the education of future teachers.

### **Empowerment Through Music Performance**

*Sonny Chua*

This session will present and discuss the study of music in school and the establishment of genuine learning and the growth of self through a process of co-development between student and teacher.

“...music made me who I am today... music gave me confidence I never thought I was capable of having...music has changed me and defined me.” Sarah Huang, past student of Mac.Robertson Girls High School.

The motivation to learn is a complicated and an evolving process. As music appreciation and understanding are essentially private experiences, for a teenager, it is also intrinsic and crucial to the development of self, how they cope and how they wish to be seen by the world. As one grows and develops greater awareness of self and others, this interaction may powerfully influence one’s responses, and possibly determine how the desire to learn is sustained, or not. Music in schools may seem to alienate or discourage the less able or confident. Influences in this environment may include the student’s lack of connection, negative peer pressure, or self-belief of a lack of ability. School should allow music students to develop aesthetic consideration, as well as physical, intellectual, creative and social skills. To foster this education, the environment needs to empower the student and to encourage the development of independence as well as genuine understanding of the strength of interdependence. Even though music learning is fundamentally a personal pursuit, music making is to be part of a community. When musicians are together, success is achieved when decisions are made singly as well as a group. These are worthwhile skills to instill in growing minds to build self-confidence and the capacity for collaboration.

This demonstration/workshop will discuss the development and work of a comprehensive student leadership structure within an instrumental music performance program. The presentation will explore how teachers and students can learn from each other, and how the empowerment of all can be established through the process of this interdependent relationship.

### **Exploring African Indigenous Musical Arts as Effective Approach for Music Education in Primary Schools**

*Julius Kyakuwa*

Acquisition of new teaching material and strategies in conducting music lessons are vital aspects for the continuous development of music educators, and African indigenous musical arts can facilitate this application. These arts refer to the all-in-one use of music, dance, poetry, instrumentation, storytelling, dramatisation, and costume/props in an artistic presentation or contextualised setting (Nzewi: 2003). The free spirited nature in the expressions and interactive character of African indigenous musical arts easily relates to any age group. They provide practical tools to apply in music education and are a means towards artistic development and musicianship. It is usually the lack of

appropriate modes of transmission leading to the impact and value of these arts not to be realised. This workshop will endeavour to share knowledge and expertise on how to exploit this approach.

The proposed workshop is intended to introduce participants to the application and process of conducting music lessons based on African indigenous musical arts. The approach will guide participants in learning innovative procedures and to use them as ideal tools in general music education. The workshop will be focused on presenting interactive teaching techniques and methods. It will offer advice on improvisation strategies which is a major aspect in achieving successful music lessons based on African indigenous musical arts.

The workshop will cover stepwise teaching/learning pedagogies using African indigenous songs; incorporating African based dance movements; integrating storytelling and dramatisation into lesson content; and assimilating instrumental accompaniment to the music making activities.

African indigenous musical arts disciplines, as Nzewi (2003) notes, are seldom separated during the creative thinking process. However, each art form has distinctive features with a unique theoretical approach and intellectual value. They therefore can be approached separately, simultaneously or sequentially during music teaching. The content of the workshop will cover a systematic approach in conducting lessons using these arts holistically and/or individually. Rote learning and call-and-response will both be employed as common teaching methods, displaying their oral and aural based systems of learning and teaching. Explanation, observation and imitation will also be employed during the workshop. A practical and integrated approach will be exploited for the benefit of the participants.

From a music education perspective, this workshop may contribute to the usage of African indigenous musical arts regarding the teaching and understanding of music elements as well as the development of musicianship.

### **Dealing with Challenges in Music Education through Active Music Making**

*Cecilia França, Magali Kleber, Vania Fialho, Juciane Araldi Beltrame, Giordano Cabral*

Teachers have to deal with a variety of challenges in the educational transaction. In a recent publication, we discussed some of these challenges aiming at helping teachers to overcome these questions through active music making. We approached the following themes: how to make sounds become musical; how body movement may help children to understand and express musical ideas; how to promote musical growth as part of a group performance; how to engage children in purposive creative process; how to approach different genres and broaden their repertoire; how to construct classroom instruments and refine the perception of the sound space; how to optimize the use of technology in classroom; how to register and share musical ideas through notation; how to assess musical growth and development; how to organize the content over the school years.

The work is based upon principles of music education such as the relevance of sensorial and corporal experience of musical elements; the active music making through creating, performing and listening; the integration of classroom and real life music making; the focusing on the development of musical understanding.

In this workshop we propose to present, discuss and engage the participants in the some activities such as moving to music, creating and sharing musical ideas. By integrating listening, creating, performing, reading and moving to music, we might experience how sounds are embodied with expressiveness and growth into structured events over time. Throughout the activities we will talk about the nature of music and of music making and its relation to the nature of child. We aim at inspiring teachers to promote ludic and interesting activities that can make classes quite musical and dynamic, enabling children to develop their musicality. School learning experiences are to be reintegrated into daily life in a meaningful manner as children are invited to understand what they listen to, to sing and play musically and to develop themselves as composers and critics.

### **The African American Spiritual in the Kodály Music Classroom – Listen, Leap and Learn!**

*Marilyn Brouette*

The spirituals of the African slaves, carried to the shores of North America are an unforgettable legacy of not only an anguished period of history, but also essential repertoire for the classroom music teacher. The use of spirituals in the elementary music classroom provides a wealth of melodic material that embraces the pedagogical potential of an honored musical legacy. The African American spiritual is a particularly apt tool for instruction in the Kodály music classroom.

The acapella tradition of the predominantly pentatonic spiritual easily lends itself to the Kodály classroom. The African American Spiritual, with its compelling duple cadence is a wondrous vehicle for reinforcing concepts, such as beat and meter with an easy trajectory of choreography that captures the essence of human spirit and tradition. Embracing diversity and touching the human spirit as well as creating a vibrant vehicle for music literacy are the essential components that the African American Spiritual lends to the planning and impartation of Kodály music concepts. The pedagogic significance of the African American spiritual is deserving of acceptance by the international community as core material for music instruction in the elementary music classroom.

**Purpose:** This workshop introduces participants to Kodály pedagogy as demonstrated through the use of song materials from the African American tradition. Melodic, tonal and rhythmic devices will be delineated and supported by the acquisition and demonstration of this repertoire.

**Content:** The cognitive connections realized by attention to lyrics, historical background and musical interpretation will be stressed. In addition, movement as supportive to pedagogy as it relates to historical significance as well as musical concepts will be included. The repertoire presented will include work songs and folk spirituals.

**Methods and Applications for Music Education:** Spirituals, from the pentatonic repertoire, lend themselves to aural training in solfege, rhythmic devices and compound meter. Participants will use movement, song, Curwen hand signs, solfege and rhythm names, to understand the pedagogical efficacy of the spiritual in the Kodály music classroom.

**Intended audience:** Music Educators

**Materials provided:** Each participant will receive (1) detailed handouts to be used during the workshop, (2) copies of the African American spirituals presented and the choreography demonstrated (3) Music analysis of the song materials presented (4) Practicum Guide for Implementation in the classroom.

### **Shaping Positive Multiple Musical Identities in Middle School**

*Jason Goopy*

In Australia, the national Arts curriculum provides a framework for music education that sequentially and concurrently develops knowledge, skills and thinking to perform, analyse and compose music. Music education is implemented from the beginning of formal schooling at the discretion of each individual school. As a result, it is likely that students will commence middle school with a variety of prior music experiences. This workshop will present strategies and ideas that assist in shaping positive multiple musical identities for all students in middle school. Middle school class music presents the final opportunity for educators to foster positive musical identities for the majority of students. Students are more likely to respond positively to music education when learning experiences are personally meaningful and connect to their lives. As students beginning adolescence explore their own developing personal identities, it is necessary to tailor music lessons to cater for, and nurture, emerging multiple musical identities. Multiple musical identities are understood as both the range of individual identities (e.g. classical violinist, film composer, popular music artist, community musician, audience member) and opportunities for multiple identities. It is vital to acknowledge the context and previous music learning experiences of students. This session will offer proven approaches that cater for older beginners, lend themselves to differentiation and cultivates success for all students. It will be demonstrated how creating connections between a variety of music styles and genres can enable students to develop a more sophisticated level of musicianship and deeper level of respect of their peers. A variety of developmentally appropriate repertoire and materials will be presented that have shown to be effective in the classroom. Students are empowered when they become makers of their own music and receive recognition from their peers. Activities and technologies that facilitate this process will be showcased. There will also be a discussion on how to inspire and encourage students to elect to study music after compulsory music education. Delegates attending this session will experience strategies and ideas through active participation. This workshop is relevant to school music teachers in middle school and those interested in shaping positive multiple musical identities.

### **iBand Hero - iPedagogy for Middle School**

*Antony Hubmayer*

This workshop will be an active music making experience that will have delegates singing and playing their way to their next session and beyond. The workshop will demonstrate an approach to creating and performing music that draws upon Orff and Musical Futures pedagogy using accessible technologies such as: Apple iPad, iPhone and Android devices.

Workshop participants will have a 'hands-on' iBand experience. This will demonstrate how student's musical understanding of rhythm, melody, texture and form is nurtured and developed while providing opportunities for them to demonstrate their musical understanding in a personal and social manner. Curriculum and technical requirements will also be discussed.

There will also be time to explore and discuss creative and quirky music related software apps available for mobile Apple and Android products. Participants are encouraged to bring their own mobile app device with headphones (iPad, iPhone, iPod Touch, or Android OS device) and join in the music making. Become an iBand Hero today, while also having fun unlocking the learning power of mobile software apps for the primary and secondary classroom.

### **Listening to Films; A Course for Middle-school**

*Andrew Sutherland*



Listening to films is a new course for use in middle-school classes. Using fully integrated lessons with: active listening, performing and composition, the course focuses on learning outcomes rather than literature. Film music encompasses a variety of musical styles and although the obvious classical influences of John Williams, Bernard Herrmann and Howard Shore are covered comprehensively, there are opportunities to explore World Music through music by Mychael Danna and Hans Zimmer as well as contemporary and Jazz inspired music by Allah-Rakha Rahman, Gustavo Santaolalla, Michael Giacchino and many more. The course is designed to be taught flexibly so that teachers can pick and choose which film scores they want to cover and which musical elements they want to explore as the amount of time given to middle-school Music varies. There are 23 films covered in the course and this workshop will cover some of the listening, performance and composition activities.

### **Mastering Rhythm**

*Nicholas Peterson*

In this inspiring session, the presenter introduces 'Rhythm Reading and Dictation', a pioneering resource empowering students to:

1. effortlessly decipher rhythmic notation
2. instantly transcribe rhythms, and
3. use the rhythmic mastery as the basis for musical creativity.

The problem: So much time is wasted when music students learn new pieces 'note-perfectly', but with rhythmic errors. Teachers must repeatedly correct misinterpretations of previously treated rhythmic ideas and, frustratingly, students must relearn pieces.

The simple solution: The whole problem can be evaded if students do not make rhythmic errors in the first instance. Imagine students effortlessly reading the most complicated rhythms instantly, accurately, fluently and confidently at sight! Equipped with exceptional rhythm reading skills, difficult pieces are no longer a problem; compositions become more sophisticated and aural work, instinctive. It all turns backtracking into forward progress, and replaces frustration with fulfilment! By teaching music in the manner of a first language, the way is paved for students to perform, improvise and compose music as fluently as they speak.

In this session the presenter reveals how these wonderful aspirations can indeed become a reality. Initially he:

- introduces the basic principles of psycholinguistics (the study endowing early childhood teachers with prerequisite knowledge, skills and strategies to impart the ability to read language notation), and then
- shows how easily these principles can be applied to the reading of rhythm notation... with spectacular results.

Participants will be amazed at how their own rhythm reading abilities will improve during the course of the session. Ground-breaking!

### **Music and the International Baccalaureate Primary Years Program: Strategies for Implementing a Class Music Program within a Concept Based Inquiry Framework**

*Jason Boron*

The International Baccalaureate Primary Years Program (PYP) is a curriculum framework designed for students aged between 3-12 years. The PYP includes six transdisciplinary themes of global significance that are explored using knowledge and skills derived from all subject areas. Students develop their understanding of the transdisciplinary themes through units of inquiry. Inquiry underpins all learning in the PYP and balance is sought between the acquisition of knowledge, skills and conceptual understanding. When incorporating inquiry based learning in the music classroom, it is imperative that models of inquiry are not introduced and implemented as separate music experiences but rather enhance existing authentic practice appropriate to the inherent and unique nature of learning in music. In the PYP, music is recognised as a discipline which requires specific knowledge and skills. Students develop their understanding of the music elements sequentially and concurrently through listening, performing, analysing and composing. Songs and instrumental repertoire are carefully selected to achieve desired learning outcomes according to the developmental, intellectual, social and physical needs of students. This workshop aims to define the PYP, inquiry and conceptual learning in the context of a class music program. Strategies for developing conceptual understanding within the music classroom will be shared, as well as principles for planning across a transdisciplinary school curriculum. A model for inquiry will be presented and demonstrated that includes the music processes of listening, performing, analysing and composing. Using developmentally appropriate repertoire and materials, participants will consider how a unit of work can be created which incorporates music skill development and knowledge acquisition as the foundation for conceptual understanding. Through active engagement, participants attending this workshop will acquire strategies and ideas for facilitating conceptual based inquiry learning within a class music program. This workshop is relevant to school music teachers, particularly those interested in developing critical, creative and conceptual thinking in their students.

## **Popular Music: A Portal for Listening to the Musical Diversity of the World**

*Kirk Kassner*

Listening to the Musical Diversity of the World, the theme of this conference, suggests that one of the most important goals of music education is expanding students' understanding and appreciation of music from many cultures. Unfortunately, our students often view unfamiliar music with prejudice, and sometimes even with disdain and hostility. Overcoming this close-mindedness can be daunting and suggests teachers follow the adage, take students from where they are to where you want them to be. With regard to listening to unfamiliar music, start with what students are already listening to, help them better understand their own music, and then help them hear similarities and differences in other music. Lead them to the understanding that music is a form of expression, communicating ideas and emotions, and reflecting cultural values and meanings.

Students often have only vague ideas of why they like one style of music and not others, and their preferences are frequently driven by non-musical determinants, such as: it sounds familiar, their friends like it, the performers are really 'hot,' etc. Often students base their preferences on a single musical element, such as the tempo, or instrumental timbre, or dynamics. Lyrics many times are about the mysteries and vagaries of teenage love and mind-altering substances that parallel students' own growing awareness of these life aspects. Music educators can open portals to understanding and appreciating other styles of music by first helping students better understand the musical elements (melody, harmony, rhythm/meter, form, and expression) as well as the lyrics of their currently preferred musical styles. By opening up students' minds to learning about other people's preferred music, music educators promote a deeper understanding and acceptance of people from diverse cultures, and thereby move students toward the ultimate goal of universal global citizenship.

This session takes attendees through a detailed lesson series designed to give students tools of musical awareness that can be used not only for understanding the music they currently listen to, but also music from many cultures. Attendees will listen to selected demonstration music, watch video clips of students engaged in the unit, and participate hands-on in some highlights. Everyone will be directed to links, where the complete unit plan and materials for teaching the lessons are available for free download. Time for questions and comments will complete the hour.

## **Plastic Pots and Music Education**

*Susa Herrera*

The experience we want to share in this workshop is based on the creation of musical materials in the context of a musical education seminar, that works regularly from year 2000-2001 with a frequency of one session per month. The seminar is attended by 24 people (22 women and 2 men), all of whom are music teachers in the public schools of Galicia (Spain), in the levels of infant and primary education, so the ages of their students ranges from 3 and 12 years.

The purpose is to provide new music education tools for the classroom, to be implemented also in primary and music schools, for the growth of the students on their musical perception, encouraging fellowship, the exchange of innovative materials, generosity and experiences of live music actively.

In this particular case, we are proposing the use of plastic pots as physical material from which to develop different musical ideas, on a rhythmic, expressive choreography and also as an accompaniment to a melody. It is imperative that all plastic pots are identical for easy handling and skill games that will be implemented in the workshop.

Screenplay of the activity:

- Choreography to enter the space of musical experience in a very special way.
- Practice rhythmic patterns by imitation.
- Rhythms in rondo. Improvisation.
- Preparing a polyrhythm by using oral language proposals.
- Ability games with the plastic pots.
- Songs and vocal improvisation with percussion accompaniment.
- Dances with the plastic pots.

The methodology is mainly based on the pedagogical ideas of Karl Orff and Emile Jaques-Dalcroze, coloured by the teaching experience of over thirty years in various levels of music education: nursery, primary, university and over 55 years.

It seems interesting to note that the practice of musical materials presented in this workshop, has been a great inspiration to the creation of new proposals by members of the seminar of music education.

## **Uncommon Action: An Interdisciplinary Arts Performance on Ally Involvement**

*Rachel Dentinger*

“Uncommon Action” is an interdisciplinary arts performance work on ally involvement. This piece is based on revitalizing the failing orchestra by drawing on visual elements to stimulate audiences in a way that is consistent with popular entertainment today and on creating a dialogue to teach students to stand up in the event of bullying. Challenging classical performance practices is extremely prevalent as classical music is not viewed as a viable form of entertainment today. “Uncommon Action” does so by combining music and movement into a dancelike performance where sixteen instrumentalists act out a story. By mimicking modern entertainment with visual stimuli provided by color, lighting, and movement, the audience is pulled deeper into the art.

The story of “Uncommon Action” follows a bullied student and his peers. The first movement introduces the instruments as characters in the story. In the second movement, the bullying takes place, depicted by the upper strings intimidating the cellist. The third movement is a reflection of bullied student, where the other characters appear to be dancing through his mind. The saxophone appears as a friend in the fourth movement, but does he stop the bullying as an empowered bystander?

“Uncommon Action” provides the launching point for engaging students in conversation about bullying, which is a pivotal topic in American schools today. The new anti-bullying laws in New York State from the Dignity for All Students Act (DASA) require many schools to provide bullying prevention training. “Uncommon Action” allows for a more meaningful way for schools to address bullying prevention training through the arts.

The structure of this piece is currently being developed into a unit plan for music teachers. In the proposed activity, students will select a social justice topic, write text, compose, choose characters, select color representations, select costumes, choreograph and block movement, and justify their reasoning, yielding creative ownership. Both the creation of the social justice work and the implementation of the performance will embrace many of the Common Core standards that American music educators must include in their lessons.

This presentation will reflect upon the premiere of “Uncommon Action” and the reactions of both the audience and performers and discuss the implications and results of sharing a work like this with secondary students. The second half of the presentation will then become a guided dialogue with session participants on creating similar programs with high school students in a school music program.

### **Engaging Students in Interdisciplinary Inquiry in the Music Classroom**

*Elisa Dekaney, Deborah Cunningham*

In the current global landscape, interdisciplinary approaches to teaching and learning have the potential to facilitate comprehensive understandings of complex issues, due to the integrative rather than additive nature of the knowledge acquired (Klein, 1990). Boix Mansilla et al. (2000) defined the word interdisciplinary as the ability to integrate information and methods of inquiry in two or more disciplines with the goal of producing cognitive development in ways that could not happen through the teaching of only one discipline. In support of this view, Burton (2001) proposed that interdisciplinary instruction is a search for valid interactions between the disciplines that in return will positively impact teaching and learning.

The purpose of this workshop is to propose an interdisciplinary framework for exploring means to engage music and science in ways that facilitate understanding of certain concepts. Music and science are not mutually exclusive; on the contrary, they share similarities and can be presented to students in ways that would be improbable through only one discipline. The session will provide a forum for music educators to explore ways to engage students in interdisciplinary inquiry in the music classroom.

Using the water cycle as a basis for disciplinary integration, session participants will explore connections between music and science through dramatic play and music improvisation. Examination of the hexagonal structure of the snowflake will provide the basis for artistic inquiry through performance of both composed and improvised music, using hexachords and meter in six. Session activities are participatory, engaging the kinesthetic, visual, oral, and aural aspects of music learning.

At the end of the session, participants will engage in a critical dialogue aiming to identify resources that are available to them in their own environments and are, therefore, sustainable sources of interdisciplinary approaches. By using what is native to each environment, music educators may construct meaningful connections between music and other disciplines. Because interdisciplinary thinking does not happen spontaneously, participants will discuss optimal timeline needed for students to achieve appropriate level of expertise in interdisciplinary practices.

Boix Mansilla, V., Miller, W.C, & Gardner, H. (2000). On disciplinary lenses and interdisciplinary work. In S. Winenburg & P. Grossman (Eds.), *Interdisciplinary curriculum: Challenges of implementation*. New York: Teachers College Press.

Burton, L. H. (2001). *Interdisciplinary curriculum: Retrospect and prospect*. *Music Educators Journal*, 87(5), 17-21.

Klein, J.T. (1990). *Interdisciplinarity: History, theory, and practice*. Detroit: Wayne State University Press.

## **Building a Performing Marimba Band**

*Valerie Terman, Pedro Lobato*

Schools all over the world have closets full of mallet instruments in various sizes and states of repair. It is often surprising how little effort it takes to put together a functioning set of performance instruments that are perfectly tuned and ready for students of all sizes and ages to learn to play.

Having a school marimba band has been one of the highlights of my teaching career. It is highly satisfying to me, the performers, the school, parents and all audiences. The quality of the music performed is quite amazing considering the musical background of my performers and the amount of time given to rehearsals. It is well within the reach of any qualified elementary, choral, band or orchestra teacher to lead such a band.

In 45 minutes during my workshop I intend to:

- show a video of my current performance group of students aged 8-14 that meets twice a week for 40 minutes and performs 4-5 times a year to rave reviews. I have had such groups in five different school districts in four different countries
- demonstrate simple teaching methods and stick handling with my own instruments (I will bring several with me)
- discuss the traditional way of teaching a marimba band by rote, often incorporating sophisticated, syncopated rhythms and harmonies that are beyond the capabilities of non-musicians to understand but easily within their grasp to perform
- discuss how any style of music can be adapted to a marimba band and globally diverse music is particularly suited
- outline how this type of performance group is appropriate for all ages and organizations
- discuss benefits of participation in a performing marimba band for students, and for the school as well.
- give a quick overview on how to make basic repairs and purchase basic materials for use with a Marimba Band
- share resources for further training and books
- best of all, share my enthusiasm, and demonstrate how much fun and rewarding it is for everyone involved.

## **Hellenic Rhythms, Songs and Dances**

*Nikos Theodoridis, Dimitra Koniari*

In the present workshop we will work on the familiarization and learning of distinctive types of Hellenic and Mediterranean dancing songs such as Kalamatianos (7/8), Sirtaki (4/4), Tsifteteli (4/4) and Antikristos (9/8). Using as a means the attentive listening of these songs, the use of singing movement orders and body percussions we will target at the easy learning of basic dancing steps and dancing patterns characteristic for each type of dance. Next we will delve into the structure of the songs through their performance using voice and percussions.

The target of this workshop is to put forward an experiential method of easy and effective learning of dancing songs. A process that starts from music listening and goes on to the involvement of the body with the singing of the appropriate movements and the use of percussions.

The theoretical background of the presented method answers the following questions:

- What are the basic factors that contribute to the effectiveness of musical learning at school;
- Which methodological or other elements can facilitate the learning process and the effectiveness of learning during the involvement of children with music and movement learning; and more specifically with the learning of difficult rhythms, melodies and dances.

We have sought the answers into mainstream pedagogical and music pedagogical principles and research findings.

- The predominance of practical activity over the reasoning and understanding of meanings, initially in the life of children (Vygotsky, 1978).
- The paraxial nature and values of music (Elliot, 1995).
- The mental state of happiness as the substance of play (Huizinga, 1938).
- The flow experience (Csikszentmihalyi, 1990) as an effective mean in harnessing the emotions in the service of music performing and learning (Lori Custodero & Lelouda Stamou, 2007).

As a further implication, we suggest the transfer and adjustment of the suggested model into the teaching needs of every music or physical or general educator or animator in any country he/she works, both with traditional material of the local culture and intercultural.

## **RESEARCH COMISSION**

### **How to Write Better Literature Reviews from A to Z**

*Edward P. Asmus, Stephen Zdzinski*

Music researchers who want to know the scholarship on a particular topic will examine reviews of literature related to their interest. Researchers planning to conduct a study need to know “What do we already know” about a topic in order to refine their research purposes and research questions. However, many student researchers have difficulty with the task of creating a cogent, useful literature review.

This presentation provides strategies on how to write a literature review. Strategies to be examined include how to extract the important results of music education research, organize a literature review, synthesize findings, explain differences in results among studies examining similar topics. Theoretical, thematic, and narrative structures will be discussed, as well as the use of Meta Analysis techniques and effect size comparisons.

The emphasis will be to provide systematic strategies that can be immediately and effectively applied to the creation of literature reviews for research proposals and studies, free-standing theoretically-based literature reviews, and practitioner-focused research literature application articles. Research included in the literature review will be directly tied to a research purpose.

Teachers by their very nature are practical. They want to use the best, most efficient teaching methods with the best, most efficient materials. Research becomes important to those who know how to apply it. It becomes an integral part of a teacher’s professional activity when a teacher has a systematic approach to research-based review of literature. This presentation is for k-12 teachers interested in research, current doctoral students, and university music education faculty.

### **Publishing in Music Education Journals**

*Scott Harrison, Bo Wah Leung, Beatriz Ilari, Wendy Sims, Kathryn Marsh, Janice Killian, Ruth Brittin*

The panel brings together a group of journal editors from publications in music education. The session will be structured as a workshop for delegates seeking tips from journal editors about increasing their publication output. The forum will offer an opportunity for editors to speak anecdotally about what they look for during the peer review/decision making process and to provide tips for authors about best practice, whilst also including space for delegate questions.

### **The Cultural Hybridization Process in the Terena Music from the Tribe Aldeinha**

*Isabel Cristina Blum Schneider*

This paper consists in the demonstration of two videos in which an indigenous choral, from Aldeinha tribe, Anastácio County, Mato Grosso do Sul, Brazil West-Centre, sings songs from Lutheran tradition, in the language of Aruák tradition: the Terena. Then the demonstration tells the history of the insertion of protestant music in this tribe in order to investigate how happened the identity process as well as the cultural hybridization present in the Terena people music when faced with new values that became to take part of their culture. After the contact with the protestant people, from Lutheran tradition, verifying if the Lutheran cultures adapted itself to the Terena culture, or if the Lutheran culture became a counterculture for the Terenas, concludes if the hybridization occurred by transculturation or acculturation through the musical education practiced in the tribe since 1975 by Lutheran missionaries, in teaching the hymns. The paper shows the concern to contribute to the valorization e preservation of native culture of Terena people by musical education.

### **The Application of Rhythm of Life in Instrumental Music Teaching**

*Lin Nengjie*

The rhythm of life workshop aims to apply the principle of the rhythm of life by imitating the body language in everyone’s daily life, work, sports as well as the distinctive moving style of different animals, and playing different musical instruments based on different acoustic principles so that the profession present can see and feel in person the crucial role “rhythms rhythm”, “melody rhythm” and “harmony rhythm” play in creative musical practices. Thereby it can enrich students' inner auditory image and body language competence, improve the efficiency of instrumental teaching and learning, and realize the teaching objectives of cultivating and developing students' abilities in musical perception, comprehension, appreciation, performance and creation.

### **The Music Learning Profiles Project: Flash Studies Illuminating Music Making on the Outside**

*Joseph Pignato, Gareth Dylan Smith*

Musicians learn to create and perform within disparate cultural contexts and particularized spaces. Such contexts often differ from music learning spaces prevalent in institutionalized education and compulsory schooling. The presenters have undertaken studies in the United States and in the United Kingdom that have focused on musicians active outside of institutionalized school music programs. Those studies have provided insight into modes of music

learning, knowing, and doing apart from and heretofore shut out of institutionalized learning. Collectively, the studies comprise the core data in an ongoing initiative known as the Music Learning Profiles Project (MLPP).

The panelists will describe the MLPP, a multifaceted project aimed at developing an online repository of international studies regarding music learning beyond institutionalized learning contexts. The panelists intend to highlight a specific methodological approach used in the development of the project; one they refer to as “flash study analysis,” a variant of traditional case study analysis. The MLPP depends on flash studies to amass a robust, ever-growing collection of abbreviated, albeit information rich, profiles of music learning outside institutionalized school contexts.

The word flash suggests a moment of illumination, akin to the flash of a camera or a streak of lightening across the evening sky. No single flash reveals much in and of itself. Many strung together; however, illuminate a larger picture. A burgeoning collection of flash profiles, dozens in the initial MLPP, perhaps hundreds or even thousands in the resultant online repository, might allow the presenters formulate larger, macro understandings of music learning in immensely varied contexts.

Panelists would describe and demonstrate the MLPP database, an online repository of flash studies. By presenting the MLPP, the panelists hope to stimulate discussion among delegates regarding what constitutes musical learning. We hope that the resultant discussion generates feedback on the project and interest among those in attendance in contributing to the MLPP by submitting flash profiles to the MLPP database. The flash study profiles and the MLPP database will serve as new models for qualitative research methods. The flash approach draws from a large group of participants, and by doing so will potentially inform new approaches to qualitative research practices in all disciplines.

This panel has implications for and would be of interest to those concerned with music learning, informal learning, music learning outside institutionalized schooling, qualitative research methods, case study analysis, and emerging research methods.

### **Practitioner Research for Self-improvement in Music Teaching: An Innovation, an Approach, a Tool**

*Ana-Lucía Frega, Marcelo Giglio, Ramiro Limongi*

Can teachers improve their competencies and professional knowledge out of their experience as practitioner researchers? The goal of this workshop is an exploration of innovations, approaches, and tools teachers can develop in music education. Its framework is the use of a “naturalistic/action” research philosophy.

Firstly, this workshop shows an innovation, an approach and a tool in different contexts of music education. The bulk of applied research available now concerning self-improvement in creativity provides some tools, as the Scamper, to help music teachers better understand and implement their personal competencies thus promoting creative actions with their students. A 10-minute practical experience will be led on the spot.

How can teachers innovate creative teaching by predicting, implementing and observing their own practices as practitioner researchers? We will propose another interactive experience and reflexion about the different links between research, R&D and teacher self-improvement on improving creative music learning.

How to improve pedagogical approaches towards student autonomy in musicians’ training in fields such as music analysis? How do we prepare music teachers by goals and methods for developing a pedagogical tool? We will be on charge of a music analysis exercise based on aural perception understanding.

Secondly, we will discuss in group about the different practises of teacher self-improvement.

Finally, this workshop offers two levels of discussion about how research and practice can meet and how that would develop teacher self-improvement in music education. Each participant is invited to share and discuss various aspects of research activities in different countries and, in particular, new teacher competencies in practitioner research for improving musical learning. How can spaces be created for practitioner researcher teachers? How can teachers improve their professionalism?

This is an important contribution for exchanging and understanding different practices in teaching, teacher training and researching, thus aiming for adequate collaborative settings that would promote innovative approaches and tool developments in music education.

### **A 12-Step Program to Creating a Research Proposal**

*Stephen Dzdzinski*

Beginning Researchers can have difficulty figuring out where to start a research project and how to create a credible research proposal. A systematic 12-step approach to proposal writing which fits a variety of research situations will be presented. The Twelve Steps include: 1. Creating a Purpose, 2. Creating Research Questions, 3. Gathering Sources, 4. Organizing sources, 5. Justifying the Purpose, 6. Drafting a preliminary problem statement (chapter 1), 7. Outlining the Method, 8. Drafting a preliminary method (Chapter 3), 9. Outlining a literature review, 10. Drafting a review of literature (chapter 2), 11. Revising all chapters, and 12. Finalizing the Proposal Document. The use of

literature in the various chapters (introduction, review of literature, and method) is presented, as well as the functions of various chapters through a question and answer approach using a series of simple questions: a. What's the point of my study? B. What are my research questions, c. Why bother with my study, d. what do we already know about the topic? and e. How will I answer my questions and conduct my study?

## **COMMUNITY MUSIC ACTIVITY COMMISSION [CMA]**

### **Sing, Play, Dance, !mprovise**

*Vasiliki Psyrra, Lele Kremer*

Music is not just notes and instruments, but feelings, sounds, performance. Modern music lessons are not limited to teaching only instruments or songs; they show children (or adults) how to discover and create music by themselves. And how can the pupils (or students) achieve that goal? Improvisation is the answer. Improvisation is the first and foremost part of the early music lessons; it develops the children's hearing abilities, improves the children's relationship to the instrument and their own body; it promotes children's self-confidence and imagination.

By nature, children paint their own pictures, formulate their own words and invent new games. The teacher should use this ability also in the music lesson to let the children create their own music. Sound games using voice and instrument, as well as movement experiments lead children to be more creative and open to an "improvisation world".

The workshop "Sing, play, dance, !mprovise" shows how a teacher can be creative through improvisation on a single music piece. During the workshop, a single piece will be presented by means of three different fields of modern music lessons: voice, instrument, movement. The way Lele Kremer and Vasiliki Psyrra integrate musical material is based on two parts. A predefined part and an improvisation. This way, an easy and actionable result can be reached with musical material and can be changed. This approach is the base idea for the workshop. Here it is shown how one musical material can be improvised in different sessions, i.e. playing an instrument, moving and singing.

Lele Kremer and Vasiliki Psyrra will present a music piece in rondo form. The participants will be given the opportunity to improvise using their voice, available instruments as well as movement. Each one of the aforementioned fields will be represented in one part of the music piece. As a result, participants will be able to perform their own creations and interpretations of the piece. The workshop's goal for the participants is to have the chance to discover that only with one music piece we can explore the artistic diversity; put inner musicality into practice; expand the musicality and understand that improvisation can be part of our life. This idea has no limit and can be experienced by all ages.

### **Ten Years of Community Music in Hong Kong**

*Peter Moser*

In 2004 a tragedy in Morecambe Bay, England, saw 24 Chinese migrant labourers lose their lives in the cold grey sea. It started a journey for Pete Moser and More Music to try and bring a positive resolution from a terrible sad loss of life. Over the last 6 years, 12 trips to China and Hong Kong have seen thousands of adults and young people engage in new music activity, over a hundred musicians take part in training and professional development and the creation of countless new songs and pieces. Partnerships with arts organisations, NGO's, conservatoires, schools and cultural venues have contributed to this programme of work and created a pathway for a long term legacy of music development across the community.

Experience this journey in practice with community music expert, Peter Moser. Play games and experiment with new rhythms (played with chopsticks), sing songs in English and Mandarin, discuss crucial issues around the translation of practice around the world and the development of a new pedagogy that embraces difference.

Pete Moser is the Artistic Director of acclaimed community music and music education charity, More Music, and a songwriter, performer, producer and expert workshop leader.

This workshop will examine the crucial theme of translating practice from one culture to another.

### **Collaboration and Connectivity: Developing Community Music Programs for Children with Disabilities throughout Pakistan**

*Arthur Gill, Donald DeVito*

The Pakistan Special Education Centre in Gujrat City serves a variety of local children with moderate to profound disabilities. This longitudinal study was initiated to develop support systems, training and arts programs throughout

Pakistan through funding by the Society for Education, Music and Psychology Research (SEMPRE) and collaboration of current ISME members. A 3 staged model (social capital, grant writing, and replication) was organised in 2011 through SEMPRE and the ISME Commission for Community Music Activity. The project, through SEMPRE support and local ISME member efforts, has now expanded to 4 other locations in Pakistan. Social capital began between students at the centre via Skype beginning with collaborative educational experiences at the Sidney Lanier Centre, a public school for students with special needs in Gainesville, Florida and continued with professional organisations including SEMPRE and ISME. A recurring grant from SEMPRE resulted in arts and education supplies, technology and transportation to the UK for the Pakistan centre music director to gain training by visiting special schools in England. This model can be replicated to serve other international schools and institutions that assist under served populations in a variety of low to medium HDI countries.

Method:

1. The first stage of the project was developing social capital through community based support which helps to enhance the interaction and education of all participants in the project. Linking technology such as Skype for educational opportunities, shared cultural experiences, and presentations at SEMPRE and ISME conferences enhanced the interaction and education of all project participants.
2. The second stage of the project included continued training and financial support through SEMPRE.
3. The third stage of the project was to replicate and network the program at other locations in Pakistan utilising the results of the first initiative at PSEC.
4. Future goals are to continue social capital, grant writing techniques and developing opportunities to make the program in Pakistan self-sufficient and continue to increase music and special education interaction between the centre and practitioners who provide related services in the outside world.

This project ties into ISME CMA's goal of increased representation and interaction in ISME and SEMPRE by members who provide related services in low and medium HDI countries.

### **Music Education for Survival**

*Pedro Espi-Sanchis*

The One Person, One Note music education system.

There are many musical ensembles in Africa which work on the very simple principle of "One Person, One Note" and can be seen as a very fun but also very serious educational tool. These ensembles convey two very early and essential messages to the players:

- 1 - One person is nothing without the community (being restricted to one note only)
- 2 - the community needs each individual to be creative in order to survive.

These musical ensembles are educational models in terms of allowing participation to anyone at their own level (from the simplest "on beat" to very complex "off beat" patterns), integrating melodic creativity (each person automatically constructs their own melody in their heads out of the mass of sound produced) and combines the patterns of blowing on one note with dance patterns (the concept of "beat focus").

The music makes people listen to each other, find usable musical space and value each other's contribution. These are vital skills for the success of the music and for the survival of the group when this music was created 70 000 years ago

I live and work mostly in South Africa and have built a whole music education system on a set of 15 tuned pipes which allow the teacher/group to reproduce improvisatory ensembles similar to those that were played at the beginning of human musical development as well as introduce a cheap and effective chordal instrument.

My workshop will see the whole audience involved in both above approaches each with their own pipe.

### **Singing Encounters: Creative Collaboration as a Primer for Pluralism**

*Hussein Janmohamed*

In an evolving plural society encounters amongst diverse peoples and cultures is common-place. Young people are negotiating plural identities and histories within new contemporary contexts. Who am I? How do I connect with my own cultural values? What are those values? And how do they align with the societies in which I now live? I myself a product of a plural history (Ismaili Muslim, ethnically from India, born in Kenya and raised in Canada have faced racial bullying as a youth. Singing in choirs helped me discover a common purpose which minimised difference.

I discovered that while my ethnic heritage, cultural identities, body type or other preferences did not matter in the safety of the choral rehearsal I was still unable to share my cultural life as a South Asian Muslim. I began exploring how to express my plural identities through the choral art and discovered what was missing in the classroom. The collaborative nature of choral music became a catalyst for developing collaborative workshops for Ismaili Muslim youth of all musical abilities to create compositions inspired by their interests, passions and cultural life. The



collaborative process illuminated a pluralistic approach that could be applied outside the classroom. Singers found meaningful connections to music, contributing their voice while respecting others to do the same.

The Workshop

- Hands-on acoustic vocal workshop
- Singers collaborate to compose simple choral musical mash ups music informed by their individual stories, life experiences and sonic environments.
- Large and small group musical activities.
- Singers will make musical choices as a group, creating arrangements using ostinatos, harmonies, canonic imitation, in-and-out-phase metrics, vowel and consonant play and other choral techniques.
- I will engage and facilitate musical inquiry, problem solving, and interpretation.
- Singers will discuss and formulate a collective working definition for pluralism informed by the process of musical collaboration.

Implications for Music Education

How creative collaboration can enable cultural dialogue and pluralism (beyond multicultural repertoire) in choral music education? Would vocal creative collaboration add value beyond the mediated safe environments music already provides? Would this added value have implications for advocacy and support for music education? How could creative collaboration change the perception choral music education from interpretive to generative? Can creative collaboration reveal a process and mentality towards enlightened encounters amongst peoples in a way that catalyze common purpose while making space for young people to embrace and renew an understanding of their own cultural identities?

### **Variations on HausMusik Theme**

*Aleksandra Vander Hoek, Colleen Athparia*

The inspiration for this workshop has come from two sources: first, from participating in "Project HausMusik Brazil" (House Music?)(ISME 2012); secondly from literary sources, reading the collection of papers entitled "Musica Privata Die Rolle der Musik im privaten Leben" (Ed. Helbling, Innsbruck) EAS 2013.

The goal of this workshop is to recreate the atmosphere of home music-making, fusing three different cultures - Canadian, Polish and Brazilian. A brief historical sketch will be presented from 15th century aristocratic entertainment up until our "Home Recordings" time. This will also include Folkmusic from our respective backgrounds including musical examples from composers such as Heitor Villa-Lobos, Antonio Carlos Jobim, Frederic Chopin, Ann Southam, Alexina Louie, and Marjan Mozetich which will be featured, along with a "touch of poetry" by Vinicius de Moraes and Leonard Cohen.

Many interactive elements will include singing, dancing and laughter, which will encourage the audience to actively participate. A simple version of dance-steps of the samba will allow everyone an enjoyable body-break. We will also enjoy some communal singing of the Brazilian folksong "The Girl from Ipanema".

To close our Workshop we will discuss how to encourage the freedom and improvisation that encourages music-making among both amateurs and professionals in the "home" among our various cultures. Hopefully this is not a dying art, but one that needs to be revitalized in our diverse world.

## **EDUCATION OF THE PROFESSIONAL MUSICIAN COMMISSION**

### **[Ceprom]**

#### **Popular Music Degrees: Development and Implementation**

*Rick Schmunk*

Historically, musicians and composers in popular music genres have been highly successful at learning and acquiring through informal methods based on self-teaching. In recent years degree programs in popular music performance and song writing have begun to appear in schools of music at American colleges and universities. Blending self-teaching modalities with the traditional methods already in existence at these educational institutions has been one of the big challenges of integrating these new programs into the extant teaching and learning cultures. This presentation will examine the curriculum development and implementation of a popular music performance degree program at a conservatory of music attached to a large American university. The presentation will include the rationale for selecting foundational musicianship courses, curricular areas where new courses were necessary, and the ways that formal and informal teaching methods were intergrated into the curriculum. Through the results of interviews with members of the faculty responsible for building the degree and then those faculty who have taught

in the program for the last five years, the presentation will also share best teaching practices, successful outcomes and areas where ongoing development continues.

### **Music Academy of The São Paulo State Symphony Orchestra: Professional Training in Orchestral Performance**

*Rogério Zaghi*

This initiative intends to introduce the Music Academy of The São Paulo State Symphony Orchestra. It is a free course designed to cater to students of different instruments of the orchestra in advanced stages of training. Founded in 2006, the course's program aims to provide young musicians with the opportunity to develop their musical and technical skills; acquiring practical experience in performance; expanding their solo, chamber and orchestral repertoires; enhance their music-theoretical training as well as take part in intense practice with orchestral auditions and orchestra performance, making them valuable to the professional market. The significant level of qualification demanded is set to form a practitioner able to meet the necessary requirements to fulfil the demands of the present labor market in major orchestras around the world, such as the São Paulo State Symphony Orchestra itself. The course curriculum provides a program of intensive theoretical and practical training. Every student develops their skill practising in concerts by the São Paulo State Symphony Orchestra during their annual season, in addition to performing several artistic activities. After passing a rigorous test selection, students begin to devote themselves entirely to the study of their instrument and the theoretical subjects with the support of a monthly scholarship. The Academy faculty for instrument classes is formed by the São Paulo State Symphony Orchestra main musicians, from the Orchestra's main chairs, all notorious for excellence and professionalism, recognised nationally and internationally. The academic disciplines are taught by thoroughly qualified masters and PhDs linked to music education and teaching subjects fundamental to the study of music: harmony, counterpoint, musical analysis, musical aesthetics, music history and ear training. The Academy has teachers of English and Portuguese as well as German, French and Italian, directed to the technical and musical vocabulary. The results are very representative. Among the graduates, two paths are observed: on the one hand, the continuation of studies abroad at important and traditional musical institutions and the consequent return to Brazil after this period to perform professionally; on the other, the immediate placement in large orchestras in several Brazilian states. Often the Academy's graduates conquer positions of leading positions in major orchestras in the Brazilian scenario of symphonic music. Over its seven years of existence, the Music Academy has become a reference for training in orchestral practice. Currently, four musicians approved and covenanted in the São Paulo State Symphony Orchestra auditions graduated in the Music Academy.

### **Empowering Career Development with Technology**

*Jennifer Snow*

Technology advances and the rise of social media have opened many new avenues and opportunities for musicians. With the development of new technology platforms and services, students and professional musicians can have more direct access to their market and each other. Services that support musicians and connect them with prospective presenters and opportunities locally, regionally, nationally, and globally can empower career trajectories and also advance the awareness of the value of live music.

This session will explore emerging online communities and services that expand musicians' opportunities and build a greater awareness for the value of music performance and education. With the rise of social media and access to relevant technology, community teachers are exploring alternative ways to develop their teaching skills and credentials. This session will highlight innovative approaches to professional development that include synchronistic and a synchronistic instruction, YouTube/video applications, and collaborative learning models through blogs, online communities and broader social media. Opportunities to connect and share methodologies foster greater global understanding of professionalism.

The focus of educating future music leaders and facilitating greater engagement through entrepreneurship will be central. Strategies for integrating more community engagement with emerging professionals and working to build effective networks for ongoing success are considered as core aspects of curriculum.

### **Sight-reading Brazilian Melodic Rhythms**

*Ricardo Costa Laudaes Silva*

Written materials of the jazz and popular music repertoires are increasingly available. That it is a consequence of the institutionalization of jazz and popular music studies, and also of the development of the publishing technology. Hence, reading skills, which was once associated primarily with classical musicians is now important for other musicians as well. Probably, the most common use of written materials in jazz and popular music involves lead sheets, containing the melody and chord changes of a given tune. In Brazil, songbooks of Samba, Bossa Nova and

Choro are widely disseminated. One can argue that the main difficulty on reading that materials is the syncopated rhythms of the Brazilian melodies. This workshop presents a sight-reading training that focus on melodic rhythms that are found frequently in that repertoire. It starts with warming up exercises that work with specific rhythmic figures. On that part, the difficulties related to the pitches are kept to a minimum, with little or none pitch changes. Following the preliminary exercises, participants are presented to tunes that have been especially composed to employ the rhythmic figures trained before, now with more pitch challenges. There will be three preliminary exercises followed by three songs of different Brazilian music genres. In this workshop, participants will learn about Brazilian rhythmic language. Also, it is expected that this approach inspire music educators involved with sight-reading training. Participants are encouraged to bring their instruments. They will have access to a website with the lesson and musical resources.

### **Is There a Composer in the House? How to Prepare for a Premiere With or Without the Composer**

*Michelle Vought*

A composer is not always sure how music will sound until he/she hears it for the first time, and that first hearing can be critical in measuring a piece's ultimate effectiveness. Thus, a performer's preparation for a premiere with the composer present will be very different from preparation without the composer. Today's demonstration will explore that unique and vital collaboration, and on this unusual occasion, the presenter can talk directly with a world-famous composer who WILL be in the house to discuss their 22 year collaboration.

In spite of living half a world apart, these two exceptional women, one in Austria and one in the United States, have worked together to generate a multitude of musical events: lecture recitals, concerts, recordings, seminars, and world premiere performances. Always working as a team, the two artists collaborated on project after project and continue to do so even today. Together they generated an unusually wide variety of performances, many of which were recordings for the Vienna Modern Masters label. This kind of collaboration provides a rich educational opportunity for both composer and performer. While the performer may wonder if she is presenting the music the way it was conceived, the composer may wonder how well the piece actually sounds in performance. This demonstration will include extensive discussion between the performer/presenter and the composer with whom she has worked for so many years. It will also provide the presenter's methodology for learning contemporary music and dealing with its unique challenges many of which she has used in the classroom and vocal studio.

## **EARLY CHILDHOOD MUSIC EDUCATION COMMISSION [ECME]**

### **Understanding the Developmental Orientation: Facilitating a Rich Music Learning Environment So That Children Can Naturally Teach Themselves**

*Lauren Guilmartin*

Inherent in many traditional music education methods is a goal-oriented instructional orientation centered on expectations, results, measurement of achievement, and an evaluation of performance. Yet when we work in early childhood music education, a developmental orientation is essential, particularly now when a majority of children experience a two- to five-year developmental delay in music, that is, they cannot sing in tune or keep a beat by age three or four as normal development would provide. In the developmental orientation, one accepts that children ultimately teach themselves, particularly in the earliest years. What is important is for the music specialist to provide the most optimal conditions, exposing a child to a rich musical environment within which he can explore and experiment. The music specialist is more of a guide: modeling, facilitating, scaffolding a musical experience for a child through a primary caregiver, who then learns to observe, interpret, and then support the child's spontaneous musical behaviors, all while giving the child the time and space she needs to have her process.

Through brief lecture on current views of developmentally appropriate practice in early childhood education and several experiential song, chant, and small and large movement activities, this workshop will explore the various elements and teaching processes essential to a developmental orientation in early childhood music education. Also discussed will be: how to watch for where development may lead rather than teach toward musical results that have been dictated by expectations; the value of a deeply developed lesson plan that is highly flexible and rich with content, yet with a premium placed on flow so that content follows the direction of the learner; the importance of a variety of opportunities to "play" or improvise with tonalities, meters, movements, and instruments so as to cultivate a natural learning spiral of exposure and experimentation; and, though not required, the value of a mixed-age environment that includes primary caregivers, where universal music behaviors can be observed regardless of age and stage, yet the diversity in levels of music development can also be appreciated. In this way, having a developmental orientation to early childhood music education is as much about supporting children's primary music

development as it is the music specialist's developmental path as an educator: learning to recognize, celebrate, and support the predictable developmental sequence in early childhood music development.

### **Artful Play and Music Integration: A Framework for Music-Making in Early Care Programs**

*Amoriza Gunnink*

Like flowers and bees, music and children go together. All children have innate capacity and potential to achieve in music. Music nurtures children's overall growth and development across the spectrum of physical, socio-emotional, cognitive and linguistic. Unfortunately, research reveals many educators in early care settings demonstrate low self-efficacy beliefs about music instruction and lack the skills to integrate authentic music experiences for young children throughout the day.

While most early childhood centers honour creativity through play, few however, focus on arts skills development across the performing arts. Music is often reduced to singing action songs accompanied by recordings with repertoire not within the vocal range of young children. A variety of musical instruments either for pitch or rhythm exploration and play are also not always accessible to children. Nursery rhyme tunes recycled over and over and dubbed with new lyrics to fit the theme of the week continues to be normative for many early childhood educators. Furthermore, movement and dance elements and vocabulary are often not part of our children's daily experiences in a way that reflects the art form authentically.

Early childhood music specialists have the privileged task of situating the discipline of music into the daily lives of young children in early care centres. Through interactive demonstrations, and participation in music and vocal play explorations in this workshop, participants will be provided with an integrative framework that seeks to reconceptualize music making in early care settings as a vehicle for artful play and interdisciplinary engagement. Within this new paradigm, the role of early childhood educators as important facilitators and musical role models is key. A discussion on strategies to support early childhood educators with the necessary knowledge and skills to facilitate music making across the curriculum will be undertaken.

### **The Method of Chorus and Instrumental Ensemble for Children (5—6 years old)**

*Zhiyun Han, Panlin Gaochunfeng*

1. The focus of education in 21st century is quality-oriented education of which makes team work the most vital part. Collectiveness and team spirit is obvious difference between chorus ensemble and other performing arts. Practicing the flexibility of children's figures will do good to their intelligence, especially the keyboard instruments will enlighten children's intelligence to a large extent. Chorus and ensemble highlight on "we" and "together", instead of a single person.

2. Infancy is the important period of formation of personality. Therefore, teaching children chorus and ensemble will lay sound foundation for learning to coexist, cooperate and let others in etc., which are the needful abilities to the adaptation to the society.

3. Prior to training, a test is required to children about voice range, timbre, rhythm and pitch feeling, based on what to select the individualized teaching methods, to let children immerse in the beautiful harmonic for building up the chorus and ensemble atmosphere.

A. For chorus:

a. Children singing the theme while teacher is singing another part lightly.

b. In chorus of cadence.

c. To sing in unison and then chorus. e. Singing two-part chorus f. Sing simple polyphony.

B. To teach ensemble :

a. Key element to compose the ensemble is to make part score easy to bear in mind but ends up with excellent ensemble effect.

b. Preview before practice which enables children to have the overall and perceptual memory to the musical work.

c. Separate into short sentences to arrange children practice partly according to the score.

d. Also know the partner's score. e. Practice together.

4. After keeping practicing with strict standard, the chorus of "Plant Watermelon" won First Prize of National Children's singing competition and ensemble by children was not only included into teaching materials of Chinese Music Education for children, but also made into documentary. Children can not succeed in chorus and ensemble overnight, but it's neither inaccessible. Only apply the suitable teaching methods can make it happen.

5. Chorus and ensemble are the form of artistic expression with high value of art and taste, moreover, chorus by children is a indispensable part of it, which will edify children with beautiful music by natural and pure harmonic during their whole life.

### **Puppets and Props: Exploring Music for Early Childhood**

Tamara O'Brien

The use of puppets in music education of young children has many benefits including the child's developmental creative reasoning and a lift in self-confidence. Whether used in support of an activity or thematic repertoire, these materials break through social and behavioural boundaries to deliver a tool for the child to project their self-confidence.

Props such as buttons and balls give children the opportunity to work with familiar items in their creative arts lessons. Easily accessible props give a fresh and curious take on familiar repertoire.

In music education, teachers can use these to enhance their programs and engage with children. Children respond to the use of puppets by adapting their self-expression, and will often change their behaviour when the puppet is "watching".

This workshop equips educators of 2-8 year olds with ideas and techniques to achieve the enormous benefits puppets and props can bring to the music classroom. Using a variety of original and traditional songs, explore the fun and imaginative possibilities of story-telling, music and movement in the early childhood music classroom.

### **Swing it Possum! - Empowering Teachers to Present Live to Children**

Anna Mlynek-Kalman

This session is full of fun ideas to present to children. Children learn best through play and so we will learn many games and techniques for allowing us to be lost in the joy of singing and learning through play. We will explore what makes us comfortable and uncomfortable to sing. We will learn new repertoire as we participate and take turns playing old games and new. We will learn to vocalise together making sounds we didn't think we could! The session is focused towards early childhood teachers but the principles and many techniques and games can be used with older children and adults too. If teachers learn their material and build enough confidence to sing and model music live to children they will elicit very different responses from just presenting pre-recorded music to children. We will learn new repertoire together including the discovery of some Aussie animal songs and dances that your children will love.

### **The Art of Musical Play**

Julie Wylie

We develop a sense of self and self-expression through reciprocal musical play. We learn to relate and communicate with others. This workshop will demonstrate the holistic way in which children learn about the elements of music and how and why music works in relation to their brains and bodies. As they explore a range of sensory musical experiences, musical play becomes a vital part of the child's own form of expression and communication. Play gives meaning to everyday tasks and routines. All children can develop their strengths and talents through musical play. A nurturing, playful environment is all important to the development of creativity, musicality and holistic learning. Music becomes an organizing factor, helping children to listen, anticipate, remember and follow the beginning, middle and end of a sung instruction. Use of instructional songs helps children to modulate from one activity to another. When we listen, follow and validate the child through musical play, children begin to create their own songs, games and music activities, taking pride in being the leader and structuring their world through musical play. In this workshop participants will explore:

- a range of pitch games in relation to the body
- a range of simple props that help children understand and use the elements of music in their own play
- vocal improvisations that help children understand and create simple major, minor and modal melodies in their own play
- Playful use of sung instructions, music and movement activities that help children, parents and teachers to use music effectively to structure each step of an activity.

## **COMMISSION ON POLICY: CULTURE, EDUCATION AND MEDIA**

### **Cultural Diplomacy and Engagement: Working Toward (Mutual) Understanding and Appreciation of Other Peoples through the Arts**

Greg Hurley

Cultural diplomacy may facilitate the ability to strengthen relationships amongst divergent groups to influence public opinion amongst individuals and cultures in efforts to secure mutual respect and appreciation for divergent

cultures. As stated by Emil Constantinescu, President of the Academy for Cultural Diplomacy and former President of Romania, "Cultural Diplomacy may best be described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation or promote national interests; Cultural diplomacy can be practiced by either the public sector, private sector or civil society" (ICD: Institute for Cultural Diplomacy, n.d.) By fostering cultural respect and an intercultural dialogue, one hopes to develop principals of equality and justice that will promote human rights and peaceful cultural exchange.

American Voices is a US-based non-profit organization with 20 years of experience in cultural diplomacy and engagement programs in over 120 nations ranging from Afghanistan and Iraq to Venezuela and Burma. Through the Youth Excellence on Stage (YES) Academies, American Voices' mission is to reach out to youth in nations emerging from conflict or isolation with professional level training in music, dance and theater with a focus on genres unique to the American experience, Jazz, Broadway and Hip Hop as well as classical art forms such as string orchestra, composition, piano and voice. American Voices also provides opportunities for teacher training in string, piano and wind methods. Together with Alfred Publishers, the organization has donated thousands of music scores, method books, instruments, and dance and theater supplies to project partners and music libraries in over 100 nations. The YES Academies run from 10-14 days culminating in a final performance. The faculty represents outstanding educators from leading American universities, theaters, orchestras, and hip hop dance crews.

This workshop will provide music educators with a deeper understanding of cultural diplomacy and engagement programs and will examine how the performing arts can be a vehicle for diverse groups to embrace each other. Cultural diplomacy and engagement can take place at home among diverse communities, or abroad and participants will be present with best practice models for local, national and international programs. Further, a goal is to explore the YES Academy model and to explore other models and practices that may provide information and inspiration for how to promote cultural diversity in your own music setting.

### **Give Your Music Class Another Choice Taiwanese children singing games and songs**

*Fung-Ching Cheng, Hsiao-Shien Chen*

Taiwan is a multicultural country. There are not only 14 tribes of aboriginal people in Taiwan, even Han people who immigrated from China hundreds years ago include Fulao, Hakka, and other provinces. In modern history of Taiwan, different rulers, such as Netherlands, Japanese, and Chinese, brought in various cultures and built up a unique multicultural society. Therefore, we mean to share our abundant musical cultures with all the citizens in the global village. The purpose of the workshop aims to introduce dances, folk songs (some solo melodies and some in chorus), and singing games of different ethnics from Taiwan.

Contents of the workshop include dances, songs, and singing games from aboriginal, Han, and fusion of foreign cultures. For aboriginal culture, clinicians will introduce two children's singing games ( one from Paiwan tribe, other one is from Bunun tribe), three folk songs ( Bunun, Puyuma and Amis chorus), and one simple four-step dance with singing accompanied ( Paiwan folk song) . In the part of Han culture, four Fulao children singing games ( It e chha mi chhang, Am koh ke, Moh si kuei et al. ) and two Hakka children folk songs will be demonstrated and taught in the workshop. As fusion of foreign cultures, one singing game and one chorus, for children are selected for presentation.

Clinicians will share dances, songs, and singing games in following sequences.

- a) Taiwan team demonstrates the dances, songs, or singing games.
- b) Participants learn to dance, sing a song, or play a game.
- c) A clinician gives a brief lecture regarding the activities, including i) functions of music in Taiwanese culture with video-audio presentation, ii) explanation and teaching of Chinese lyrics with alphabetic Romanization, iii) music score presentation with both staff and stick notations, and iv) content analysis of music, such as tone-set, tonality, range, csp ( or suggestion key), and finally suggestions for teaching usage and suitable ages.

### **Brazilian Music for Youth Choir by FUNARTE**

*Diego Daflon Pinto*

The purpose of this study was to stimulate the dissemination of pieces from the series Brazilian Music for Youth Choir by Fundação Nacional de Artes (National Foundation of Arts - FUNARTE) and provide accurate interpretative information for authentic performance and effective teaching.

Because of the rapid changes in today's global society, students frequently face a need for developing multicultural awareness. Amid such a need, music education is an important tool for stimulating multicultural sensitivity as it allows students to learn about the meaning of music to specific cultures. Therefore, looking through an ethnomusicological lens helps not only to understand the role of performance, but also that of building a conscientious citizen.

Musical and pedagogical analyses of three of the pieces from the series by FUNARTE (2009) provided the foundation of the research. In addition, ethnographic interviews were conducted with the composers of each of those pieces, Paulo Malaguti, Leandro Maia, and Caio Senna, as well as the technical-pedagogical coordinator of the series, Eduardo Lakschevitz.

Through the interviews with the composers it was possible to identify musical and pedagogical approaches relevant to accurate performance of Brazilian choral music, as well as to raise the discussion about authenticity in Brazilian music. The interview with the technical-pedagogical coordinator helped to clarify the purpose of FUNARTE and the Choral Project.

This study found that choral music in Brazil is a multifaceted phenomenon that does not fit the categories folk, popular, or classical music alone, but rather might be considered a style apart. The composers' opinions suggest that authenticity is flexible and that Brazilian musicians are open to new interpretations of Brazilian music. Complementary materials such as translation and IPA version of the pieces, and suggested reading and recording are provided to support music educators as they undertake accurate and authentic performance of Brazilian choral repertoire.

## **MUSIC IN SPECIAL EDUCATION, MUSIC THERAPY AND MUSIC MEDICINE COMMISSION**

### **Music Education for Children on the Autism Spectrum**

*Michelle Chinn Cannon*

The prevalence of autism has risen dramatically in many parts of the world. Music educators often see this increase reflected in their classrooms and wonder how to meet the unique needs of these special learners. 'Music Education for Children on the Autism Spectrum' will address three questions: (a) what is Autism; (b) why is music education important for children with autism; and (c) what evidence-based strategies can be used when teaching children with autism in the music classroom?

What is Autism?

The session will open with the definition of autism according to the Diagnostic and Statistical Manual of Mental Disorders, fifth edition (DSM-V) and the International Classification of Diseases, 10th edition (ICD-10). Multiple characteristics endemic to the disorder will be identified along with educational strengths and weaknesses. The many exceptional musical abilities often found in children with autism will also be described.

Why is music education important for children with autism?

Music has a unique ability to engage and teach students with autism who might otherwise remain locked in their own world. This presentation will describe vital skills, such as joint attention, social interaction and language, which are often practiced spontaneously and naturally throughout musical instruction. Audience members will also be introduced to current neuroscientific research suggesting the potential for musical instruction to 'grow' the autistic brain in deficit areas.

What strategies are useful when teaching children with autism?

Finally, this session will introduce multiple evidence-based practices as outlined by the National Professional Development Center for Autism Spectrum Disorders (<http://autismpdc.fpg.unc.edu>). Many of these practices including visual supports, task analysis, video modeling, prompting, time delay and positive reinforcement can be adapted easily to the music classroom. The presenter will also offer a demonstration of current iPad/iPod communication applications and explain how to utilize Speech Generating Devices (SGD) and Augmentative and Alternative Communication devices (AAC) during classroom instruction. Funding opportunities for adaptive equipment will also be discussed.

Through this presentation, 'Music Education for Children on the Autism Spectrum', it is hoped that participants will build greater understanding and compassion for children with autism who often act in strange and unpredictable ways. Participants will also gain information concerning the important role music educators play in the education and development of these special learners. Finally, teachers will leave the session with the ability to quickly and efficiently incorporate multiple evidence-based teaching strategies into their music classroom.

### **Musical Education and Intellectual Disability: Strategies for Musical Learning**

*Lisbeth Soares, Ana Célia de Lima Viana*

Teacher training to attend the diversity is one of the current challenges of Music Education, including care for people with disabilities in different situations of learning. Thus, the discussion of music education for people with

intellectual disability is important, in that it should be considered proposals that promote the educational and artistic development of these population, supporting the creation, expression and reflection of these on the world of sound.

Furthermore, it is important to note that musical activities provides a great deal of benefits for children's development such as enhanced self-esteem, stimulating social interaction, developing muscle tone and psychomotor coordination, developing language, hearing ability, intellectual and memory development.

As the growing number of students with disabilities in the classrooms, it becomes necessary to support the music educator to work confidently with these students. Studies in music education indicate that a part of music educators are not prepared to work with people with disabilities, besides lack of didactic material to work with this kind of population.

Thus, this workshop aims to provide music educators teaching strategies for students with intellectual disabilities. The following contents will be approached: the main characteristics of intellectual disability; curricular adaptations (in terms of objectives, content and assessment), and adaptations of materials and procedures. Methods and specific researches in the field of Music Education in Special Education will also be presented aimed to provide subsidies for workshop participants, helping them to find new sources of research in the area.

At first moment, will be presented some issues about intellectual disability, briefly addressing historical aspects and its main features. Then, will be presented suggestions of practical activities, so that we can discuss about the necessities adaptations for the musical learning happen positively. Thus, participants may combine practical and theoretical knowledge, which will facilitate their performance in the classroom.

It is desired that involved a total of 20 to 30 people. To introduce these resources, will be needed a space that support the total number of participants and a computer (which may be provided by panellist), speakers, and a multimedia projector.

### **Layering Music, Language and Literacy Components for Exceptional Learners**

*Elaine Bernstorf, Dory Jones, Gayla Kobialka, Timothy Jones*

This session describes use of a multi-layered system of supports to assist students with exceptional learning needs who participate in music education. The session describes aspects of literacy and language that can be supported with music learning when instruction is designed around a framework that balances musical concepts and skills with language, literacy and executive function needs for diverse learners. Components to be considered include: language levels and pragmatics used by the instructor; modes of representation that assist with categorization and generalisation for students who experience literal thinking; structuring activities to aid executive functions and create thinking habits that align sound features with their symbolic representations. Techniques used in speech-language pathology will be featured. Primary examples will be those used to work with students who may be diagnosed with autism, language-disorders, and developmental delays that affect literacy. A planning framework for teachers and therapists will be included. Examples of inter professional collaboration with speech-pathologists, reading specialists, and music educators at PK-12 levels will be included, Presenters represent instrumental and vocal music, speech pathology, and arts integration.

### **Reach for the Moon, and see Stars! Challenging Students with Special Needs toward Musical Excellence**

*Debbie Wolf*

Students with special needs may achieve beyond expectation when given proper challenge, opportunity, and inspiration as demonstrated in video excerpts of performances and interviews included in this presentation.

Music educators can enable students with special needs to achieve excellence in performance by setting appropriate musical goals, providing occasions to showcase success, and encouraging individual accomplishment. This workshop will present ways music educators can challenge, instruct, and motivate students of all ages through differentiated instruction to pursue and experience excellence in the music classroom, rehearsal, and private lesson. Each student's unique capabilities can be identified and developed effectively by differentiating instruction. Appropriate objectives, activities, assignments, and learning environment can be determined by assessing and accommodating learning profiles, readiness, and interests through differentiating instruction.

Learning profiles reveal optimal and preferred learning experiences for each student by describing strengths and weaknesses in multiple dimensions: dominant modality (visual, auditory, kinesthetic), cognitive style, multiple intelligences, learning environment. A student's readiness to learn can be addressed by considering the cognitive, psychomotor, and affective pre-requisites for the learning experience, and analyzing student's present capabilities and motivation; adaptations for differences in readiness must be expected to meet individual needs. Recognizing and developing student interest ignites the spark of enthusiasm, curiosity, or inspiration that captures attention and maintains focus throughout the learning experience. Knowing learning profiles, readiness, and interests of students allows music educators to adjust teaching to accommodate or modify learning beyond the scope revealed in an



individualized education program by personally engaging students rather than merely addressing special needs. This workshop provides a template for practical application of differentiating instruction, ideas for highlighting individual triumphs in varied forums, and motivational techniques to encourage personal growth. A cycle of success begins with evaluating present capabilities and challenging improvement in increments that are realistic, yet exciting, while providing opportunities to highlight individual achievement in a supportive learning environment. Peer tutors can provide assistance and assurance in practice and performance. Optimal learning depends on the respect and acceptance of the community established in each class. Participants will gain strategies for nurturing a classroom community that encourages perseverance, applauds improvement, and celebrates the unique gifts and abilities of each student. The fear of failure can be replaced with the thrill of success as each student proudly and effectively contributes to music-making and enjoyment.

## **ISME FORUM FOR INSTRUMENTAL AND VOCAL TEACHING**

### **Rudimental Pedagogy Revisited: Applied Studio Instruction**

*Tyler Willoughby*

In Percussion Pedagogy, the Forty Essential Rudiments are considered foundational, providing vocabulary for initial musical development. It is not uncommon, however, for strict rudimental pedagogy to be avoided early on as this approach commonly carries a stigma for rigidity and tension. In contemporary Afro-Cuban, Gospel, Jazz, Brazilian, and Fusion drum set performance practice, a new generation of performers utilising rudimental underpinnings has emerged – which suggests a renewed creative interest in and relevancy of rudimental pedagogy.

Influenced heavily by vernacular styles (gospel, hip-hop, and swing - to name a few), drummers such as Chris “Daddy” Dave, Tony Royster Jr., Mark Colenburg, and Eric Harland have all played pivotal roles in influencing this paradigm shift toward rudimental pedagogy. Three specific rudiments – double-stroke rolls, flams, paradiddles, and variations of each – have become the basis of a contemporary sound in drumset performance pedagogy and application.

This demonstration will consist of three elements; (1) an investigation of video and audio evidence, (2) a review of salient literature pertaining to current and historical application of rudimental pedagogy at the drumset and in the percussion applied studio, and (3) a live performance demonstration.

A comprehensive guide to creative rudimental pedagogy – that is, pedagogy that encourages simultaneous development of rudimental proficiency and creative musicianship in symbiosis – will be provided. Topics in this guide will include the following; (1) rudimental groove applications, (2) rudimental solo applications, and (3) fusing the traditional and rudimental applied drum studio into a coherent whole.

Through this presentation participants will learn how rudimental pedagogy can be a valuable implement in drum set instruction, providing new vocabulary and a musical relevancy within the emerging trend of contemporary performance practice. This pedagogy, paired with a relaxed feel and stylistic knowledge relevant to the vernacular, will drive students to not only attain a new level of comfortability and musicality at the drum set, but also become better musicians as a result.

### **The Chinese Erhu – an Extension of the Human Voice**

*Liang Lingling*

A workshop around the most popular of the Chinese traditional instruments - Erhu.

Many people are touched by the characteristic sound of the erhu. Millions of Chinese people play the erhu. Amateurs and professionals, young and old. What makes the Erhu so special and its music so popular?

In this workshop the soul of erhu is explored and introduced by Liang Lingling, assistant Professor in erhu at the China Conservatory in Beijing. She is frequently travelling, visiting Sweden, Denmark, France, Italy, Austria, Korea, Malaysia and other countries with her erhu, to make a worldwide audience acquainted with the erhu.

Liang Lingling will present the unique character of erhu: Similar to the human voice timbre, expressive vibrato, highly melodic lines deeply rooted among musical expression. She will also present the erhu’s history, function, construction and playing technique in a practical workshop mixed with short performances of typical erhu music, older as well as modern.

### **Teaching Piano to the Visually Impaired, Without Braille**

*Jeanette-Louise Yaryan*

Recently, I have been teaching a private piano student, whom I shall call “Sam,” who is almost completely without sight. Sam is an octogenarian, who used to be able to see until Macular Degeneration claimed Sam’s vision in Sam’s mid-30s. Sam played piano for years as a young, sighted, person, and thoroughly enjoys playing and practicing. Later in life, Sam decided to pursue piano lessons again, and to my knowledge, had two other teachers, prior to coming to me. Sam has never been interested in learning to use Braille music, either, so I do not teach with it in the lessons. Several years ago, Sam developed what has been diagnosed as Charles Bonnet Syndrome. This syndrome, particular to visually impaired patients, manifests itself in uncontrollable images entering the mind/vision field of the patient. In Sam’s experience, one particular visual manifestation makes Sam quite tense and distracted, and unable to continue practicing or playing, at the given moment. Sam is currently undergoing various types of treatment for this. I have been trying different approaches in the lessons, as well, in hope of breaking through the apparent - yet unidentifiable - trigger for these manifestations.

My own nonagenarian grandmother has Macular Degeneration. Through my experience with assisting her, I have learned many of the obstacles facing people who have low or no vision. I have also had experience with teaching adults of various ages, including a former septuagenarian student. Because of this combination, I was interested in the opportunity to teach an elderly, visually impaired, person.

In this demonstration, I will invite participants to experience both teaching an unsighted person, as well as being an unsighted student themselves. I will also offer my own experiences as Sam’s private piano teacher, including discussion on Charles Bonnet Syndrome. No knowledge of the Braille system is required for participants. Participants need to be willing to wear blindfolds. Working-to-professional knowledge of piano performance and teaching suggested, but not required for all elements of participation.

This workshop would be best suited for a group fewer than 30. The workshop must have access to either a keyboard lab with multiple instruments (preferred), or a room with 1-2 pianos side-by-side. As a listening exercise, it would be helpful to be near an outdoor space.

### **Practice and Pedagogy of Vocal Improvisation**

*Artemisz Polonyi, Abelita Brandao, Nathan Webb*

Getting beyond “just open up your mouth and start singing”

During this interactive workshop participants will be introduced to the fundamentals of vocal improvisation in various idioms (such as jazz and folk). Participating in these practical exercises will enable them to experience freedom in vocal improvisation, individually or in a group setting. The fundamental topics include:

1. Communicating in a specific idiom, such as jazz or folk music.
2. Learning how to hear what is right even without deep theoretical knowledge or instrumental facility. (Approaching music theory and ear training through singing.)
3. Overcoming psychological boundaries - such as fear or self-criticism - that might be blocking the free flow of singing.

Background Information

The presenter, a Hungarian singer with experience that crosses boundaries of classical, jazz, and folk idioms, is currently a performer and Fulbright scholar in the New York metropolitan area. Her approach brings together elements from her knowledge of jazz improvisation, early music, the Kodaly method for solfège and ear training, Gunnar Eriksson’s choir-improvisation method and Dr. Klara Kokas’ music therapy method. Combining these, the presenter creates an inspiring environment that helps students learn while they are actively engaged in music making.

Content and Method

The workshop consists of three parts. In the first, the presenter models the process of communicating with a jazz ensemble through improvisation. The second section is a short explanation of the performance and an introduction to the topics explored in the practical third section. The third part will be a participatory session, during which the participants can try their ideas through a vocal improvisation session guided by the presenter.

Application for music education

The strategies demonstrated in this workshop have application to individual improvisers as well as to music classrooms and choral ensembles on all levels. Improvisation is a strong tool to grab students’ interest and attention, as it is something they do, something they own, therefore will always be interesting for them. Their improvised musical material can then be used later as a starting point for performances as well as further studies in ear training and music theory.

### **One Hand is Better Than Two: Piano Works for One Hand by Women Composers**

*Adrienne Wiley*

There is a substantial amount of piano music written for one hand alone primarily by male composers. After much research, however, I found over 92 female composers from the United States, Germany, Australia, England, Belgium, France, Wales, and Hungary who wrote piano music for one hand spanning over one hundred years! Furthermore, many of these women wrote quality teaching pieces for one hand.

Piano literature written for one hand is generally used when a pianist sustains an injury. Since most pianists do not play this repertoire for mere enjoyment, single-handed piano music is often ear-marked for “injured pianists only.” My passion for one-handed piano literature, especially for the left hand, resulted from an injury to my right hand. Since that time, I have developed a passion for teaching and performing this literature by all composers, but most recently by women composers.

The discovery of this literature written by women composers has energized my purpose in teaching this music. I have had the opportunity to work with many young pianists who have been born with limited use of one hand or no other hand./arm to speak of. Teaching them to play with one hand IS different and is quite important for music educators to be aware of : what to teach and when, how to sit at the piano, and how to use the range of the keyboard with ONE hand rather than two.

The purpose of this lecture-recital is to highlight late elementary to early advanced piano works written by women composers for one hand. Early examples of teaching literature for one hand will be included. In addition, the presentation will address the differences on how to play music for one hand and methods and materials that the music teacher may use. My presentation will show that this music deserves a place on the piano teacher’s shelf and in histories of one-handed piano literature.

### **Brazilian Gems for the Intermediate Piano Student**

*Pamela Pike*

Of all of the solo instruments, the teaching repertory for the piano is one of the most comprehensive and voluminous sources of music that trains students for more advanced works in all time periods. However, much of the contemporary music that is taught in North America and in Europe revolves around Euro-centric composers such as Kabalevsky, Khachaturian, Poulenc, and others. Additionally, based on participation at conference workshops where new contemporary music is presented, teachers who instruct intermediate and early-advanced students are eager to discover original music that can be incorporated into their pre-college teaching curricula.

Even though it is not widely available in much of the world, and some of it is quite challenging, there are intermediate piano works by Brazilian composers that piano teachers throughout the world might wish to know about. Some of these pieces can be used specifically to prepare students for more advanced contemporary works in the musical canon, while others would serve to introduce students (and teachers) to Brazilian composers and musical idioms through attractive and accessible pieces. As our world flattens and multiculturalism abounds, there is no longer any excuse for only having students learning Western-European repertoire at the piano. During this presentation pedagogically sound and musically striking intermediate piano repertoire from Brazilian composers such as Guarnieri, Alimonda, de Curitiba, Morozwicz, Santoro and others will be previewed. Participants will have an opportunity to learn of some of the technical, musical, and pedagogical challenges of each piece, discover the level or grade of each composition, view the scores, and hear the works performed. While travelling, many teachers seek out scores and recorded music of new cultures to bring home. If we are to share and disseminate good music from unfamiliar Brazilian composers with our students, we must first locate some of this hard-to-find but appropriate repertoire. Participants in this demonstration will return home, to various parts of the globe, with the ultimate souvenir – intermediate piano gems from Brazil!

### **Around the World with Young Strings - A Curriculum for the 21st Century**

*Sandra Dackow*

Experience a Beginning and Intermediate String Curriculum which includes music of six continents. This Comprehensive Musicianship approach includes study of Masterworks, related artworks and connections to other school subjects, as well as the opportunity to play arrangements of great orchestral literature, even in the very beginning stages. This curriculum offers the opportunity to listen to authentic performance examples of both serious and world music, providing students experience with a wide variety of national and popular styles, while learning to play violin, viola, cello and bass, separately or in mixed classes. Sample materials will be given to all who attend. Teachers are invited to participate in this presentation, playing examples or listening and observing. All teachers who can, are encouraged to bring violins, viola, cellos and basses and play during the session

### **Into Africa: Exploring and Advocating Piano Music of Africa and its Diaspora**

*William Chapman Nyaho*

My demonstration/workshop is to bring to the attention of educators, students and performing artists alike, wonderful piano music by composers from Africa and its diaspora yet to be heard on a regular basis in the concert hall, piano competitions and festivals. The aim of this lecture demonstration is to inspire educators to seek out these works that are 'inter-cultural' by nature, that find their influence and roots in African music. It is my hope that this will further the diversification of the regular canon of piano music.

I will lecture and perform works primarily taking examples from the five-volume graded anthology *Piano Music of Africa and the African Diaspora* that was recently published by Oxford University Press. I will also use a PowerPoint presentation to display scores and images of composers of Africa and its Diaspora and play some audio clips.

My demonstration/workshop will first deal with intermediate and early advanced level pieces that will have pedagogical purposes for the pianist. I will use examples of pieces by composers such as Halim El-Dabh (Egypt), Robert Kwami (Ghana), Isak Roux (South Africa) and Florence Price (USA). The very diverse compositions in this presentation will also be identified by compositional styles and their cultural influences. These will range from the use of West African 'drummistic styles' -- Joshua Uzoigwe (Nigeria), hijaz and nahawand maqams or modes -- Gamal Abdel-Rahim (Egypt) and Ali Osman (Sudan), jazz and blues characteristics -- Margaret Bonds (USA) Coleridge-Taylor Perkinson (USA), to dancelike rhythmic elements such as the cakewalk permeating the Caribbean, American and African regions -- Oswald Russell (Jamaica), Ludovic Lamothe (Haiti), Nathaniel Dett (USA).

The lecture and demonstration will present the diversity of art music by composers of African descent that can suit any needs of educators, students and performing artist from festivals, competitions, degree recitals to full length recitals in the concert halls.

There will be a time for questions and answers at the end of the lecture demonstration.

### **Sparking the Musical Imagination**

*Jennifer Snow*

Core to music teaching and communication is developing the musical imagination and engaging creative thinking. This workshop explores ideas of extra musical connections to musical concepts, discovery learning techniques, direct application to teaching music, and the benefits of incorporating such approaches in keyboard pedagogy. Areas to be discussed and experienced include movement, creative listening, visual inspiration and expression, sound exploration, context and character creation, physical technique and gesture, and sensory transfer. It will explore how to investigate deeper layers of musical understanding and create a more authentic original personal expression through interdisciplinary exploration and awareness. This interactive presentation involves group discussion, brainstorming activities, individual reflection, and activity based audience participation.

The workshop will address the creative process and how it can be fostered in our teaching. Ideas on how to incorporate discovery learning techniques and practical application in music study will be presented. Through a series of activities the workshop will delve into how we can be more effective in nurturing and inspiring creativity in music instruction.

### **Learning by Doing: Listening and Sight Reading through Dalcroze Eurhythmics**

*Eva Wedin*

How do we teach music theory and sight reading?

Do we teach from a theoretical perspective or through experiences?

Is it fun and interesting, or is it a necessary "must"?

We know that a good way to learn is through practical activities and through our own experiences. We also know that we learn better if we get input through multiple senses and by processing the material in various ways. If we also apply our knowledge in different ways and create something of our own, we reinforce our understanding which strengthens both the self confidence and the creativity.

Dalcroze eurhythmics is a method which combines all these aspects. In a Dalcroze class, students experience music through movement and thereby gain an understanding for its different elements. Through movement, the body remembers pulse, rhythm, sound, etc., and gains deeper understanding. The more senses one engages, the more deeply one understands. By using both sight and hearing, as well as the other different physical senses, students are given the possibility to work on the same material in various forms. This reinforces knowledge, and increases understanding. Dalcroze eurhythmics is a method that can be used in various types of teaching, with different musical styles, for all ages, and at all levels, from beginner to professional.

This workshop demonstrates the possibilities of combining musical experience, sight reading and creativity. The starting point is music education through the Dalcroze method, but we will also get input from current research on reading and writing development related to reading music. One example is that the brain is looking for patterns -- and tries to find similarities and contexts. After finding a pattern it becomes easier to remember and understand. Another example is that one should not read long lines or or single parts, but use short motifs and repeat them until

they are recognizable them. A third example is that when we have learned something, it is good to apply the knowledge in various ways, for example not only to read music in the traditional way but also to use the new knowledge in a creative way.

This workshop gives examples of various activities which can be used in music education at different levels, to combine musical training and learning how to learn to read music. Photos and video examples from various teaching situations will also be shown.

### **Dancing and Playing the Romantic Dances**

*Denise Celestin, Sylvia Coats*

From the music of Chopin, Liszt and Brahms, to the liveliest Polka, Romantic dances have always stirred imagination and inspiration. Dances in the Nineteenth Century filled candlelit ballrooms and graced the elegant salons of society. These dances are universally taught and performed today in many cultural arenas.

Musicians often have questions regarding interpretation when playing or teaching repertoire from the Romantic Era. Two presenters, a music teacher and a ballet teacher, offer this unique workshop focusing on full body movement in both historical and practical contexts. Through practical application, participants will explore the social and aesthetic backgrounds for interpreting the dances and enhancing musical interpretation and expression. Participants will learn to dance the basic steps for the Mazurka, Polonaise, Waltz, Hungarian Dance (Czardas) and Polka. They will also receive information on the history and style of the dances. Suggestions will be given regarding ways to choreograph or adapt the dance steps for teaching any student level. The instrumentalist will find that dancing the steps of the Mazurka, for instance, gives one a sense of pulse, meter, articulation and phrasing that playing alone does not. With an awareness of the rhythmic impetus of the dance, one performs with stylistic understanding.

The presenters offered a similar workshop on Baroque Dances at the 2012 ISME Conference, which was extremely popular with participants. While this session can be considered a “follow-up,” it is not necessary for the participant to have experienced the session on the Baroque Dances. The session in Greece was extraordinarily well attended, and we received many enthusiastic and positive comments from our colleagues. They found that it was most valuable to them, and they were eager to provide this experience for their students.

Previous dance training is not required for this session. Participants are encouraged to dance, but are welcome to observe, or to play the dances as the group learns them. The presenters have been teaching dance forms for more than twenty years. In the workshop, a professor of ballet will gracefully model the style of the dances to music teachers, while a pianist with a love of dance will mirror the music teachers' and students' tentative movement with enthusiasm about what can be learned from dancing.

### **In Praise of Ignorance: The Teacher As Student**

*Robert Mayerovitch*

Too often we teachers present ourselves as knowledgeable, even omniscient dispensers of wisdom and right answers. We offer the best fingerings, bowings, breaths, and interpretive guidance based on our past individual experiences, successes, and backgrounds. What we risk as the ultimate maestro/maestra or unassailable guru is the recognition that we too are lifelong learners, ones with many gaps in our knowledge and our abilities. Often what our students need is not the knower of all things but rather a learning partner, one with humility and a desire to celebrate the process of learning, not just its end products.

This workshop will stress both realities and process. It will include examples of the pitfalls anyone of any level of expertise can experience, and ways to avoid them. It will emphasize the need for any learner to value curiosity over frustration, even sometimes over success, because a desire to understand what makes something succeed or fail must be more significant than an unearned good performance.. It will strive to show that this process and path is precisely what all our students have to be unafraid of exploring as a means of developing their talents to their optimal potentials.

It will include unedited video examples of this musician-teacher failing, pondering, understanding, and then succeeding. A recent sabbatical enabled me to learn piano solo and chamber music online (100s of files on YouTube). I pondered what I found, what challenged me, what worked. Some uncomfortable, even humbling events included making decisions that I remade several times on consecutive days. The rationale for each decision seemed entirely appropriate even inspired at the time, yet the undependable nature of the solution became quickly apparent. These are the daily realities of our students, the uncertainties about choices, the shakiness of resolve, the need to check out even seemingly excellent solutions with the approval-dispensing teacher.

Of course this is not actually a celebration of ignorance. Rather it's a celebration of the power for growth provided by a temporary absence of knowledge or success. The realization that something is not working or not dependable is precisely what must goad us and our students to greater achievement. It is our recognition of the shared nature

of that experience that forces us as honest learners to become better teachers. My students' now asking to sit in on my practice sessions attests to the value of that sharing.

### **Practical Ways to Learn and Teach Australian Art Song for Developing Voices**

*Cathy Aggett*

This workshop seeks to break down some of the barriers both singers and singing teachers sometimes face when learning and teaching contemporary art song by using a range of Australian art song repertoire as exemplars by offering a range of strategies that can be employed. Participants in the workshop will work with an existing Bank of Pedagogical Learning and Teaching Strategies for singers and singing teachers as a starting point for mini presentations of the songs in groups, after the whole group will come together to discuss the experiences of the learning experiences, therefore, teaching their newly-gained skills to their peers.

Six Australian art songs of levels appropriate for a child, adolescent, college student and beginning adult to learn will be used as material throughout the workshop:

1. Child – The Wallaby and the Bull-ant by Colin Brumby, words by The Perfesser and Alter Ego
2. Adolescent – (female) Chimney Sweepers (2006), by Andrew Ford (b.1957), a setting from Shakespeare's Cymbeline, IV,2
3. Adolescent – (male) 'Gordie' from Jolly, Gordie, Jane by David Stanhope, English Folk Song setting dedicated to Percy Grainger
4. College student – (female) 'I'm Nobody' from Frogs by Nigel Butterley, text by Emily Dickinson
5. College student – (male) 'Spirits' from Remembering Babylon by Diana Blom, text by David Malouf
6. Beginning adult (any) Richard Want, Esquire by Betty Beath, words by Franz Holford

After hearing parts of the songs performed, workshop participants will form groups, either based on voice type, or their teaching preference, and decide on what musical concepts are the most important to focus on when teaching the song and what, if any, strategies from presented Bank of Pedagogical Strategies might be appropriate to use, or suggest their own. Groups will present/perform their results to the other groups and come together to discuss the benefits and/or any additional strategies that may be added to the Bank. Outcomes of the workshop should be a greater understanding of how learning an (Australian) art song can be approached and how different strategies might be useful in different learning and teaching situations.

Keywords: Australian art song, strategies, developing voice, learning and teaching strategy.

## **SIG: PRACTICE AND RESEARCH IN INTEGRATED MUSIC EDUCATION**

### **Strengthening Teacher Practice Through Visual Methodologies**

*Priscilla Gitonga, Duncan Wambugu*

Research reveals intricate and complex interaction between teacher identity and teachers' practice, professional development, attitudes towards educational change, epistemological access by learners, learners' outcomes, teachers' receptivity to change, among others (Beijaard, Meijer, & Verloop, 2004; Smith & Fritz, 2008). It is an interpretive lens that illuminates into how teachers engage with curriculum, make judgments and ultimately act out teaching activities (Bullough, 1997; Knowles, 1992). Other studies on teacher identity have, among other aspects, focused on the relationship between teacher and social conditions, self-understanding aspect, and conceptions of professionalism. This proposed workshop is premised on the assumption that teacher identity has a direct implication on the teacher practice and the epistemological access of learners to the taught content and hence the learners' outcomes in music education. This is grounded on Bourdieu's theory of identity as an embodied practice. According to Bourdieu, there exists a system of durable, transposable dispositions, which predisposes individuals to act, to think, and to behave in particular ways. We therefore argue that a music educators' sense of competence in their professional identity is intricately interwoven with the habitus in their profession as well as the status and other dispositions that are related to self and which constitutes their sense of teacher identity.

Therefore, the purpose of the workshop is to create a forum in which music teachers at all levels could disrupt the status quo of his/her context, which informs his/her teacher identity and practice to enhance the status of music education. The workshop aims to expose the educators to selected participatory visual methodologies namely drawings and participatory videos to stimulate self-reflection through which the educator could explore her sense of identity.

This workshop is significant especially for music educators to

- Become aware of the strengths and weaknesses of their practice and to seek for means of mitigating their weak area

- Explore their sense of self and it relates to their profession
- Become aware of how other contexts in their sphere of operation that influence their practice as well the epistemological access of their learners to the music content as well as the outcomes.

### **Experiencing Uyghur Muqam Rhythm Through Visual, Aural and Kinesthetic Channels**

*Yu Huang, Shan Shan, Tiantian Luo, Yue Wang*

When speaking of the new millennium, inter-cultural communication has been a dynamic and creative force within music education profession, opening our ears and broadening our perspectives. Despite the growing global awareness amongst music educator of the value of including musics around the world in the curriculum, the systematic teaching is still a relatively uncommon activity in music classrooms. Musicians from China will lead all members to discover one of our exchanged music culture.

**Keyword Definition:** The Uyghur Muqam is the general term for a variety of Muqam practices widespread among the Uyghur communities, which form one of the largest ethnic minorities of China. It is a composite of songs, dances, folk and classical music, and characterised by diversity of content, dance styles, musical morphology and instruments used. Students of all cultures ask many such questions as they seek to understand the world around them, their culture, and their role in both.

**Purpose:** This workshop was designed 1) to show five of the Muqam rhythms in order to develop fine aural and visual perception abilities and an active interest in the history of arts in Uyghur, 2) to share the experience of playing five specific rhythms with Uyghur instruments, 3) to practice the performance aiming at the development of body awareness and control.

**Contents:** Active Muqam performance of the visual, aural apparatus as well as of the whole body; Connection between Muqam rhythms hearing and movement; activity on using of different instruments (hand drums etc.); Improvisation by means of five Muqam rhythms.

**Method:** In the Uyghur Muqam all musical events can be understood the internalised by means of listening, singing, playing and moving experiences. A professional team brings us into the Uyghur where there is a diversity of music, instruments and dance. We will touch the characters of the Muqam music, we will play the special Muqam rhythms, and we will dance with simple steps and have fun together.

**Implications:** This music workshop is an inter-cultural project, and it will illustrate how the Xinjiang Uyghur Muqam favours the development of the rhythmic sense. Analogous activities develop rhythmic sense, analytic ability, inner ear, musical memory, body movements and improvisation skills. This method helps create a network of abilities in a broader sense, encompassing the individual's education as a whole: attention, concentration, alertness, memory, creativity, ability to observe, analyse, synthesise, coordination and body awareness. Thus, it is a moment and a place in which it is possible to find the time and the pleasure to play together.

### **Step by Step: Renaissance Court dances in the Music Class**

*Claudia Gluschkof*

Dance music is one of the many genres studied in Western Art Music. In music classes, both in general music and in instrument lessons, dance music is usually listened to and/or played, but hardly danced. Renaissance and baroque dances belong to that repertoire, and in their original context many of those dances were meant to dance to by courtiers, regardless of their inclination or skill. Dancing was a social skill. The dances were documented in dancing manuals, paintings, scores and written descriptions.

The purpose of this workshop is to offer an opportunity to the participants to experience French and English courtly dances, to understand the music through the actual dancing and its context.

The dances to be taught are branles, pavane and gaillard as described in "Orchesography", published in 1589 in France and English country dances as described in Playford's "The English Dancing Master", published in 1651.

The workshop will include the analysis of 16th and 17th century painting depicting dance scenes, learning the basic steps and figures, reading from the sources. Participants will be encouraged either to dance or to play for the dancers.

The proposed dances, as well as the way they are presented, can be taught in music classes, allowing students to experience and understanding them in their original form.

### **Movement and Expression: A Workshop**

*Raul Capistran*

Emotional expression is the core element in music performance. The goal of any performer, is to render a musical interpretation that is expressive and moves the audience. However, very little has been accomplished concerning how to teach musical expression in a pedagogically manner in order to achieve consistent results.

Movement and Expression: A Workshop, represents a proposal to teaching musical expression wherever music is taught (professional or amateur schools; public or private institutions). This workshop is directed to all music teachers, as well as to professional and amateur musicians of all ages and instrumental levels who wish to develop physical relaxation, concentration, sensitivity and musical expression in their playing.

The workshop consists of a series of group dynamic organized in a systematized pedagogical way where participants are gradually encouraged to break their movement limitations created by biases and/or misinformation in order to feel free to react to music stimuli by improvising a series of expressive body movements.

The exercises and group dynamics have been designed after Emil Jacques Dalcroze and Carl Orff's music education approaches. The workshop also explores body expression possibilities and Rudolf Von Laban's Basic Efforts Theory and its connection with emotional musical expression.

A small group of volunteers (3 to 4 instrumentalists) are encouraged to participate by playing their instruments before and after the group dynamics and experience the benefits of the workshop.

### **Sounding Ways into Mathematics (EU-Comenius Project)**

*Markus Cslovjecssek*

The goal of the European Comenius EMP-Projects is to develop an integrated approach to music education. In a first project "EMP - a Creative Way into Languages" (2009-2012) musical activities were shared, discussed and developed with experts in language education. In the recent project "EMP - Sounding Ways into Mathematics" (2013-2016) we focus on the synergies in teaching and learning music and mathematics.

Building on material, tools and activities designed and collected in collaboration with music teachers and mathematics teachers from project partners the workshop offers practical experience in integrating sound and movement in every day teaching. It shows ways for a music teacher how to involve generalists and colleagues from maths education in musical thinking and simple but meaningful musical activities during their classes. On the other hand it gives creative impulses to music-educators based on mathematical learning content. The purposes, principles and theory underlying this approach are discussed in an applied way during this workshop. The concerted practising and reflecting shows how generalist teachers as well as specialists in mathematics and music can contribute to this project and benefit from the various intended products.

### **Workshop Songs of Forest**

*Magda Dourado Pucci, Maria-Berenice Simões De Almeida*

In this workshop, it will be stimulated a short musical practice of some indigenous songs from Brazil showing their cultural diversity present in Amazonia, mainly. She will also propose a careful listening of some songs in order to demystify the idea that all indigenous music sounds the same. Let's start our listening with recordings made by people from indigenous communities Paiteer Suruí from Rondônia, Krenak, Pataxó and Maxacali from Minas Gerais and Juruna from Xingu(Mato Grosso). Pay attention to what you hear and answer the following questions. The main purpose is to experience the sounds of other languages and finally, think about a possible pedagogical applications and uses of indigenous repertoire in musical education classes. The workshop discusses the strong indigenous orality and musicality, providing an experience of our earliest origins.

This workshop is based in the research on the diversity of indigenous Brazilian music done during Magda Pucci's master in Anthropology (PUC-SP) and other studies organized specially for the book *Songs of the Forest (Cantos da Floresta)* to be released in 2014.

### **The Many Songs of the World**

*Magda Dourado Pucci*

The title of this workshop may sound controversial. Of course all the songs we know are songs of the world. But when we ask, " that region of the world we listen to music ? "We note that "our world " is quite limited geographically and stuck to the styles reported by the mainstream media. But there is much more to be explored of the planet and placed in schools for children and adolescents grow up with an open mind to other sounds and respects the great cultural diversity of the world.

Do we know something about the music of China and India, whose populations represent one fifth of humanity? Do we know enough about Africa and its many cultures, many of which formed the basis of Brazilian culture? Would we know play different vocal techniques on the planet? Can we dance some asymmetrical rhythms quite usual in other parts of the world? Does music really is a universal language? Do we understand the meaning of most sound expressions of humanity?



The workshop "The Many Songs Of The World" suggests to experience a repertoire of songs and instrumental tunes from various parts of the world, thus encouraging the teachers to experience some musical expressions of different cultures.

Practical activities will make us to reflect about the diversity of musical expression, and the role of music as a way to acquire knowledge.

When we try to sing or play music from various regions of the world, during the day-to-day, we can sharpen our awareness of the many similarities and differences in the way of making music, because the practice encourages us to make questions that make us reflect about the role of music in society. A short melody or a rhythmic pattern can be sufficient to "pull threads" linking them to many other cultures, other ways of looking the world. We can see that relationships are not only formal and structural, but also historical and anthropological that can be quite useful in schools, thus providing a multidisciplinary approach.

Subjects:

- The Body and the Voice shaped by culture;
- The Social Functions of music in different contexts
- Rites and Myths interwoven with songs;
- Meanings, transmission and appropriation
- Tradition and Creativity

## **SIG: MUSIC TECHNOLOGY**

### **Buttons and Triggers: Music-making Made More Accessible through Digital Technology**

*Nicolas Coffman, Don Coffman*

Research suggests that more than one-half of all teens have created media content, and about a third of teens who use the Internet have shared content they produced (Lenhardt & Madden, 2005). This kind of activity represents what has been called a participatory culture (Jenkins, 2009), typified by accessibility, informal mentoring, and a sense that members have that their contributions are valued.

Today's technologies make it possible for virtually anything to be used as a musical instrument or control the sound of another instrument. Any composition designed for playing can potentially be created for varying 'instrumentations' and degrees of control. One button can play an entire song, or a large number of people manipulating different aspects of a piece can be required. Control can be automated by a computer, so that performers can handle simple aspects of playing a piece and can learn to obtain higher degrees of control as they develop their skills, without compromising aural aesthetics or overall complexity of a piece. Performances can now be geared towards the ability of the performer(s) and scaled accordingly. This allows for opportunities to explore sonic structure while changing the outcome of the performance, yet not stop, intrude or otherwise 'ruin' the performance of a piece. Elements of composition and improvisation can now be explored at lower levels of skill while providing opportunities to create.

Modern technology's increasing sophistication gives music educators new tools to incorporate elements of performing, composing, and improvising in their ensembles and classrooms. The potential to scale the needed skills and knowledge to the interests and abilities of individual learners greatly enhances the musical experience of all students.

This session uses demonstration of and audience participation with new digital instruments that provide accessible, dynamic and communal experiences with music making. In the demonstration, we will provide a framework for understanding the principles of emerging technology. Hardware controllers will demonstrate new ways of playing instruments and their benefits. We will introduce aspects of modern music production, including sound synthesis, effects, and audio samples. The session will have an interactive portion for attendees to experience how a variety of controllers and electronic instruments could be used in combination to perform complex pieces of music with little to no previous musical experience. These performances will be accomplished through a variety of methods, including wrote learning, responses to programmed cues from instruments, and through individual and group improvisation.

### **Connecting and Creating Global Music Communities in the Cloud**

*Alex Ruthmann, Elisa Cunha, Gisle Johnsen*

Wherever there is music is an opportunity for an educator to work and for a pupil to learn. If we, as representatives of the music education profession, start from this premise, the scope of our work is global. Music education not

only happens in schools and in private studios, it happens within our communities, our homes, online, and in all of the hybrid spaces in between.

The development of easily accessible online platforms for sharing and commenting music (e.g., YouTube, Music Delta, Noteflight, Soundation, SoundCloud, etc.) enables access to musical educational materials to anyone with access to the Internet.

Today's video lessons, analytical music critiques, and even uploads of studio and live recordings are this Century's primary materials for global music education. Moreover, these platforms are designed to provide opportunities for what Steve Dillon often advocated, having "music present in the conversation about music." With all of these developments occurring in the consumer and commercial space, there continue to be many challenges in integrating these tools, experiences, and means of musical engagement in formal school classrooms.

Recently, commercial music labels and publishers, following the lead of recording artists such as Radiohead, Ben Folds, David Bowie, and Peter Gabriel, have begun licensing their music in multitrack format. We have developed new tools that take advantage of both commercially available and uniquely recorded multitracks in collaboration with professional musicians in Brazil, China, United Kingdom, United States, Norway and Denmark across a wide variety of genres and styles including western classical music, western pop and rock music, and different jazz genres. Providing perspectives from Brazil, Scandinavia, and the United States, this workshop/clinic will introduce some of the pedagogical and curricular strategies that emerged from the presenters' pilot university, classroom and research/development projects, each of which were designed for pupils to "step inside", engage, and play with musical recordings alone and together with their friends via online global music communities. Participants will spend the bulk of the workshop collaborating together with these tools, critiquing, and developing and sharing ideas and strategies for providing meaningful access to these materials within and alongside school music classrooms.

### **Creating Interactive Musical Games**

*Harue Tanaka-Sorrentino*

Many music educators around the world are incorporating into their classes the new technologies of Communication and Information. Through the use of the available software for free, this music workshop originated from an experience developed by the School of Education at the Polytechnic Institute of Porto in Portugal after being successfully used in North Eastern Brazil. It has been the purpose of this workshop to provide music educators with a pedagogical tool that has been implemented out of the creation of interactive musical games for music students of all levels. The game creator will define to what age the game has been designed, its content and methodology. In face of the unavailability of well-equipped laboratories with PCs capable of dealing with the new communication technologies, the workshops may still depend on the use of the teacher's own laptop computer. The aim of such experience is to help future educators develop their own teaching skills with the use of new tools of Communication and Information. Another important aim of this project is to allow instructors to work out music content in a way that will be both motivational and dynamic, fostering the student's cognitive potentials amid all the developments opened up by the Internet. It is also the objective of the games to encourage teachers to utilise the algorithmic language found in the games, promoting as a result an approximation to the virtual world and to the participants of this new communication network. We shall show you how this new software is used; for example, what use can you make of Microsoft Power Point or any other equivalent software in order to create games based on their templates. The experience stemming from this workshop has been divided into two phases involving two groups of university students studying for their music diplomas. One group studied tales by Portuguese and/or other authors found in the universal children literature. The other group examined contents related to music learning. The main purpose of the workshop is to awaken the students' interest towards the development of games intended to satisfy the needs of their target public.

## **SIG: ACTIVE MUSIC MAKING**

### **Percussion in movement**

*Chico Santana*

The workshop proposes the collective practice of percussion, departing from the body movement, as a means of understanding and expressing the music. The body moves through space giving life to the rhythm. A creative pulse works with grooves, time-lines, sound textures and rhythmic accents. The voice as a fundamental instrument expands the field of rhythm with harmonic and melodic issues. Percussion instruments are played in harmony with the body movements previously discussed, bringing fluency and musicality to interpretation. Technical elements of

diferent kinds of drums and percussion effects are developed naturally, rhythmically contextualized, bodily experienced.

The exercises works the coordination to sing and play percussion simultaneously, with activities that develop internal pulsation, awareness of movement and creativity, contributing to a scenic-musical body more fluent.

The workshop deal with a contemporary repertoire grounded in afroamerican cultural matrix , eclectic and impressive, which gives rise to the discussion of history, politic and society. Music brings a cultural relevance to their understanding that can bring greater coherence to the interpretation. The basis of the repertoire are work-songs of african slaves in Brazil, which inspired the spetacle "Calungá", performed by students of the Projeto Guri and the percussionist Naná Vasconcelos, directed by Chico Santana .

The exchange of experiences during the workshop is based on the collective practice, orality and participant learning, characteristics of popular culture, which passes the threshold between informal and non-formal education. Thus, the percussion is presented in a wide and deep way, allowing a meaningful musical experience for the participants.

### **The Orff Orchestra**

*Susie Davies-Splitter, Phil Splitter*

Beginning with the body and voice, join us in a celebration of the Orff instruments as we play, improvise, create arrangements and perform for each other. This session will include singing, moving, body percussion, non melodic and melodic percussion instruments.

### **Take Orff with percussion, song and dance**

*Susie Davies-Splitter, Phil Splitter*

This workshop will explore an Orff based approach integrating speech, song, movement, dance and instruments. Various rhythmic and melodic techniques including imitation, echo, ostinato and canon will be used leading to improvisation. The emphasis is on active participation with a strong sense of fun and enjoyment.

Combining Orff Schulwerk principles that inspire, excite and motivate children to remember, understand and love music, explore material through speech, song, body percussion, dance, movement and percussion instruments with a focus on improvisation and creative input for 6-12 year olds.

### **Brazilian Tambourine Workshop**

*André-Felipe Marcelino*

The tambourine is a very popular instrument in Brazil and it is used in many different musical genres, such as the Northeastern rhythms, samba and capoeira, among others. Its versatility allows its utilization to adapt other rhythms like maracatu, afoxé, funk, rock to it and it can even be used in pieces of music that were composed for the tambourine. It almost sounds as a drum since its sonorities contain basically the low sound (which is played using the thumb), the medium sound (from the cymbals) and the high sound (from the slap) similarly to the traditional drums, with the kick, the hi-hat and the snare drum respectively.

The Brazilian tambourine workshop aims at presenting the main techniques and the musical practice of Brazilian rhythms. It also aims at introducing some of the Brazilian cultural diversity through the rhythms, their variations and adaptations for this instrument, providing a creative environment from the musical experiences of the participants. The workshop deals with basic issues regarding tambourine techniques from four Brazilian rhythms: xote, baião, samba and capoeira. A popular Brazilian song will be introduced to the workshop participants and they will have to elaborate a rhythm to be played along with the song. The workshop also includes a brief explanation about the musical notation used for the tambourine and some of the current methods for supporting the musical practice that have been developed by the teachers.

The class will be taught to the entire group and each participant will be given a tambourine in order to get familiar with the instrument. The workshop intends to promote the musical practice through imitation, repetition and improvisation. The activities proposed by the workshop teacher will be carried out in the group, where everybody is able to observe the other participants, interacting and exchanging experiences.

The tambourine is constantly used by music educators in the Brazilian schools due to its sonority, versatility, practicality and, many times, due to the familiarity the students already have with this instrument. Therefore, it allows getting to know an instrument that characterizes the Brazilian popular culture and to apply it to other genres and activities as an important tool for the educators' musical practice.

### **Orff Schulwerk and the Australian Playground**

*Sarah Brooke*

Handclapping games learnt from children in primary school playgrounds in Australia will be used as starting points for music composition and arranging. This workshop will invite active participation through the Orff Schulwerk approach to music and movement education. We will learn the rhymes and create musical arrangements through voice, body percussion and instruments. In teachers' planning for children's musical learning in educational settings, I suggest we can look beyond a repertoire that we as adults select and pass on to our children, to a repertoire that is generally transmitted between children without adult intervention. This is the music of the children and care must be taken to ensure acceptance by children of their use outside of their usual domain. Australia is a multicultural country and new games and rhymes have been brought to our playgrounds from across the globe, and use languages often unfamiliar to other children in that playground. Through the transfer of these games from child to child, school to school, and community to community, they can become modified and are adapted to each new environment. The words/phrases/inflections have frequently been altered to such an extent that the language has lost all intended meaning, but this seems to play no part in the enjoyment children gain from playing the game. It is hoped that through demonstration and active music making in this workshop, there will be a greater recognition of the potential of using playground games in more formal educational settings.

### **Orff Schulwerk and Traditional Chinese Folk Songs: An Active Exploration**

*Mai Xu*

China has a long musical tradition and children are immersed in this traditional music from a very young age, both informally within their community, and within education settings. Despite the fact that western music is now more acceptable and accessible than in past generations, children are still interested in learning the songs and melodies of their heritage. Preschools, primary schools and secondary schools until Year 9 provide their students with one or two lessons per week of classroom music education provided by a classroom or a music specialist teacher. The curriculum in China across all age levels stresses the importance of using traditional songs and melodies, and teachers see this passing on of China's musical heritage as an important part of their role. Although the traditional folk music in China has certain qualities, there are distinct differences between the numerous ethnic groups. Children are educated about the music of these ethnic groups; the art music of China; Western art music; folk music of other countries; plus learning about musical elements and concepts. This encourages children to have a broad understanding of music in various cultures and historical periods.

The Orff Schulwerk approach to music and movement education is one that encourages creativity, play and improvisation. Although this approach has been adopted in various tertiary institutions, it has only been quite recently that such an approach has been recognized as valuable within the school system in China. This workshop will offer participants the opportunity to learn songs from various ethnic groups in China, and it will demonstrate how the Orff approach can be integrated with this traditional repertoire. Participants will be actively involved in singing, playing of instruments, body percussion and movement. Although this workshop will focus on material from the preschool curriculum (3-6yr olds), there will be discussion about how it can be adapted for older children. This workshop will be offered in English with Chinese/Mandarin translation.

### **Problems to be Overcome: When Orff Schulwerk Meets the Classroom**

*Mai Xu*

Classroom music teachers are frequently frustrated by the requirements set by their curriculum and governments, and the reality of their particular teaching situation. For some, it is an almost impossible task to satisfy these requirements in an environment not conducive to music education. Music teachers are often thwarted in their efforts to provide a quality music education program - by the system within the school (hierarchical, financial); the physical environment (space, equipment); the lack of support (government, principal, parents); the behaviour of the students (disengaged, special needs); and their own level of expertise (insufficient training, low level of music skills and knowledge). In China there are specific difficulties that can make music teaching a difficult task. In primary schools the average class size is 50 students and this can be problematic in relation to physical space, equipment and noise level. Classrooms can be small with very limited resources for the music teacher including instruments, good quality sound equipment and stationery. Traditionally music learning has been a predominantly passive activity (listening, learning music theory and singing) and yet some teachers are eager to integrate a more creative and playful pedagogy. Orff Schulwerk offers such a pedagogy but those teachers who have become familiar with the principles and philosophy of this approach struggle with how best to implement it with such obstacles.

This workshop will provide participants with the opportunity of learning some traditional Chinese folk music and demonstrate ways of incorporating creativity, improvisation, imagination within the confines of limited space, resources and teacher expertise. This will be an active music making session and will be appropriate for any educator struggling with the realities of teaching in challenging spaces. The Orff Schulwerk approach will be used

to inform the session and following the activities, other possible strategies will be discussed in relation to problems to be overcome in the music classroom. This workshop will be offered in English with Chinese/Mandarin translation.

### **Express Yourself Fearlessly through InterPlay: Freedom in Learning, in Feeling, and in Community-Building**

*Mary Cohen, Matthew Cohen*

InterPlay, a system for unlocking the wisdom of the body, was created by Cynthia Winton-Henry and Phil Porter about 25 years ago. Winton-Henry and Porter rooted their ideas in common sense ways of living called tools and created forms to provide participants a means to play with their self-understanding and connect with others. The tools and forms of InterPlay furnish a framework for new pedagogical possibilities in music education. The forms are simple with room for infinite varieties, particularly with respect to improvising, creating, and performing.

The eight InterPlay tools include:

- Incrementality: Go the speed of the body, one step at a time. You get into and out of trouble in tiny steps
- Easy Focus: To relax and open up our physical awareness to take in a full range of information
- Exformation: To move information that we have taken into our bodies outward
- Affirmation: To seek out, notice, and name the good in others and the world
- Internal authority: Believe what you notice
- Body data (bits and pieces), body knowledge (patterns), body wisdom (choices)
- Physicality of Grace: Notice what feels good and do more of it
- Body wisdom practices: To change your life, change your practice

One example of a storytelling form in InterPlay is “Babbling” where in pairs, participants take turns speaking about whatever comes to mind prompted by a word or idea provided by the facilitator. Lots of variations exist on this basic form. In musical learning, rather than a word, the facilitator can provide, either aurally or visually, a rhythmic or melodic phrase for participants to noodle around with. In the process of musical babbling, participants are provided with a musical parameter to improvise around.

Other forms in InterPlay are movement-based such as “Walk, Run, Stop.” In this form participants choose whether they want to walk, run, or stop, and do so in the midst of other people moving and playing in the group.

The purpose of this session is to lead the participants through a variety of movement, storytelling, and vocal InterPlay forms to provide a sense of how this system allows for learners to construct their own cognitive and embodied understandings. Resources for learning more about InterPlay will be presented as well as examples and ideas to apply to music education.

### **Engaged Listening: Listening as a Gateway to Active Musicianship**

*Brent Gault*

Listening is one of the primary channels that we use to experience music on a daily basis. Because music listening is such a major component of how individuals interact with the music around them, it can also serve as a springboard for other active musical behaviors that can develop multiple aspects of musicianship while heightening the music listening experience.

The purpose of this workshop will be to investigate how listening can serve as a gateway for musical development. Session attendees will participate in sample experiences that provide opportunities for learners to sing, move, and create as they listen to selected musical excerpts. Through these active musical behaviors, students can experience a variety of music while also reinforcing other musical behaviors and ideas. The format of the workshop will be as follows:

I. Introduction: The need for active listening experiences in music learning settings as a way to:

- Introduce diverse genres and styles of music in a way that engages students immediately;
  - Actively highlight musical concepts and ideas found within given pieces of music (form, rhythmic elements, meter);
- and
- Provide an outlet for active aesthetic responses during the listening experience.

II. Sample experiences involving meter, rhythm, and form

III. Sample experiences involving melody and harmony

IV. Closing thoughts and questions

Presenter:

Brent Gault is currently Associate Professor and Chair of Music Education at the Indiana University Jacobs School of Music. He specializes in elementary general music education, early childhood music education, and Kodály-inspired methodology. Gault also has training in both the Orff and Dalcroze approaches to music education. He has presented sessions and research at conferences of the American Orff-Schulwerk Association, the Dalcroze Society of America, the International Kodály Society, the International Society for Music Education, the Organization of American Kodály Educators, and The National Association for Music Education (NAfME). In addition, he has served

as a presenter and guest lecturer for colleges and music education organizations in the United States, Canada, China, and Ireland.

### **Workshop: The Production of The History of the Trakehners – a Collaborative Process**

*Randi Margrethe Eidsaa*

This workshop will begin with a presentation of a collaboration between the dance institute Allegro Ballettstudio and the riding centre Epona in the region of Kristiansand, Norway. During the last five years Epona and Allegro have collaborated in producing performances for a wide-ranged group of participants; young dancers and young riders together with professional musicians and actors. The performances have been presented for local audiences as well as during the opening ceremony at Para Equestrian Dressage European Championship 2009, at The Norwegian National Championship in Dressage 2011 and at The Norwegian National Championship in Show Jumping 2012. The performances were partly privately funded and sponsored by local companies as well as by The Norwegian Olympic and Paralympic Committee and Confederation of Sports (NIF).

During the workshop, the presenter will share experiences from the creation of the historical play The History of the Trakehners. Its events are drawn primarily from the recorded history of the trakehner horse, who nearly was eradicated when World War II was in its final stages. What followed was the sorrowful story we speak of as “The Trek”.

The play was developed during a period of four months when an ensemble of ten riders and ten dancers at the age 12 – 18 years created fifteen tableau’s in co-operation with a professional choreographer and a group of parents. The presentation will focus on the challenges of collaborative concepts compared to projects with a fixed repertoire. The production of The History of the Trakehners is supplementary empirical material for the presenter’s PhD- study on creative collaborative partnerships for professional musicians and school children. The theoretical framework is inspired by the PhD project, in particular research in the field of creativity, represented primarily by Laycock (2005) and on multi-modality such as discussed by Kress & van Leeuwen (2001)

Together with the choreographer; dancers, riders and parents created a performance that included a wide range of modalities, moods and expressions. Workshop attendees will be encouraged to discuss how performers, teachers and instructors deal with complicated historical issues in aesthetic performances for audiences that include children, youth and families.

### **Physical Diversity in Contemporary Dance**

*Wohlfarter Evelyne*

The goal of this workshop is to bring more awareness and inclusion of diversity of physical abilities within contemporary dance. This concept is both educationally and artistically motivated. It grew out of an exploration of ideas to provide access to dance for people with and without physical disabilities. The author will illustrate this concept by showing parts of the video dance triptychon. Dance is an intricate subject expression; only subjective perception makes artistic diversity on stage possible, and enriches society. The author produced a poetic dance piece called triGespräch in 2011. Its movement material provided the foundations for a new video-dance called triptychon. It was performed in the space of the St. Elisabeth Church in Berlin and the space between the performers themselves, which the three dancers open up through their movement. In these projects, participants with different forms of ability experienced dance and music as a possible form of expression. Inclusion of people with different abilities should not make the audience see “a dance with disabled people” only. It should make the audience see diverse humans, who work with movement, get into relations with each other, space, and time. In this workshop the author will share the vision of triptychon with the participants through dance and movement, and will show them how they can use their bodies as a starting point for the dance. This is a workshop where people with different physical preconditions meet, for instance, people with and without disabilities, younger and older, etc. It will show that people can get stronger in their body awareness. The main emphases are on dance and dance improvisation exercises, movement stories, and basic dance movements. The participants will experience that their bodies aren't only a movement apparatus, but also instruments for telling and creating stories and to express themselves. Working with music and dance, as well as playing with personal expression, continues to open new perspectives for the author while working with children and adults. The connection of pedagogic and artistic elements in the dance process with people with diverse capabilities is an exciting challenge. The author wants to give the participants the experience of sharing with each other in a gentle way, to open a space for more openness, and cross borders. It is the author’s intention to challenge people’s point of view through body movement and dance.

### **Testing the Validity of the Emergent Model of Iingoma Zamagqirha, the Musical Arts of Xhosa Traditional Healers**

*Ncebakazi Fezeka Mnukwana*

The aim of the workshop is to test the validity of the emergent model in the teaching of iingoma zamagqirha. Iingoma zamagqirha is a sacred Xhosa musical art often taught at workshops to introduce learners to the indigenous knowledge systems of the amaXhosa of South Africa. It is also a musical art which is performed in both sacred and secular environments amongst the amaXhosa people. As such iingoma zamagqirha can be suitable for classroom teaching in South African schools and the oral methods embedded in the teaching of indigenous knowledge systems can provide guidelines to teachers who are required by the South African Basic Education Department to incorporate indigenous musical practices in their everyday teaching.

The model emerged in a master's study that investigated and documented iingoma zamagqirha in Cape Town, South Africa. The primary objective of the master's research was to analyse the inherent teaching method displayed by three case studies of one performing artist and two teachers in indigenous Xhosa music. Grounded theory is used to determine an emergent model with six categories emerging around the following themes: Lesson atmosphere and content, Singing technique, Social background of iingoma zamagqirha, Classification of iingoma zamagqirha, Use of body language and continuity of singing as a teaching method, and Cultural conservation and the secular use of iingoma zamagqirha.

The workshop aims to test this emergent model on one or two groups of conference participants that have diverse musical and ethnic background. A workshop is forty to fifty minutes per group. The format of the workshop is vocal singing where the text of the musical art is taught using speech-rhythms, with the melody acquired by imitation and repetition and the six categories of the emergent model are applied holistically, explicitly and implicitly through out the workshop. Such a workshop will evaluate the levels of feasibility of the emergent model and to inform the researcher what works well and needs improving in the emergent model. The workshop participants will be requested to fill out a questionnaire and make comments on their aesthetic experience of the workshop.

### **The General Music Classroom: 8-12 Year Olds and their Parents**

*Sarah Brooke*

Children learning music in primary schools in Australia do so through programs with a specialist music teacher or their own classroom teacher. Consequently, the quantity and quality of these programs varies considerably. There is a large body of research that supports parental involvement in children's schooling, and that this plays a crucial role in the interest, engagement and success of children's education. As part of my doctoral studies, volunteer children from one inner Melbourne school were invited to participate in general music classes with their parents. As the school offers only user-pays instrumental lessons, many of these children have no other opportunity to engage in music learning. Similarly, some parents saw this as an opportunity to be involved in music learning that was otherwise unavailable to them. Their motivation was two fold—to learn something about music, and to learn this alongside their child. This workshop will encourage participation in a variety of activities as they were conducted with the families, and will be followed with discussion and film footage of the less familiar context of children learning music alongside their parents.

### **Rangoli: Introducing Indian Music in a General Music Education Setting**

*Manju Durairaj*

Indian music is the music of the Indian subcontinent. It is the music of India, Pakistan, Nepal, Bhutan, Sri Lanka, Maldives and Bangladesh. Indian music has two branches, North Indian or Hindustani music and South Indian or Carnatic music. Carnatic music is practiced in the four South Indian states of Karnataka, Tamil Nad, Kerala and Andhra Pradesh.

An increasing number of nations now connect with each other through the travel, internet, television and radio. Cultures and traditions are subject to pervading global influences. Indian music with its evocative melodies and rhythms, is gaining popularity all around the world. Indian music, with its roots steeped in antiquity is complex and intricate, but now more than ever before, it is accessible even in the elementary classroom.

Melody and rhythm are the fundamental concepts of most musical traditions. In this workshop, participants explore these concepts in Indian music through movement, song and speech percussion pieces. The workshop aims to provide music educators with concrete lesson ideas that will be effective in the music classroom.

The focus of the workshop will be on the music and dances of the Indian subcontinent. The religious practices in the region greatly influence the music. Hence the festivals of Ramadan and Diwali will be discussed. Participants will be led through the teaching process of Dandiya (stick) dances, and Orff arrangements of Ramadan and Diwali percussion pieces, songs and dances. All of the above pieces maybe integrated successfully in any performance that celebrates diversity. Each piece will be presented using the Orff processes of movement, body percussion, and performing on Orff instruments. Participants will be provided with handouts that include lesson plans on introducing Indian Music in the General Music classroom and sheet music and Orff arrangements of the songs.

## **The First Flute – Improvisation and Performance over an Original Animated Short Film**

*Cecilia França*

The first flute is a visual fable about the origins of music. In the pre-historical times, after the observation of nature, a boy discovers that it is possible to produce sounds by blowing a brass bone. Such discovery draws him away from survival daily affairs (such as hunting) and shifts him into the world of artistic expression. Through practice, the sounds produced become musical and attracts animals and, very especially, other individuals. Gradually, groups start to gather around the boy and to rehearse the first dancing steps. Cave paintings and real life drawing interact to show how modern humans were attracted by the sounds of the flute, until the “whole world” surrendered to the music.

It is not known exactly where, when, how or why music became a form of human artistic expression. Prehistoric art and objects indicate the presence of music as a cultural element in the Upper Paleolithic (between 40000 to 8000 BC). In this period, speech and singing have also been developed, besides other artistic forms such as cave painting, sculpture and decorative objects. It is believed that musicality is a fundamental aspect of human nature that probably had contributed to gather communities and strengthen social bonds among individuals. It had probably turned everyday life more pleasant and promoted well-being, facilitating adaptation and increasing the chances of surviving.

The animated short film *The first flute* facilitates thorough projects in classroom, including the reflection upon the role of music in human life and the whys of such relevance (now and then). Questions can be aroused such as: how music would sound like and in what occasions? What kind of sensations and feelings it would arouse? Which and how were the first instruments made by humans? Are they similar to contemporary instruments? Such discussions can be contextualized into a comprehensive research on artistic expression of primitive art, helping children to understand how the artistic experience becomes a constitutive element of our humanity.

In this workshop, participants will be invited to improvise and perform elemental movements and body percussion in small groups that will eventually interact to one another in a thorough improvised performance. More than trying to simulate sonorities made by our ancestors, the aim to this demonstration is to gather people, hopefully pushing them from the experience of loneliness to the experience of being part of a group.

## **Mud Singer – A Cultural Talk on Ocarina**

*Bingxin Yang, Tian Tang, Li Li, Wendi Liu*

Introduction: Come and experience the joyous and energetic playing with the Chinese Ocarina to produce a solid wall of interlocking rhythms and melodic lines. The Chinese Ocarina has played an important role in our long history of song and dance, which has similar features to the Xun. Now it has been produced with the intention of expanding the instrument’s harmony.

Purpose: This workshop is to give the participants an experience to play this wonderful instrument individually or in a group and the joy of being able to make music together in a short space of time.

Content and Method: Step1 - Reviewing the history of Chinese Ocarina; Step 2 - Demonstrating how easily the Chinese Ocarina can be used effectively ; Step 3 - Playing the Chinese Ocarina individually; Step 4 - Performing the Chinese Ocarina in a group situation instilling self discipline and good group control.

Implications for Music Education: The outcome of this workshop that could be applied to the Multicultural music education program to study the two dimensions as follows: Chinese music history in world heritage, as well as practicing with the authentic system of Chinese fingering and breathing with the Chinese Ocarina. China has a lot of native musical instruments, but the Chinese Ocarina, is an intercultural music instrument that has an important role so it should help people all around the world to share and study music together with happiness in this workshop.

## **Structured Improvisation Modules for the General Music Classroom**

*David Edmund, Jian-Jun Chen-Edmund*

Children develop the ability to speak coherent phrases through repetition, structured learning, and discovery. The ability to form coherent statements involves proper use of syntax. The same is true for the development of skill in musical improvisation. As with speaking ability, improvisational ability is demonstrated when one exercises choices within a given structural context. But for most individuals, musical improvisation is more difficult than speaking. This is because humans tend to have much more practice speaking than with improvising vocally or on an instrument. In fact, teaching an individual or group to improvise musically coherent phrases presents very unique challenges. With guidance, structure, and patience, those challenges may be overcome. This workshop presentation involves participants in guided improvisational activities, including expressive movement, chanting, singing, and body percussion. Detailed procedures for engaging students in modular structured improvisation are included. Modular



instruction facilitates skill in musical improvisation by applying existing knowledge and skills in new authentic musical contexts. Improvisation modules were designed using a scope-and-sequence approach to encompass various (moving, chanting, singing, and playing instruments) improvisational processes. Modules consist of eight to twelve 45-minute lessons and involve both formative and summative assessment. Sequencing within lessons is designed and accomplished through a whole-to-part-to-whole strategy in which students experience complete musical segments, followed by incremental fragments, which are expanded to reconstruct complete musical products. Workshop participants will be actively engaged in various improvisational activities, while gaining practical and theoretical understanding involved with planning and implementing lesson sequences for musical improvisation. Activities include rhythmic ostinato and body percussion improvisation, accompaniment chord progressions for pentatonic improvisation, and expressive movement with American blues and jazz. The benefits of this workshop involve systematic methods for teaching improvisation in variable musical contexts, sharing of practical musical improvisation activities, and ready-made strategies for assessing students' creative products.

### **Learning Group Creation in a Music Curriculum, and Beyond**

*Deborah Pittman*

“It is in Apple’s DNA that technology alone is not enough - it’s technology married with liberal arts, married with the humanities, that yields us the results that make our heart sing.”

–Steve Jobs, in introducing the iPad 2 in 2011

For the past four years my colleague and I have co-taught a First Year Experience course. The course addresses the practical, theoretical, and self-reflective requirements and outcomes of becoming an educated person.

The big project of the semester is the creation of an original mini-Musical or Opera, based on a work of literature (the University One Book). One Book programs have been established nationwide to promote literacy and to engage all members of a given community in a lively, intellectual conversation based on their shared reading experience

Our methods are based on the “Creating Original Opera,” curriculum, developed by the Metropolitan Opera’s Educational Outreach Program.

Developmental activities:

- singing
- creating a Public Service Announcement
- creating a film score to accompany short live-action and animated films
- writing exercises to build multidimensional characters and a coherent flow of scenes
- lyric writing exercises (set to original music for music majors and pre-existing tunes for the non-majors)
- auditions to develop class into a production company (individual and shared responsibilities)

Outcomes:

- delegation of responsibilities amongst students
- communal creative response to literature
- discovery, utilizing and challenging strengths/weaknesses
- empowerment
- development of conflict resolution skills (related to the collaborative/creative process)
- developing ongoing support systems accessible beyond the classroom

PRESENTATION:

- Sing: warm-up chant (5 min.)
- Share: background and video clips (10 min.)
- Demonstration: collaborative song writing (30 minutes)

create 3 groups (elementary, secondary, post secondary)

teach “Exquisite Corpse” exercise

turn result into poem/lyrics

set lyrics to music (tunes provided)

presentation of songs

Questions & Answers.

## **SIG: MUSICIANS HEALTH AND WELLNESS**

### **The Alexander Technique: A Technique to Improve Music Performance**

*Eleni Vosniadou*

The Alexander Technique is taught at the Juilliard School of Performing Arts in New York, The Royal College of Music in London, Boston Conservatory of Music, The Royal Conservatory of Music in Toronto amongst many other schools of music, universities and colleges. It is a method that has helped musicians perform with less stress and risks of injury for more than 100 years. In the words of professor Colin Lawson, director at the Royal College of Music in London 'In our opinion, this approach is the best means we have yet encountered for solving the artist's problem of communication and should form the basis of his training.'

The Technique is based on two main principles:

- 1) Physical habits of muscle tension are mental habits to start with; for instance, strong beliefs of how much tension is needed in each activity or an inaccurate view of how the body functions.
- 2) The quality of muscle tone throughout the body is determined by the quality in which the head balances on top of the spine.

**Purpose of Workshop**

The purpose of this workshop is to explain and demonstrate how the Alexander Technique helps instrumentalists and singers learn ways in which they can free themselves from patterns of excess muscle tension or any habits that restrict their ability to play at their full potential.

**Structure of Workshop**

I will be demonstrating the practical applications of the two principles of the Alexander Technique mentioned above, working with volunteering musicians that I will be providing (music professors from Guri Santa Marcelina), as well as ISME members willing to take part actively.

**Design of Workshop**

The workshop is designed in a group format. Demonstrations will include:

- a) change in posture,
- b) change in quality of movement,
- c) change in quality of sound produced.

Participants can benefit both from observing as well as from participating actively.

**Objectives and benefits of the workshop**

The huge benefit that the Alexander Technique provides when compared to other methods of body consciousness is that there are no exercises or procedures to be practised separately. During the workshop musicians will learn to detect the exact amount of effort needed for playing or singing. What is learned is to be used by the musician directly while practising their instrumental and vocal technique or to help them cope with performance anxiety while on stage.

## **Eating Like an Athlete: Nutrition for the Well-being of Music Professionals**

*Susan Quindag*

The lifestyle and habits of music professionals are similar to that of athletes, especially endurance athletes. We discipline ourselves to practice regularly for optimum performance with our bodies. We use and "workout" our muscles in order to perform various physical tasks for an extended period of time. We live extremely busy lives with demanding schedules whether in performing, teaching, composing, or even administrating. We tend to be perfectionists who overuse our own bodies and consequently sustain muscle tension and inflammation. We both tend to experience performance anxiety. And we both have to consider and contend with physical injury prevention, or muscular and joint repair and recovery usually due to inflammation.

For athletes, whether professional or amateur, proper nutritional practices are a necessity along with physical training since food is the "fuel" that enables performance, longevity, mental "toughness", as well as repair and recovery of their bodies. Music professionals can also benefit from some of the dietary practices used by athletes in order to keep their bodies well for performing various musical activities. In the music field, unfortunately, there has been minimal consideration on the topic of proper nutrition. The preponderance of wellness and performance discussions and research among music professionals have understandably focused on injury prevention that usually delve into appropriate technique and body awareness. Fortunately, we are becoming aware of the benefits of physical fitness among music professionals in order to increase muscle stamina, mental focus, endurance, and overall well-being. However, like athletes, we should consider proper nutritional practices as well.

During this workshop we will discuss findings from research and related literature to determine lifestyle issues (rigorous rehearsals and performances, touring schedules, environmental surroundings, and emotional eating) that cause music professionals to struggle with proper nutritional practices. Then, we will examine a recommended core diet used by endurance athletes that will be the most beneficial to music professionals based on the chemical effects of the nutrients and macronutrients in our bodies. We will also discuss the nutritional recommendations for inflammation, repair and recovery. Finally, we will sample various enjoyable local foods from Porto Alegre that have nutritional benefits for us as well as explore practical dietary advice and recipes that can work within our busy lifestyle.

## **Integrating Wellness Strategies Into Music Lessons: Ways to Nurture Enthusiastic and Healthy Performers Music Lessons: Ways to Nurture Enthusiastic and Healthy Performers**

*Gail Berenson*

Music teachers around the world want their students to love music and achieve their maximum potential, whatever that may be. More recently, they are discovering that integrating wellness strategies are a positive means toward that end. Over the past twenty years, teachers in greater numbers have been seeking out opportunities to educate themselves about a range of wellness information. The scope of musician wellness has expanded well beyond keeping our students injury-free, which continues to be a primary goal. Today's teachers are finding a more expansive range of resources available to ensure that their students reach their ultimate potential and achieve their goals.

As the demand for more information has grown, considerable research and study has advanced the understanding of technique and ergonomics, the integration of various technologies into music instruction and an overall greater awareness of human psychology and teaching approaches. Additional learning has come from an unexpected source – athletes and the field of sports science. Like athletes, musicians use their bodies, practice over an extended period of time for what is sometimes a singular, high pressure performance and can experience many of the same physiological and psychological problems (i.e. overuse injuries and performance anxiety). There is much that musicians can learn from athletes – their discipline, winning strategies and their tactics for remaining healthy.

This presentation will focus on various wellness strategies that can have a powerful impact on a student's success. The session will discuss:

1. The teaching environment and approaches that will help nurture a student's independence and self-esteem.
2. Basic technical guidelines derived from understanding the body, the student's instrument, and the laws of physics.
3. Technology that can enhance one's understanding of the body as we perform.
4. Efficient and productive practicing strategies
5. Coping mechanisms for handling performance anxiety

It remains the responsibility of every teacher to broaden their pedagogical arsenal to include wellness information that will help keep their students healthy and able to pursue their musical objectives. The goal is to prepare our students to be able to share their passion, musical inspiration and creativity, along with the emotion of the music, in a uniquely personal yet effortless way with the listener.

### **Playing for Health**

*Doug Johnson*

We all know of musicians that have had pain or injuries from playing their instrument or singing. There are also examples of musicians that clearly receive health benefits from playing their instruments. Artur Rubinstein and Claudio Arrau were in their 80s, still playing at their best. Just as Tai Chi is understood to be a health-giving activity, playing an instrument can also be a health-giving activity.

This workshop will explore why, on the one hand playing an instrument can cause injury and in other cases it will reliably promote health. The specific areas that will be introduced and explored through group participation and movement include: the relationship between balance and physical tension, systemic reflexive postural patterns, kinematic chains, Tensegrity and Body-Mapping.

Many of us are chronically out of balance. Leg, back and neck tension is a reflexive response to imbalance. This tension is actually helping to keep us from falling over. When we learn to fine-tune our balance; leg, back and neck tension will release. Freedom of motion will return. These reflexive responses are systemic. Freedom of fingers, arms, neck, tongue and breath are all impaired by imbalance and freed by balance. Through movement, we will explore the connections between balance, tension and freedom.

A Kinematic Chain is a chain of motion. When one part moves, the next link in the chain moves and then the next. For a cellist or pianist this chain of motion extends from the finger on the key or fingerboard through to the sit-bones on the bench and the feet on the floor. When motion extends freely and continuously from the finger on the fingerboard through to the bench and the floor, playing the cello will be a health giving activity. When one "locks" the pelvis and shoulder to stabilize the arms, this chain of motion is interrupted. Lack of freedom and injury are likely to result. We will explore ways to discover awareness and freedom of this kinematic chain.

Tensegrity structures explain the feeling of "weightlessness" that Alexander Technique can evoke. These structures can also explain many of the physical aspects of peak performance. Tensegrity models will be included in the presentation and will be available for hands on examination and experience.

Body-Mapping is a process for developing an accurate awareness of one's structure. This process will be integrated into every aspect of the workshop.

## **From Femurs to Fingertips: A Pedagogical Approach to Functional Anatomy for the Instrumental Musician**

*Kathryn Ananda-Owens*

Why should the average pianist care about pronators and supinators? What do harpists need to know about interosseus muscles? Does a violinist have a strong infraspinatus, or is that something you'd order in an Italian restaurant? If these questions sound like so much Greek to you, drop by for a musician-friendly introduction to the Latin terminology used by many health care professionals, as well as a basic primer on upper extremity anatomy and its relevance to music pedagogy.

## **SIG: ASSESSMENT IN MUSIC EDUCATION**

### **Improve Student Performance by Improving Performance Assessments**

*Debbie Wolf*

Assessments, if developed and used properly, can improve the teaching/learning experience. This workshop will demonstrate how to design, administrate, score, and evaluate appropriate and effective performance assessments for all ages and ability levels. An assortment of assessment strategies will be shared, including checklists, likert scales, rating scales, and rubrics.

Appropriate and effective assessments improve instruction and increase learning because they identify the specifications necessary for successful performances. If performance criteria are described specifically and assessed properly, strengths and weaknesses are readily identified: strengths can be affirmed explicitly; weaknesses, identified clearly, can be purposely addressed and corrected. The quality of the performance can be improved if criteria, scoring guidelines, and examples are communicated to the students prior to the assessment.

Descriptions of performance criteria can be developed into a rating scale or rubric. The continuous rating scale provides a focused observation and describes levels of advancement from the lowest to highest score. The additive rating scale provides a broader observation; the number of criteria observed is added for the score. Rubrics expand observation to encompass several dimensions and can be analytical, assessing each criterion individually, or holistic, assessing criteria within the overall performance. Participants will learn how to develop and implement continuous and additive ratings scales, and analytical and holistic rubrics.

Music educators can encourage and improve student achievement by developing and implementing assessments that are reliable and valid. Consistency and accuracy must be addressed regarding assessment content and process, and should be protected on several levels. To improve content validity in selecting and prioritizing skills, the most significant should be emphasized in the assessment; to improve process validity, administrative procedures, environmental factors, and scoring procedures must be analyzed. Participants will learn strategies for increasing consistency and accuracy in performance assessments.

Communication skills and sensitivity are crucial in preparing students for assessment and interpreting results to continue the teaching/learning cycle. Music educators must temper truth with love when sharing evaluations of performance assessments. Assessments that identify specific criteria to improve performance can be used as a tool for future instruction and learning, inspiring hope of success. Assessments that are reliable and accurate measurements can be used with confidence, inspiring trust. As assessments become more specific, consistent and accurate, performance quality can be better described, challenged, and recognized by both music educators and students.

### **Modular Assessment of Creativity in General Music**

*David Edmund, Jian-Jun Chen-Edmund*

Have you ever desired to assess students' creative musical abilities, but were not sure how? What kinds of processes are required in order to establish reliable and valid creativity-based assessments? These are two key questions faced by the music educator when planning to assess within the creative response mode. Due to the increased focus on creativity in the 21st century, music educators are faced with the challenges of planning, implementing, and assessing student innovation. The purpose of this workshop presentation will be to establish research-tested and practised strategies for planning, implementing, and assessing musical creativity in general music. The benefits from creative instruction in music are many. Creative musical processes enable children to function at the highest tier of cognition. Students who compose, improvise, and interpret music develop unique problem solving skills. In order to effectively enable student creativity and determine student progress, music educators must examine multiple creative processes and products. With this in mind, modules were designed using a scope-and-sequence approach

to encompass various (responding, singing, improvising, and composing) creative musical processes. The modular approach enables students to relate existing knowledge and skills in the development of new creative competencies. For this project, creativity assessment modules consist of eight to twelve 45-minute lessons. Each module includes three or more assessment tasks. The implementation of multiple assessments provides one means for establishing assessment reliability. Sequential modular instruction that is grounded in research and practice provides the means to optimise assessment validity. Each assessment activity is related to one or more specific musical objectives and involves the measurement of students' performance, response, and/or creativity. Throughout the modules, students are involved in related creative processes, which provide comprehension checkpoints within formative assessments. Each module culminates in a summative assessment of students' creative musical products. The benefits of this workshop are two-fold: 1) It offers teacher practitioners and teacher education professionals concrete models for planning, teaching, and assessing musical creativity and 2) Modular instructional sequences include lesson activities which provide students with established means for creative exploration in music.

## **SIG: JAZZ EDUCATION**

### **Childhood meets Jazz: Swingin' with WeBop!**

*Lori Custodero, Timothy Sullivan*

#### Background Information

Webop is Jazz at Lincoln Center's (JALC) education program for children ages 8 months – 5 years and their families. With a mandate from Wynton Marsalis in 2004 to make the classes "soulful," the program has grown to involve 250 families attending weekly classes at the JALC complex, with satellite locations in other parts of the city. Classes are age grouped, and play to children's developmental strengths; families engage in interactive music making with one another and with professional jazz musicians. One of the pedagogical underpinnings informing our practice is the relationship between children's ways of being and jazz performance practices: Children are in the process of constructing their own worlds and, like jazz musicians, they draw upon everything they know to do this, welcoming surprise and delighting in new discovery.

Purpose: To introduce the connection between jazz principles such as improvisation and swing, and pedagogical principles such as responsiveness and relevance. Responsiveness is also a hallmark of the democratic nature of jazz – you must listen to your fellow players and react musically –giving voice to your neighbor and really hearing her so that you can expand upon her musical meaning.

Content will include sample activities from our program, supported by theoretical foundations:

1. Ritual Songs Example "Good Morning Blues"

Providing a predictable frame for the class, signifying a special space and time

2. Standards Example: "Shakey Shake Shake"

Jazz songs and recorded music that are (or become) familiar and provide a source of musical "play" with which children can sense their own expertise through mastery over time. Familiarity works as a facilitator for children to expand or vary the musical content like an arranger or composer.

3. Concept Connections Example: Call and Response = Conversation

Musical concept introduced through a familiar activity in children's lives

4. Performance Pieces Example: "Hey Ba Ba Re bop!"

Pieces children can perform vocally and/or with instruments and movement that provide an entry point to a concept through experience. This "doing" creates a sense of knowing through embodiment, providing a memory based in physical experience which can be called upon later.

5. Jam Sessions

Improvisatory sessions with instruments with recordings or musicians, requiring listening and responding

Method: Participation in activities interspersed with commentary and video of children's engagement. Led by 2 presenters with live accompaniment and recordings

Applications for Music Education

Materials, strategies, and theoretical foundations for music in early childhood.

### **Swing: The Heartbeat of a Collective Genre, Presented by Musicians from Four Continents**

*Nathan Webb, Abelita Brandao, Artemisz Polonyi, Daseul Kim*

#### Background Information

Miles Davis once said “I don’t care if a dude is purple with green breath as long as he can swing.” Swing is among the prominent iconic elements within the art form of jazz. Our workshop will exemplify the trumpeter’s quote as the heritage of each presenter originates from four different continents around the world. As individuals we all have different interpretations music. No two people feel swing in the same way. The genre of jazz will constantly grow and evolve as influences of musical heritages from around the world continue to impact the music.

#### Purpose

The purpose of this workshop is to unveil the mystery of teaching swing to inspiring learners and to embrace the different heritages that influence the evolution of jazz today.

#### Content

The workshop will address two issues: learning to swing in the context of a jazz quartet, and recognizing the international influence of jazz. The presenters of this workshop are renowned artists from four different continents across the globe (North America, South America, Europe and Asia), who individually represent the voice, piano, bass, and drums.

#### Method

Each presenter will discuss the element of swing as it pertains to his or her instrument, demonstrating iconic swing motifs and figures on their instrument and discussing the use of each instrument in the evolution of jazz. The workshop aims to answer the following questions:

- What holds jazz musicians together and makes them swing?
- What is the role of each instrument in that process?
- How does the background of each musician impact the music of the collective group?

As each presenter in this workshop draws upon unique cultural heritages, this workshop will also explore international influences on jazz. Each presenter will share his or her heritage and musical experience. More importantly the presenters will share their discovery of jazz.

#### Applications for Music Education

Just as a typical jazz selection consists of a melody or head performed by the entire ensemble, followed by individual solos, and the return of the head, this workshop will begin with a collective presentation, followed by individual contributions, and ending with a collaborative performance of a jazz selection. Workshop attendees will learn pedagogical applications for teaching swing, ensemble performance, jazz history, and multicultural appreciation.

### **Bossa Nova Workshop**

*Caroline Abreu, Luciana Prass*

The Bossa Nova movement can be defined as an expression of rupture in the history of Brazilian popular song. Until the late 50s, it prevailed an aesthetic that valued excessive features: orchestral arrangements and vocal performances teeming with exaggerated vibrato. In 1959, a guitarist and singer called João Gilberto launches an iconic recording for the song *Chega de Saudade*, by Tom Jobim and Vinicius de Moraes. In this interpretation, João Gilberto presents a style that innovates in several parameters. Regarding the singing, he eliminates all the excesses and sings with a very soft voice, very close to the speech level. The instrumental role of the guitar receives a more important task, once it is given a more dialogical task than simply accompaniment for the voice. As to the guitar, it is also worth pointing out two important changes. The first refers to a rhythmic aspect: the lack of stress on the samba down-beat, associated to the surdo beat, and an emphasis on syncopated rhythms, which are closer to the beat of tambourines. The other change is related to the use of a more elaborate harmony, with the so-called dissonances, like major chords with 7th, 9th and/or 13th notes. The worldly famous composer Tom Jobim is another key figure when it comes to Bossa Nova. Especially after the innovative interpretation that João Gilberto gave to his songs, he started composing increasingly within this new style, which was, by its turn, very close and influenced by the cool jazz aesthetics. This new style was seen as a revolution in the way Brazilian popular song was conceived, and many of the most significant composers that appeared in the next decade – as Caetano Veloso, Chico Buarque and Edu Lobo – claim that Bossa Nova played an influential and impactful role in their careers. Given this brief overview, our goal in this workshop is to propose, initially, a discussion of the historical, sociocultural and aesthetical aspects related to the emergence of Bossa Nova in Brazil. Then, emphasis will be given to practical aspects of Bossa Nova repertoire, performing typical songs of the genre in a collective practice. The focus will be on vocal performance aspects (as resonance, placement and diction) and instrumental types of accompaniments, orchestration possibilities, as well as harmonic, melodic and rhythmic aspects.

### **Jazz History on Film: Highlights from the John Baker Film Collection**

*Greg Carroll, Kimberly McCord*

Jazz history on film is a way to make history come alive for students. One of the great collections of jazz on film is at the American Jazz Museum in Kansas City, Missouri. Greg Carroll will share film of famous jazz musicians and groups including Duke Ellington, Count Basie, Ella Fitzgerald and others and give ideas for using film in your teaching.

### **Jazz Films**

*Greg Carroll, Kimberly McCord*

Full length films from the history of jazz can be screened during the World Conference from the American Jazz Museum Collection. A variety of films can be screened depending on availability. The presenter would not be necessary but instead a list of films, length in minutes and screening dates and times could be arranged and listed in the program. In addition, Kim McCord will bring a film, Antonio Carlos Jobim: An All-Star Tribute to include with the films. This concert film features both Brazilian and American Jazz musicians including Jobim.

### **Jazz in the Orff Classroom**

*Kimberly McCord*

This is an active workshop where participants will experience activities that include singing, playing Orff instruments, movement and improvisation in a jazz style. Activities are designed for children ages 5-12.

### **Jazz Rhythm Section Basics for Music Educators**

*Jeffrey Kunkel*

While it is obviously impossible to conduct an in-depth presentation of all the necessary basics of the jazz rhythm section in a short workshop format, the concept here will be to focus on some of the performance practices that have commonly shown themselves to be problematic, particularly from the perspective of the “classically” trained music educator.

#### **I. RHYTHM SECTION BASICS**

- A. Fear of the Rhythm Section
- B. Dual Functions of the Rhythm Section
- C. Setting Up the Big Band Rhythm Section

#### **II. FUNCTION OF THE INDIVIDUAL INSTRUMENTS**

- A. Piano
  - 1. Harmonic support
  - 2. Rhythmic decoration/ support time
  - 3. Soloist
- B. Guitar
  - 1. Harmonic support
  - 2. Rhythmic decoration / support time
  - 3. Soloist
- C. Bass
  - 1. Primary timekeeper (work together with drums)
  - 2. Harmonic outline
  - 3. Soloist (provides nice change of pace)
- D. Drums
  - 1. Primary stylistic responsibility (work with lead trumpet)
  - 2. Time keeper and time decorator
  - 3. “Set-up” and “hit” ensemble figures
  - 4. Soloist (rare)

#### **III. COMMON PROBLEMS OF THE INDIVIDUAL INSTRUMENTS**

- A. Piano
  - 1. Reliance on written parts/inability to voice chords
  - 2. Stylistically inappropriate “comping”
  - 3. Clashing with role of bass, guitar, or ensemble
- B. Guitar
  - 1. Inability to read written parts
  - 2. Inappropriate sound / style
  - 3. Clashing with role of piano or ensemble
- C. Bass
  - 1. Inability to read chord changes

2. Inappropriate sound / style
3. Disconnection with time concept of drummer

D. Drums

1. Inability to provide steady pulse – rushing/ dragging
2. Inappropriate fills / set-ups / hits
3. Over - playing (underplaying for less experienced players)
  - a. Inappropriate use of bass drum

IV. PUTTING IT ALL TOGETHER

A. Bass and Drums

1. Time rules all – or simplify!

B. Piano and Guitar

1. Working together effectively

C. The Effective Rhythm Section

1. Listen ... and listen!!

**“Mas que Nada”: Fostering Musical Understanding through Listening, Performing, and Creating in Popular Music Contexts**

*Deborah Blair*

This workshop will offer teachers and teacher educators strategies for engaging learners in student-centered, problem solving musical activities that foster musical understanding. A series of hands-on lessons constructed around the Brazilian classic by Jorge Ben, “Mas que Nada” are designed to scaffold learners in musical skills and understandings that can be applied to new contexts. Teachers will be encouraged to enable their students to figure out musical problems as they listen to an original version of the song and explore melodic contour, texture, and form. Next, students will listen to various covers in order to deepen their exploration of musical dimensions and to consider the expressive decisions made by artists including Sergio Mendes, Al Jarreau, Dizzy Gillespie, and the current remix by Sergio Mendes with the Black Eyed Peas (and others as time allows). Lesson ideas will be extended through the use of current popular musical practices of 1) creating their own iPad cover and 2) through the use of sampling. Session participants will be invited to work in small groups to create an impromptu cover using Apps on their own personal mobile devices.

An important component of the workshop is to generate ideas and discussion of the student-centered, problem solving nature of the modelled lessons including the use of aural, visual, and kinaesthetic strategies, bridging popular music processes, as well as pedagogical uses of mobile technology. Teachers will have access to a website containing workshop materials so that they may adapt these ideas to their own teaching and learning contexts.



# **SYMPOSIA**

# MUSIC IN SCHOOLS AND TEACHER EDUCATION COMMISSION [Mistec]

## TECHNOLOGY APPLICATIONS IN THE MUSIC CLASSROOM FROM EUROPE, AFRICA, AND THE US

*Smaragda Chrysostomou (Session Organizer), Donald Otoy Ondieki, Jody Kerchner*

Technology is everywhere in our culture. It applies to and describes a wide variety of tools, devices, and applications that are used in music and music education and has assisted musicians, and music teachers, for centuries. However, the impact that technology had on music and music education over the last 5 years especially is without precedent. Never in the history of music education have there been such powerful and interactive tools for creating, performing, listening, and -above all- teaching music inside and outside the classroom.

The internet and its myriad applications and sites, software that gets smarter and more interactive, and the revolution and uproar that the iPad and its applications have created in the music classroom, have had a profound impact on the music curriculum and no doubt they offer us a glimpse of our future.

However, simply making the technology available is not enough. How teachers use it, how musical is its impact on music teaching, how effective it is on music learning, needs to be examined and discussed.

This symposium is an array of snapshots of a variety of applications, tools, and uses of technology in music teaching and learning from around the world. Presenters from Europe, Africa, and the US will describe applications of technology in music classrooms in different educational levels and very different settings.

How is technology used in the classroom? What kind of skills do teachers need? What, if any, impact has it got on pupils' motivation? How is composition facilitated in the music classroom through innovative software and iPads? How can music teachers utilise the internet in their classroom and how effective is the use of interactive books?

The above questions probed further by the presenters in the panel will be subsequently discussed with a focus on issues related to music teaching and learning and teacher education as this symposium is especially linked with Music in Schools and Teacher Education Commission (MISTEC).

### **Technology in the Music Classroom in Kenya: Rethinking Creativity and Curriculum**

*Donald Otoy Ondieki*

Music education in Kenya has changed over the years from the traditional and indigenous setting to the classroom setting among other settings. Music in the classroom setting in Kenya has in turn evolved through curriculum and policy developments over the years. Music in the society has also evolved from indigenous genres to hybrid contemporary popular genres that have mainly been propagated in and through technology. With this continuous evolution of the music scene alongside that of technology, the classroom teacher is thus faced with many challenges in theory, practice, curriculum, content, approaches and methodology.

The study seeks to find out how the classroom teacher manipulates the theories, approaches and methodologies acquired in training to the practical and theoretical changes produced by technology. What technologies are available for music education in Kenya? Why use music technology in the classroom? How can these technologies be used in the Kenyan curricula? Who will use which technology? Does the appropriation of technology in the classroom foster skill development? How does this impact on the learner? Does this scenario then call for a review of the teacher training curricula and application of the traditional music education theories, methods and approaches? Thus the study.

### **Developing a Composing Pedagogy using ICT in a Greek Primary Classroom**

*Angeliki Triantafyllaki, Christina Anagnostopoulou*

While the use of ICT in education in relation to creative music making has received ample attention the last decade, less research addresses how teachers themselves conceptualize the shifts in their pedagogical repertoires when using new music technologies in the classroom, particularly at the primary level.

The European collaborative research project MIROR ([www.mirrorproject.eu](http://www.mirrorproject.eu)), of which this study is part, introduces the use of a new music technology system called MIROR Compo in early childhood education. This paper will discuss how one experienced teacher experienced using ICT for composing work in her lessons, how this affected her teaching approach in general and how this impacted on the teaching and learning of composing in her classroom.

An action research methodology was employed whereby collaborative, self-reflective and critical methods of inquiry contributed to the development of a 'composing pedagogy' using the MIROR Compo system. Aspects of this pedagogy discussed in this paper include: the relation between process and product with regards to the teaching of musical form, the co-construction of a composing vocabulary, and the ways in which each of the above was facilitated by technology. Implications for teaching composing with new technologies at the primary level are discussed.

### **You CAN Teach Older Dogs New Tricks: A Veteran Teacher, Middle-Schoolers and iPads**

*Jody Kerchner*

After teaching in public, private, and collegiate music education settings for over 27 years, I will reflect on my implementation (and trepidation) of using iPads and GarageBand compositional experiences with middle-school

general music students. Topics of discussion will include teachers and students taking risks, re-creating self as music teacher, re-creating the notion of student as music-maker/performer, enlisting student experts, and creating a safe and joyous compositional and performance environment. Video recorded portions of the middle-school general music classes (each having 25-30 students who are not in performance ensemble classes at school) will highlight the process and the product of iPad composition (using found sounds and instrumental timbres included in the GarageBand software), small-group collaboration, curiosity, student engagement, and the teacher-student learning partnership.

## **MUSIC TEACHER IDENTITIES: RESEARCH DIRECTIONS AND CHALLENGES**

*Julie Ballantyne (Session Organizer), Clint Randles, Dawn Bennett, Eddy Chong, Gareth Dylan Smith, Cynthia Wagoner*

Research into the developing identities of music teachers, professional musicians, and music students is currently attracting much attention internationally, predominantly because 'identities' influence all aspects of engagement with music and success in music across the lifespan. Young people with positive and productive identities in music are more likely to experience satisfaction, success, and progression. The same goes for professional musicians and music teachers (although the markers for positive identities and success amongst these professionals differ somewhat).

The purpose of this 90 minute symposium is to draw together international perspectives on musician and teacher identities in order to provide a platform for future research in the area. The presenters will share their research findings, and propose implications of their research for developing a coherent and meaningful approach to investigating musician and music teacher identity in the future. Following the presentation of multiple research projects in this area from around the world, the discussant will be able to engage the audience and participants in a summary and discussion of the key themes and their implications for future practice, and research. An additional outcome of this symposium will be the establishment of a research interest group in identity, allowing greater collaboration beyond the ISME conference.

It is timely for a session such as this to be featured at ISME, particularly given the recent increased research interest in this area (seen in recent publications such as IJME, POM, RSME and JRME), increased policy focus internationally on the teaching profession, and in the proliferation of PhDs in this area over recent years.

### **The Professional Identity and Belief Systems of Pre-service Music Teachers in Singapore**

*Dawn Bennett, Eddy Chong*

The need to understand music teachers' identities as musicians and as teachers has long been articulated by western music educators, and renewed interest over the past decade has been seen in the UK, USA and Australia. A similar investigation in Singapore was long overdue, and it was also timely in light of the Government's series of initiatives to boost music education following the 2009 Primary Education Review and Implementation Report. With an exclusive focus on music teacher and musician identities, the pilot study reported here was a collaboration between Curtin University in Australia and the National Institute of Education (NIE) in Singapore. The project complemented a number of recent NIE research activities which had a focus on general teacher education and which found identity to be crucial to understanding teachers and their profession.

The project worked with pre-service music teachers in the postgraduate diploma in education programme and with first-year undergraduate students in music education. The findings illustrate the pre-service music teachers' belief systems as musicians and as intending music teachers, and reveal their nascent sense of professional identity. They also offer insights into the differences in outlook between these undergraduate and graduate intending music teachers, which differed in their age range, musical background and qualifications, amongst other things. The findings set the scene for the longitudinal study to follow.

In this presentation we share and discuss the findings of the pilot study, raise key questions and challenges, and invite colleagues to form a network of scholars investigating this vital issue.

### **The Journey of Becoming: Exploring Music Teacher Identity Construction**

*Cynthia Wagoner*

Drawing on a constructivist approach, two connected case studies will be presented. The first examines the intersection of preservice music teachers' and music teacher educators' perceptions viewed through the lens of occupational identity construction in the context of curricular change. Multiple voices of preservice teachers and music teacher educators illuminate methods courses as fertile ground for occupational identity construction. Themes emerging from interviews with music teacher educators and preservice music teachers were identified and compared with observations of methods classes. Faculty interviews revolved around how music teacher identity is constructed with the sub-themes of: 1) self-efficacy, 2) pedagogical and musical skills, 3) reflexivity and agency, 4) field experiences, and 5) knowledge production. Preservice teacher themes were identified first as 'what teaching is', second as 'what teaching isn't' and third, as knowledge production. Classroom observations allowed further insight into the defining and constructing a music teacher identity across the university music curriculum, as both dissonance and consonance.

The second study to be discussed is an ongoing follow-up with one of the participants from the previous study. The participant-partner in the longitudinal case study is completing his third year of teaching in North Carolina. Using interviews, observations, and journaling, we explored the ways he uses language, teacher stories, and occupational identification to consider the construct of musician-teacher comprehensiveness in particular, as it relates to the holistic music teacher identity. Themes emerging from the extended second study will be compared to the findings in the first study. Implications for future research are discussed.

### **Creative identity: Perspectives and challenges**

*Clint Randles*

Music teachers exercise a number of separate but related roles: performer, listener, conductor, composer, and improviser (among others). Along with each of those roles comes various role-identities. Creative identity is that portion of one's teacher identity related to being able to come up with original musical ideas (Randles, 2009). Some teachers never develop their creative identity, and are oftentimes not able to guide students in developing their own original musical ideas. In this portion of this combined session I will discuss some of my ongoing work in examining differences among various pre-service teaching populations with regard to their conceptions of the value of creative musicianship. Data from the United States, England, Finland, Australia, and Russia will be compared. The national curricula of each of these countries will be compared briefly as a way of accounting for the differences that exist among various populations of teachers. Music teacher socialization is considered to be the primary contributor to these differences (Isbell, 2008).

### **Snowballs and Self-esteem: Realizing Music Teacher Identities**

*Gareth Dylan Smith*

In the UK, most music teachers do not study for undergraduate degrees in music education. The norm is to study for a degree in music, and then to add a "top-up" year completing a Postgraduate Certificate of Education (PGCE) or a Diploma in Teaching in the Lifelong Learning Sector (DTLLS); these both lead to Qualified Teacher Status, which is required to teach music in state-funded schools. Arguably, then, teaching music (or any subject) is a career route that is presented systemically as an after-thought.

In the professional and student music communities there is a wariness around describing oneself as a teacher. As Smith (2013) points out, it is perfectly "acceptable" for a musician to self-define as also a record producer or sound engineer; the discrete, highly complex skill-sets required for those roles are not seen to detract from the core business of performance expertise. However, if one admits to being a teacher, this can be tantamount to admitting defeat. Presumably it is for this reason that the UK Musicians' Union has a membership option not for music teachers, but for "musicians who teach".

Against this backdrop of setting musicians up to avoid, hide or even regret identities as music teachers, the presenter considers the realization of multiple identities using the Snowball Self model, and emphasizes the importance for musicians, and especially student musicians about to embark on protean, portfolio careers, of seeing "success" in music as a plethora of possibilities.

### **Supporting Identity Development Through the Early Years of Teaching. Initial Analysis of a Project from Australia**

*Julie Ballantyne*

Central to effective pre-service and in-service provision is the development in teachers, over time, of a productive and realistic professional identity. A productive teacher identity should align well with the nature of teachers' work and their perceptions of themselves, be flexible and allow for teacher agency. Ways to engage and support music teachers at the critical juncture as they move from university graduation into the first few years of schools is a challenge faced by those who are keen to assist early-career teachers, and by those who are interested in better understanding the identity development occurring during this time.

This paper provides initial analysis emerging from a project designed to do just that - assist early-career music teachers and study identity development. An Online Community of Practice (CoP), was established to provide more support to early-career teachers in their first year of music teaching. As part of their involvement in the project, early-career teachers were asked to be involved in a questionnaire exploring identity development. Respondents (n=1036) provided rich data on the perceived identities of both experienced and early-career teachers. Comparative analysis between these groups reveals much about the professional identities of music teachers, and how identities relate to the development of confidence, self-efficacy and career satisfaction. Documentation of the discrepancies between experienced music teachers' identities and early-career teachers' identities provokes discussion on how the relationships between professional identities and career progression might be better addressed in pre-service and in-service teacher education. Evidence-based recommendations are provided which connect the development of a productive professional identity and the prevention of praxis shock and burnout of early-career music teachers.

## **THE RECORDER TEACHING IN BRAZILIAN FEDERAL UNIVERSITIES**

*Patricia Michelini (Session Organizer), Lucia Becker Carpena, David Castelo, Isamara Carvalho*

This symposium aims to promote discussion, reflection, and exchange of experience among recorder professors working at Brazilian federal universities. It is known that the recorder is widely used for pedagogical support in music education, in many different contexts. It may be used exclusively by the teacher, as a tuning reference or an instrumental source of songs and melodies, as well as by beginner students in group instrumental practice. Due to its frequent use as a first musical instrument, the recorder became a mainstay of early education training courses for teachers. However, it possesses the qualities of any other artistic instrument: it has a broad repertoire and prominent role in the history of music, remains relevant among contemporary music composers, and demands consistent and enduring technical study to reveal its full potential.

Brazilian federal universities have acknowledged these circumstances, seeking in recent years to give more attention to this instrument by enlisting a growing number of proficient performers and qualified professors to their faculties. This symposium will serve as a platform to discuss issues in recorder education at universities, especially regarding training of future teachers. It will have a total run time of ninety minutes, in round-table format. By bringing together four recorder professors from universities across the country, each facing a specific set of challenges at their respective institutions. It will be possible to establish a productive debate that treats the recorder with due seriousness and relevance.

Although our proposal addresses only Brazilian universities, we believe that a discussion about the use of this instrument in higher education is of universal interest. The pedagogical use of the recorder is far from being exclusive to Brazil. It is very likely that professors at foreign universities are facing similar problems and would be pleased to share their thoughts with Brazilian professionals.

#### **The Recorder as a Pedagogical and Artistic Choice at a Federal University**

*Patricia Michelini*

The university where I teach the recorder has one of the oldest and most traditional Brazil's music schools. It offers Bachelor Degree in different modalities, Licentiate, Master and Doctorate.

The recorder appears as an elective discipline for Licentiate's students. As an instrumental workshop, the discipline provides lessons to ensembles of up to 6 students, 2 hours per week, with a maximum term of six semesters. It is focused on basic training, developing elementary technique and consort repertoire.

My speech in this symposium will focus my experience as a recorder teacher since I joined the university, on July 2011. I'll give particular attention to the feedback that each student shows throughout the course, especially when performing activities with recorder in his own teaching practice. Based on their reports I feel inspired to propose new activities that serve as solutions or pedagogical alternatives to reported problems.

Concerning the practice of the recorder as an artistic instrument, the school has in its favor the presence of two permanent harpsichord players, which favor the early music performance. Although being done in an informal way, the practice of the recorder with basso continuo has been inspiring for students and teachers.

I will finish my speech mentioning other initiatives involving the recorder, such as the accomplishment of events and research, and exposing my future projects for the areas of teaching, research and extension.

#### **How to Become a Recorder Player while Studying a Music Education Degree**

*Lucia Becker Carpena*

In many Brazilian universities the Music Education Degree includes recorder classes, among other courses of musical practice. The level of those recorder classes is very different because of the university's admission criteria and the level of the students.

My speech is about the recorder classes and its relationship to the conception of the Music Education Degree at a Federal University from South Brazil, which intends to provide both pedagogical and musical formation for its undergraduate students, who in the future will become music teachers. Our curriculum is based on the importance of a comprehensive musical formation for a future music teacher, and on his/her performance proficiency in an instrument of choice.

Based on this philosophy, the Music Education student has to attend six mandatory recorder semesters and is given the option to attend two elective semesters. Throughout the semesters the students have an individual lesson per week, in which they learn and work on the recorder's standard repertoire, including Brazilian music. Technical issues like breathing, articulation, fingering and style are included on the lessons, in such a way that the future music teacher becomes indeed a recorder player.

#### **The Recorder and its Multiple Possibilities as the Protagonist of a Degree Course**

*David Castelo*

This paper discusses the recorder teaching at the School of Music and Performing Arts from a federal university located at Central-West Brazil. This university offers degrees that include the instrument by approximately a decade. Till the

year of 2008, professionals responsible for teaching recorder were employed as substitutes ones (with temporary contracts); only in 2009 the first tenured professor for the discipline, with specific training on the instrument, was admitted by public selection process.

The university offer recorder studies in two modalities: “Music Education” and “Teaching of Musical Instrument”. In both courses, the student is required to achieve eight semesters of the instrument. The recorder lessons at the Music Education degree are collective and lasts two-hours weekly. In turn, the recorder lessons at the “Teaching of Musical Instrument” are also weekly, but individual, lasting one hour weekly.

The context in which these recorder courses are inserted points a lack of tradition of the instrument in the city where the university is located. For this reason, the student profile of this university revealed a severe lack of background knowledge about the recorder. This situation started to change from 2009 onwards. Since then, there has been a slow and progressive increase in the students’ level. The fact is related to the presence of experts at the university and determines, among other things, the constant search for new and diverse educational materials.

### **Teaching Recorder in a Distance Music Education Degree at a Brazilian university**

*Isamara Carvalho*

The Distance Music Education degree at a university is offered through Learning Management Systems (LMS) and its current curriculum has four Recorder optional courses with 330 hours in total.

In the first part this presentation will cover the main characteristics of Universidade Aberta do Brasil (UAB) System, granted by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES), in the partnership among Ministério da Educação (MEC), public universities and city halls, based on current legislation.

I will speak a little about academic standards of that university for the distance courses and specific references about distance education that has guided the planning and development of actions in different teaching and administrative staff at the university.

In this symposium I will discuss about the concepts of Interaction, Distances, Collaboration, Teaching, Learning, Teaching and Learning in LMS and Playing instruments through LMS, presented in research about specific knowledge base in distance music education. I revisited that research and will present the concepts based on Recorder courses 1, 2, 3 and 4. The units are organised in 3 or 4 activities for fifty days, with individual and group challenges. The students live in different cities, but they write, research and play together all the time. One student can play the first voice and be accompanied for teacher or another friend; the teacher presents the concepts, orientation of posture, respiration, technical exercise and repertoire through different audiovisual materials.

## **MUSIC IN SCHOOLS AND TEACHER EDUCATION: EXEMPLARY APPROACHES AND FUTURE DIRECTIONS**

*Julie Ballantyne (Session Organizer), Eva Sæther, Clint Randles, Alex Ruthmann, Clencie Mbeche*

This symposium is organised and hosted by the Music in the Schools and Teacher Education Commission. It features selected research and workshops seen at the commission meetings in 2012-14, enabling the ISME community at large to learn what is at the forefront of innovation in the areas of music in schools and teacher education internationally. Selected presenters will participate in a roundtable discussion (with demonstrations of practice), and will each in turn probe answers to this question: What new knowledge/practices can we share with the international community, in the hope of improving music education in schools and in teacher education? This symposium will additionally propose ways that educators can embrace theoretical innovation and new practical approaches, and how these can influence policy and practices around the world (part of the MISTEC mission). The discussant will engage the audience by highlighting further challenges for music and teacher education research and practice in the future. This 90 minute symposium will crucially position the MISTEC within the ISME structure, with a view to the future research and practice within music education and teacher education.

### **New Media Pedagogies of Play and Curiosity with and Through Interactive Musical Recording**

*Alex Ruthmann*

One of the perennial issues within music education is in finding ways to address the so-called “gap” between “school music” and everyday musical experiences within the lifeworlds of our pupils. It is always a challenge to stay on top of the musics that engage our students, while balancing the traditions of music learning and teaching that resonate with us as teachers. Though we recognize that both pupils and teachers have creative and expressive agency in their classrooms, finding strategies, tools, and approaches that enable both can be elusive, or a never ending process at best. While not a panacea, advances in online web technologies and cooperation from the music industry have afforded an emerging set of tools and associated practices where people can play and explore directly with and through the musical recordings they love, regardless of genre. These practices most easily map to the roles of the audio engineer and producer, and their related manipulations of the musical dimensions of musical structure, balance, timbre and space.

This presentation will share exemplars of some of these new tools that provide opportunities for teachers and pupils to play, explore, and be curious with the music they love. In particular, classroom piloted strategies exploring the use

of free online musical interfaces from EchoNest and PWYM Mix, electronic musical construction kits, and a new interactive music engagement format will be shared. These new tools, and associated pedagogical practices, provide new opportunities for engaging both pupils and teachers in musical play and curiosity. Implications for future work in this area will be shared, and policy directions proposed.

### **El Sistema as a System for School Music Development**

*Eva Sæther*

According to an evaluation of a development project for municipal music schools (cultural schools) in Sweden, it is probable that within a time span of 10 years many of these schools will be closed down. Both change and development of the activities are needed to survive in the increasing competition for children's time. Why play music, when you can dance, play football or computer games? The huge challenge is to reach all, with a meaningful and including content. This paper shares with the ISME community an example of an innovative approach to practice in schools in Sweden. Despite of many efforts to attract children from segregated areas in Malmö to the cultural school, the distribution is uneven. The audit report from Malmö (Malmö stad, 2010) points at the lack of representation, and suggests changes to make better use of tax money that is supposed to be used for all inhabitants in Malmö. As a result of these reports, the cultural school has been given more resources, earmarked to change the situation. In the autumn of 2013 El Sistema therefore starts at two schools in Malmö. It is not a short-sighted project, but a regular activity, with the ambition to be spread all over Malmö, and to "protect the right to cultural expressions for all". This study, with inspiration from radical empiricism, has its focus on the reflective and collaboratory method that the music teachers working in El Sistema in Malmö develop. El Sistema that originally started as a project for social inclusion, here works as a method for sustainable music education in schools. Implications for practice in other countries will be drawn from the examples given, and suggestions for influencing policy and practices around the world will be shared.

### **Investigating the Relevance of Undergraduate Music Education Curriculum Content for Secondary School Teachers in Kenya: A Case Study of Kenyatta University**

*Cleniece Mbeche*

It has been argued that the general aim of a music curriculum is to develop students' aesthetic sensitivity to the art of music. Music teaching is a complex activity requiring a variety of skills and an in-depth knowledge of the subject matter. In order to impact on students' aesthetic sensitivity, music teacher education programs should facilitate the advancement of students' musical skills, musical sensitivity, attitudes and music teaching ability which can be used to guide teachers' classroom practices. This paper sheds light on ideal approaches to both western and indigenous music in music teacher education, for the purpose of improving student preparedness for teaching in Kenya.

The purpose of this study was to investigate the perceptions of in-service music teachers on the relevance of the music education curriculum at Kenyatta University to secondary school music teaching. This paper investigates the curriculum content in the undergraduate music education programs at Kenyatta University vis-à-vis the secondary school music syllabus. Questionnaires were distributed to a cross section of in service teachers who gave their views on their experiences based on the undergraduate curriculum content. Music educators involved in reviewing the music curriculum at the university were also interviewed and provided information on the procedures of curriculum review. Qualitative research was used. Information obtained from interviews was analysed by assigning codes. Patterns were established and emerging themes were noted. Responses from the teachers' questionnaires were coded and quantified in order to make the data suitable for analysis. Consistencies that were discerned in the data helped in making generalisations and conclusions about the study under investigation. These generalizations were then linked to studies that have been carried out in this area and the theoretical background of the paper.

What emerged strongly was that pre-service teachers need to be adequately prepared for their roles by equipping them with practical skills in western and indigenous music which will enable them impart relevant skills both inside and outside the classroom.

In light of the findings of the research, teacher educators at the university have been challenged to use relevant research findings as a basis for reviewing the music education curriculum and to reflect critically on the adequacy of the current music education curriculum in preparing pre service teachers for their role in the secondary schools. This will eventually lead to an improvement in music teacher education and music education in schools.

### **Demonstration of New Pedagogies in Teacher Education: Research-led Change**

*Clint Randles*

Music teacher education is perhaps the most logical place to begin the transformation of music education practice. However, curriculum development for university music teacher educators is a slow and arduous process. I have advanced a conceptual model of how change can be orchestrated with both adaptive and innovative end goals. This conceptual model was developed as a result of my work as both a music teacher and music teacher educator. In this session I would like to share some of my ongoing work with a class that I teach for pre-service music teachers called "Creative Performance Chamber Ensemble" where students form small ensembles that perform arrangements and original music regularly throughout the semester. My work has examined both the (1) enabling skills: vernacular musicianship, recording arts, and participatory intuition, and (2) enabling conditions: learning style, music aptitude, and creative self-efficacy, of pre-service music teachers at a large research university in the Southeastern United States.

Success in this program (i.e., small group composition, improvisation, and arranging) is often predicted by the diversity of students' musical backgrounds and their preferred learning style. Students with abstract random learning styles and more varied out-of-school music backgrounds including playing from lead sheets and composing music on computers tend to produce more creative musical work in their small ensembles. Implications for music teacher education include the recruitment of music teachers with these and other qualities.

## **CREATIVE ROUND-TABLE: ACKNOWLEDGING NEW TEACHER COMPETENCIES AND INNOVATION FOR IMPROVING CREATIVE MUSIC LEARNING OPPORTUNITIES**

*Marcelo Giglio (Session Organizer), Emily Achieng Akuno, Margaret Barrett, Ana-Lucía Frega*

The aim of this "creative round-table" is to discuss different points of view on creative practices and innovation in music teaching and music teacher education. This session will provide a shared insight into important competencies to improve learning in music education.

Recent curricular reforms in different countries have associated cross-curricular competencies such as students' musical production with technical, aesthetic, and socio-cognitive reflection with creative collaboration and communication. Creating, introducing, improving, and consolidating these innovations and competencies is a daily challenge for students, teachers, teacher educators, and researchers.

In the first presentation, we will rethink international insight into important music teacher competences or innovations for improving creative music learning. In the second presentation, we will invite the speakers to rethink the professionalisation of music teaching to develop new teacher competencies for improving music learning. This is an important theme to understand and explore from the different perspectives between the speakers and the audience, proposed in this creative round-table. We will offer three different levels of reflective discussion on:

- (1) the collaborative, reflective, and creative musical activities of students,
- (2) the creative and innovative actions/practices of music education teachers,
- (3) the research perspectives, in order to list new competencies and innovations in music teacher education.

Six panellists (from Argentina, Australia, Canada, Kenya, USA, and Switzerland) will present the reality in their different countries and will introduce new competencies or innovations with brief ideas, examples, or viewpoints.

The final debate between the panellists and the audience will cover the new competencies to be developed in music teaching, music teacher education, and research methods.

### **Creative Music Learning Opportunities**

*Ana-Lucía Frega*

"Creative music learning opportunities" is a vast and relevant field of development. New teachers competencies' should help to make them aware of that possibility and feel they are able to devise suitable tools respecting classroom diversity in equipment as well as in pupils individual and group differences. These will be dealt in theory and practice with some naturalistic examples as follows:

- Evaluation as a core matter in developing innovative competencies and tools
- Approaches to teacher and pupils' creative musical procedures
- The SCAMPER as a tool enabling teachers to understand combinatory visions in front of either a rhythmic or melodic pattern: video examples at both levels
- Planning as a required analysis of opportunities to provide teachers with a lens to take chance of natural classroom situations.
- A final discussion interacting with the Chair and mates is possible.

### **The Development of Creative Thought and Activity: Lessons for Teacher Education**

*Margaret Barrett*

Research demonstrates that young children bring to their formal education a rich repertoire of musical ideas and practices. This repertoire draws on children's encounters and engagement with music in family and community settings, including exposure to and use of music media. The investigation of children's invented song-making in particular has demonstrated children's capacities to attend to musical events, to imitate these events, to extract key ideas and structures from these events, and re-fashion these into new musical statements. Imitation is an essential function of creative thought and activity and is more than mere reproduction: through imitation we come to understand how things work as a basis for considering new ways in which that knowledge and actions may be applied to solve new problems. In this view, to learn a song is more than learning that song – it is to contribute to our store of knowledge of how songs go in order to use that knowledge to "solve" new musical problems.

When we view young children as experienced music creators rather than "blank slates", there are profound implications for pedagogical practices in the classroom and teacher education. These include: the development of a



“listening pedagogy” that strives to identify the musical knowledge and practices the child brings to the classroom; and, engagement in musical play that enables and empowers children to initiate and direct creative thought and activity. This presentation will explore these issues and draw on research findings investigating the invented song-making of children aged between 2 and 5 years.

### **Preparing Music Teachers to Teach Creative Competencies in Schools and Studios**

*Valerie Peters*

Music teachers in the province of Quebec (Canada) do not feel prepared to develop musical creativities with their students given the performance orientation of their own music education as well as the pressure to prepare school concert performances and studio recitals. Creative thinking was one of the nine cross-curricular competencies in the Quebec School Reform document (MELS 2006, 2007) that all students in schools were expected to develop across subject domains. However, it has not been retained in the most recent ministry of education documents given the challenge of evaluating these competencies across the school curricula.

I will describe two curricular innovations in teaching musical creativities at Laval University in Quebec City, Canada. An undergraduate unit on teaching musical creativities has been developed using multimedia case studies. Students view video excerpts of practicing teachers and must complete an online questionnaire that encourages reflective thinking about different aspects of teaching musical creativities in schools. In addition, a seminar in music creativity is offered to master’s students in instrumental music pedagogy. Students must compose, arrange and improvise during the seminar as well as examine the recent research on music composition and improvisation. The challenge of musical creativities in higher education is two-fold: (1) students must create during their university education in the different core courses; and (2) future music teachers must be prepared to incorporate creative activities into their school classrooms and studios and to develop appropriate pedagogical approaches to the teaching and learning of musical creativities (Peters, 2014).

### **The ‘New’ Kenyan Primary School Music Teacher**

*Emily Achieng Akuno*

Music learning over the 50 years that Kenya has been independent has seen changes on account of government perception of music as an educational agenda. The primary school learner has been exposed to music within the school environment, in formal and informal circumstances. Whereas some of these music experiences have been learner-initiated, several planned activities have seen the teacher take diverse roles in facilitating music education. Currently, music is part of the Creative Arts subject at primary school, a subject that, from the title, expects learners to interact with a multiplicity of creative activities. Music is not a stand-alone subject, and its teaching is expected to be conducted within the context, or in conjunction with the other artistic expressions.

In a way, music learning appears to have come full-circle, back to the indigenous practice of cultural expressions that are a multi-disciplinary affair. The ‘music’ teacher is expected to draw upon a variety of competencies to facilitate learning in this new context. The presentation will draw upon findings of a 20-week music for literacy project that focuses on teaching that applies song, dance, narrative, drama, poetry and visual arts, among others, for the education of 6-8 year old children. The presentation focuses on teachers’ observed activities that support children’s music creativity. These will be interrogated to articulate the new capacities, abilities and skills that the music teacher must have to facilitate and effective music learning in Kenya’s primary school.

### **Beyond Praxialism: Preparing Music Educators to Teach the Unknowable**

*John Kratus*

The foundation of praxial music education, like most traditional approaches to music education, rests upon a competent teacher, who is highly proficient in one or more musical practices, engaging students to become knowledgeable in that practice or practices. This approach works well when, for example, a choral teacher, who is well versed in singing a variety of choral music styles, passes that competency on to students who learn to sing choral music in those styles. But what happens when a musical practice is evolving, such as in the case of rap or iPad ensembles, or has not yet been discovered? How can future teachers be prepared to teach those musical practices in which they, and in fact no one, is an expert?

This presentation examines means for music teacher educators to prepare their students to teach the unknowable, that is, emerging or non-existent musical practices that are unstable and unpredictable. According to Engstrom (2010), these practices “are literally learned as they are created. There is no competent teacher. Standard learning theories have little to offer if one wants to understand these processes.”

Current practice in music teacher education provides future teachers with proficiency in performance (typically classical performance in large ensembles) and music pedagogy. Preparing future teachers to teach the unknowable will require: (1) proficiency in vernacular musicianship, (2) an openness to experimentation and improvisation, and (3) an I/Thou philosophy (Buber, 1937), in which the needs of the students take precedence over the performance demands of any particular musical practice.

### **A Way of Music Teaching that Needs to Improve**

Marcelo Giglio

Not all curricular competencies can be transmitted through conventional means. New programs in Argentina, Brazil, Canada and Switzerland include creativity, students' collaborations, and reflection as curricular goals in all disciplines including in Music education. These cannot be taught through pedagogical practices rooted in a long teaching tradition. When we place creativity at the centre of the teaching practices, it is necessary to make a space for personal and individualized work. We have shown that some teachers view this as being difficult for students. In particular, it is difficult to believe that younger students are capable of composing a short rhythmic combination and then performing it in front of the class. Still, after having implemented this type of activity with their own students, those same teachers observe that this is not the case. Students as young as six years old can compose and perform music just as well as their thirteen-year-old counterparts, if they are able to do so in groups. Still, for the creative act to occur, it is necessary to understand new music teacher competencies and the conditions that facilitate and favour creative and collaborative learning opportunities in the classroom. We will present some experiences in four countries and our research perspectives.

### **DEVELOPING MUSICIANSHIP THROUGH INDIGENOUS LEXICAL RESOURCES**

*Evelyne Mushira (Session Organizer), Mukasa Situma Wafula, Hellen Wangechi Kinyua, Wilson Shitandi*

This Symposium aims at discussing strategies and techniques of appropriating lexical resources from Kenyan languages into music classroom settings. Kenya's national language policy recognises English as the official language and medium of classroom instruction. It further clarifies that vernacular languages be used at primary school levels whereas Kiswahili -the national language- together with English be used at secondary levels. The reality, however, is that English remains the advantaged official language and medium of instruction despite 25% of the more than 40 million people barely being able to adequately use English. The use of English in African music instruction has for a long time posed as a communication challenge seeing that the English language is not able to sufficiently articulate concepts that are culturally derived. Music education ought to be mediated through a lexical framework that is congruent with the sociocultural context. There has not been a better time to address this discrepancy than now, when Kenya is implementing a new constitution. It provides for educational services to be devolved to county levels where curricular implementation can be in tandem with the sociocultural realities. One way to address the communication and cognitive needs confronting music education in Kenya is to tap into the lexical resources embedded in local languages. This symposium-in 90 minutes-presents information gathered through practice by culturally informed researchers, and includes tested resources and relevant principles. The teaching and learning of African music in Kenya has valued the importance of forging links with the communities from which the music emanates. Music educators, scholars, and community musicians continue to collaborate with the aim of enhancing classroom instruction and learning. Both research and practice have shown the need to fashion new pedagogic frameworks that would then facilitate the appropriation of indigenous music resources in classroom settings. The presenters of this symposium wish to share their findings in a bid to exchange views and gain new insights into commonly shared issues. This symposium presents findings by culturally informed scholars, acquired through research and practice and includes strategies, and techniques of harnessing lexical resources embedded in local languages. The marriage between music and language in Africa cannot be overstated. Music education needs to happen through instructional languages that are understood by learners for them to think and behave musically. Key Words: Meta-languages, Indigenous Kenyan Music, Classroom Instruction.

Presentations: Litungu Player as an Educater  
Developing a Classroom Musical Language for Mwomboko Dance  
Application and Implication of the Indigenous Isukuti Drum Language for Classroom

### **LISTEN TO ANOTHER SCHOOL! DIALOGUES BETWEEN SCHOOLS AND UNIVERSITIES**

*Ilza Zenker Leme Joly (Session Organizer), Adriana do Nascimento Araújo Mendes, Liana Serodio*

Our proposal is based on an experience from GEPEC - Group of Studies and Research in Continuing Education. We are four researchers from two different universities that have in common the development of studies involving the basic schools and professional music education. We were together during the VI Seminar named "Fala outra escola" (talk another school), held in 2013, with the theme of Dialogue and Conflict: organizing a series of dialogues between voice - voices of the University and the School, with their common research projects, or even individual related

research topics. We live in a special time here in Brazil: we have a federal law to follow 1.769/08, that promulgates the (re) entering of music in schools, and we have many questions and many experiences to share.

How of young music teachers will work in public and private schools? In such a large country, what is the best curriculum? What schools are expecting from music educators? What our undergraduate students are expecting to find in their professional lives? Our proposal is a symposium in which the four researchers will share their experience acting in public and private basic schools. We submit, then, in dialogue, the multifaceted issue of training teachers for schools. The subject is too extensive and relevant and deserves continuity and resonance.

As we are in the area of pedagogy and music education, the dialogue will be interesting for the conference in the way that put all together: music and education. Our studies and experiences will try to bring up problems and solutions. But we believe that our best contribution will be the dialogue among the four proponents and the public. We want our meeting to be a conscious exercise of listening to who we are as teachers and music educators. We are trying to find others to listen, talk, sing, and play with music. Join us! Let us listen all together!

#### **Getting along at the school: experiences beyond the music teaching- Talking About “PIBID”**

The paper brings a reflection about the learning of teaching skills through the PIBID (Teaching Incentive Scholarships Program, in Portuguese), that creates opportunities of a undergraduate student acting at the regular school, since the early years of his/her degree. The description of experiences and organisation of the program can help to understand the locus where the program is. Since descriptions of experiences, and some talks from the scholars-interns help us to understand the great importance of the process. The register of activities in journals, like parts of internee's portfolios is the source of data-base. Authors that study curriculum and music teachers curriculum have been reference. The results allowed us to say that the act of living together at the school helps the future music educator to build the pathways of a professional career.

#### **Listen another school: We are undergraduate students and we want to learn!**

This paper refers to a study about teaching education within the Teacher Certification in Music Program of the State University of Campinas, in São Paulo State, Brazil. This study contextualise the disciplines related to pre-service teacher education and training. Then, it intends to discuss situations faced by students at Brazilian schools during their Student Teaching period. First of all, students get frustrated because there are not yet public schools in our city developing Music Programs where they could learn teaching strategies with a specific Music teacher. So, they have to observe Art teachers and propose to develop a few classes in Music within the Art Program. Second, the Art teachers are obligated to follow a written material produced by the State Education Board in which they have to deal altogether with Dance, Drama and Visual Arts, besides Music. Also, students find it difficult to work in lesson planning, since the Arts curriculum is not well delineated. And, finally, comes the most difficult aspects to deal with, which are issues related to indiscipline. The students find it very hard to face classroom problems. The article is based on authors like Penna, Mateiro and Souza among others that study music teachers' education in Brazil.

Keywords: Music Teacher Education. Student teaching. Music and school.

#### **Another school listening: testimony of teacher training with the school and students**

What one observes on the relationship of teachers and music educators at school, from the standpoint of the university, in dialogue with someone who has an expertise at the school practice? And for undergraduates learning to be musical educators, what really matters? This aims to contribute to the learning process of children and youth in school, who are, in the end, whom this whole teaching degree system is mounted for. This reflective statement on the practice of music education, may be significant to present musical knowledge that has been possible to produce with children and young people precisely because of the school reality. I'm not saying that this practice of teaching to which I refer can not be performed outside of school. I am saying, however, that being in school seeking ways to teach every student, teaching how certain practices were changed in another practices. Only then, another listening school becomes possible. Being in school, think “with” it and the students was not a smooth process. It's possible, now, recognise conflicts like the other side of the dialogue. They promote the most significant changes in our lesson, in our relationship with our students. One of the lessons, based on teacher's narratives, was that the teacher concern is no longer the teaching object/aim but became the learning subject/student. Even after many years, you can still recall the initial disenchantment due to the impossibility of carrying out plans linked to your music conception, at that time. Has the music conception changed? Maybe it changed a lot. But the music conception has changed due to the school and student design changed. Many of the concepts that help me to tell this story are Bakhtin's philosophy of language.

#### **Another school! Listen! The teachers knowledge in school**

As a teacher educator in the field of pedagogy that takes everyday practices produced in school substantial references to develop issues such as knowledge production; acting on the boundary between education, languages and cultural practices, to understand the research of educational practices as cultural practices, the assumption of the constitutive role of language on ways of conceiving subjectivity, cultural practices, human activities, teacher training, among others, find in the category Symposium, a legitimate and appropriate locus to share the experiences of participating, the

relationship between school and university, both as a teacher educator and pre-service teacher education, as a researcher and teacher at the School. Among these practices, brings his experience to the debate in meetings between public school teachers and university professors, thanks to efforts lulled tender and insistently by those who share the dream of a quality public school for all. VI Seminário Fala Outra Escola (VI Seminar: Speech Other School), held in 2013 at the Universidade de Campinas (UNICAMP) has organised a series of dialogues between University and School, where groups of two or three people, school teachers and university teacher educators have gathered to address of school teaching music, consider the school reality of training of teachers. The intention of this presentation is much more than answer, listen to the questions being asked, recognising that it is from the existing teaching at the school where there are music lessons, the beginning and the aim of the conversation about training school music teachers.

## **ISSUES OF SOCIAL JUSTICE IN MUSIC EDUCATION (S)**

*Daniel Hellman (Session Organizer), Mark Dillon, Cynthia Wagoner, Dale Bazan, Frank Heuser, Andrew Homburg, Constance McKoy*

Issues of social justice inequities are tightly woven into educational practices, including music education. Traditionally, music educators have established music as a discipline, centred on a Eurocentric and politically conservative basis, which extends to contemporary practices. Emerging research suggests that music education is not afforded equally on the basis of race, ethnicity, gender, sexual orientation, socioeconomic status, and other demographic variables. The purpose of social justice pedagogy in teacher education is to prepare teachers to recognise, name, and combat inequity in schools and society. Three components of social justice pedagogy include (a) curricula, teaching strategies, and interactions with students focused on improving the opportunities afforded to underserved students, (b) curricula, pedagogies, and teacher's expectations and interactional styles that improve learning and life opportunities, and (c) teaching that impacts the transformation of both educational structures and that of broader society. This session will be a forum focused on the application, potential, and challenges associated with developing an authentic social justice agenda for music education. Presenters will provide research on the historical-philosophical context issues, the development of social justice beliefs in music teacher education, and the expansion of curricular models in K-12 music education. A discussion will frame the perspectives and challenges associated with these issues through a response to the papers.

### **Social Justice Issues and Music Education in the Post 9/11 United States**

*Cynthia Wagoner*

Music educators worked to establish a disciplinary foothold in U.S. schools post-WWII, citing aesthetic ideals of music. The political and social manifestations of a post-9/11 United States have not served to diminish the juxtaposition of aesthetic education with a political and social commentary. Issues of social justice are inextricably woven into the fabric of post-9/11 U.S. education, as evidenced through reform efforts aimed at job-related skill sets, standardized testing, national standards, and economic gridlock resulting in the diminished access or elimination of the arts in the public schools, including music. Traditionally music educators have attempted to remain politically neutral in an attempt to prevent marginalization, yet music education has played a significant role in enforcing cultural identities, validating specific western musics, and maintaining exclusionary and unequal power relationships. Philosophers such as Jacques Attali, Estelle Jorgenson, and Tia DeNora, have considered music implicit as a political and cultural force in society, with musical meanings rooted in context. Using both philosophical and theoretical perspectives, specifically critical and feminist theories, explorations of political and social structures are examined through a historical lens and research literature review. Careful consideration of context and broad social justice issues are presented as future research areas of concern for American music education, including access to music, multicultural musics, alternative ensembles, privilege and power, gender, race, and sexuality, and music teacher education.

### **Measuring Preservice Music Teacher Commitment to Social Justice**

*Dale Bazan, Daniel Hellman, Cynthia Wagoner, Frank Heuser*

The purpose of this portion of the symposia is to describe a study examining the commitment to social justice of music teacher education students between program entry, student teaching, and early-career teaching from four different post-secondary institutions. Recent scholarship in music education has focused on the barriers to music education, impacts on music curricula, and injustices that may result from traditional music education practices. It is suggested that socioeconomic, racial, ethnic, and cultural factors impact both access and quality of music education, but the majority of teachers and preservice teachers neglect the impact of these issues on classroom practice. Policy initiatives related to social justice have led teacher education programs to ensure that students experience diverse settings and to develop competencies for working with a wide range of students. This study was a modified replication of previous research measuring beliefs relevant to social justice in general teacher education using the Learning to Teach for Social Justice: Measuring Changes in Beliefs Scale (LTSJ-B). Three populations were surveyed using the LTSJ-B representing different stages of music educating. Sampling of a cross-sectional design of four cohorts resulted in 102 program

entrants, 87 student teachers, and 71 graduates. Rasch scaling was employed to analyze data. Rasch scaling allows for raw data collected on human attributes to be transformed into additive, equivalent measurement scales and distinguishes item difficulty from persons. Findings included differences between institutions possibly stemming from location/setting and curriculum, and static commitment levels throughout the stages.

### **Changes in Social Justice Beliefs During Early Music Education Coursework and Student Teaching**

*Daniel Hellman, Andrew Homburg*

This study examines the growth in social justice beliefs based on the Learning to Teach for Social Justice: Measuring Change in Beliefs Scale (LTSJ-B) within coursework taken prior to formal admission to teacher education and during student teaching at an institution with a medium-sized music education program. Rasch scaling was used to gauge the continuum and difficulty level of social justice beliefs using the LTSJ-B at three points during the semester in a freshman music education course, sophomore music education course, and a student teaching seminar. The results revealed appropriate construct validity for sophomores and students teachers, but that the measure was not adequate for differentiating the levels at which music education candidates endorsed beliefs. The pattern of item difficulties was similar within the semester and across development levels for sophomore participants and student teachers. The pattern for the freshman coursework was similar to other development levels but varied considerably within the semester. Generally, the item difficulties that related to beliefs about examining diversity beliefs were rated higher than beliefs about the societal goals of teaching. The items that were the most difficult to endorse persisted through every level and administration of the survey. Those items focused on disagreeing with the notion that that hard work was the primary determinant of success and that the role a teacher is to prepare students for their likely lives. Developing an environment for beliefs that support social justice music educators may require new progressive curricular initiatives in music teacher education.

### **A Model For Change: Integrating Alternative Music Ensembles Into the Public Education System**

*Mark Dillon*

The study investigated successful alternative music ensembles integrated into the United States music education system through classroom and community music programs. As the demographics of the United States rapidly change, music education specialists have begun to understand the importance of adding alternative music ensembles to the public school model. Alternative ensembles such as jazz, Bossa Nova, bluegrass, mariachi and music technology courses are slowly becoming integrated alongside more traditional ensembles. The principal research questions were: What are the common factors of successful alternative music ensembles? What socio-cultural and economic factors impact the choice of alternative ensembles? How are alternative ensembles integrated into the public school model? By using multiple case study qualitative research design, the author will present core principles evident throughout the different alternative music ensemble models. Findings from the study indicate integrating alternative ensembles into the public school model is an efficient way to both engage a larger student population while integrating local and national standards.

## **CHALLENGES OF POSTCOLONISATION PROCESSES IN MUSIC EDUCATION ACROSS FOUR CONTINENTS**

*Guillermo Rosabal-Coto (Session Organizer), Ti-wei Chen, Everett Igobwa, Roberta Lamb, Dan Sagiv*

Education, cultural studies, and ethnomusicology have contributed, mainly through the lens of race, gender, and class, to address power and difference issues in music education. However, music education has not yet addressed in depth how ideas and institutions, knowledge, and power, historically allocated by Western, macro colonial, forces, construct difference towards controlling how people see the world, themselves, and others (Mignolo 2005, Freire 1970) in music learning contexts.

In this 90-minute symposium, four scholars from non-Euro-American, postcolonial contexts (Near and Far East, East Africa, and Central America) will cross-examine recent case studies of music education research that interrogate tensions in specific music instructional practices and discourses rooted in coloniality. Leaning on postcolonial theory, we seek to locate historical and geographical links as well as openings for agency and resistance (Shohat 1992) to decolonise institutionally and culturally diverse music learning practices. We begin with the case of government-imposed Putonghua anthem singing that shapes the identity and teaching of music educators in Hong Kong after the 1997 Hong Kong-China reunion. Secondly, we address the conflict between two marginal social classes in unequal relations around Western-canon music teaching and learning, in a peripheral Israey city. Thirdly, there is a discussion on how to decolonise the secondary school music curriculum in Kenya vis a vis contemporary neocolonial tendencies after its independence in 1963. Lastly, we look at the macro context of a massive instrumental program in Costa Rica aimed at instilling in young people labor skills of interest to the program's main funding source, the International Development Bank. A feminist music education scholar will respond to our locally-situated issues from a broader perspective that intersects feminism, ethnomusicology, sociology, and education.

The symposium convenor will lead each presenter into addressing the implications of specific practices of coloniality, and encourage meaningful connections and discussion.

### **Investigation of Music Curriculum in Hong Kong: In Search of Balanced Approaches to the Teaching and Learning of Putonghua Songs**

*Ti-wei Chen*

Since the reunion of Hong Kong and China in 1997, Hong Kong has changed its national anthem from God Save the Queen to March of the Volunteers. Such political transform has manifestly aggravated significant changes in society, which undoubtedly influence the content and design of school curriculum (Curriculum Development Council, 2002). As Putonghua (i.e. the official language of mainland China) has been taught in Hong Kong schools as language and education policy for seventeen years, measurable outcomes and impact on music curriculum would be an important measure to strengthen national identity (Brand & Ho, 1999). However, Cantonese remains to be the most widely used language in Hong Kong (Leung & Lee, 2006).

As indicated by previous research (Law, 1997), the current phenomena of the learning and teaching of Putonghua music curriculum and its effectiveness in terms of execution is unclear and inconclusive. Hence, there is a great need to investigate Putonghua songs in the context of education, history, culture, politics, and sociology. This project aims to study student teachers' perception (as future music teachers) towards the learning and teaching of Putonghua songs in view of enhancing nationalisation, Chinese cultural heritage and values education during post colonial period. The preliminary findings will be discussed based on the context of neocolonization in Hong Kong, i.e. music teachers' awareness and resistance towards Putonghua songs and national anthem, how such political, cultural, social and educational shift change the development and delivery of local music curriculum, national identity and national education, multiculturalism, and academic research.

### **Decolonising the Colonised: A Case Study of the Secondary School Music Curriculum in Kenya**

*Everett Igobwa*

Kenya was a British protectorate and a colony from 1890 until 1963. While traditional education has always existed in Kenya, Western education was instituted during the 70 years of colonial rule, and was organised on racial basis: European Education, Asian Education and African Education. Following Kenya's independence in 1963, the government made efforts to "Kenyanize" the school curriculum through commissions, committees and task forces resulting in a number of policy related reports.

Music as an educational tool and end in and of itself has often been written out of practices and theory of indigenous knowledge production for development. In this paper, I examine selected elements of the music curriculum at the secondary school level in Kenya so as to explore the hegemony of curriculum imbalance. I centre my discussion on recent attempts made to decolonise the music curriculum especially commencing with the Presidential National Music Commission (PNMC) of 1984 onwards. The PNMC made very sound recommendations and policies but the problem is that they were not implemented even after nearly three decades. To this end, I offer various suggestions in an effort to decolonise the secondary school music curriculum in Kenya, while also underscoring contemporary neocolonial tendencies. This paper draws heavily on curriculum development frameworks, knowledge production, and post colonial theory.

### **Music Education as Postcolonial Encounter-immigrants to Israel Fighting for Status Through Music**

*Dan Sagiv*

The State of Israel, moulded according to the Zionist ethos and European culture, is sometimes characterised as a form of Western colonialism (Shalom-Chetrit, 2004; Shochat, 1999), claiming that the Israeli political establishment suppressed the integration of Mizrahi Jewish immigrants (an Israeli ethnic category comprising Jewish immigrants to Israel from Africa and the Middle East) in different social arenas. The absorption of masses of immigrants from the former USSR in the 1990's, however, changed the social composition of Israeli society. These processes are reflected in music education, an institution molded according to European traditions which nonetheless includes populations whose levels of cultural exposure to it vary significantly.

This presentation, based on an ethnographic research conducted on music teachers, will focus on the conservatory in the city of Lod, this city is characterised by a high level of crime and poverty, and a majority of Mizrahi population. The teaching staff of this successful conservatory is composed exclusively of immigrants from the former USSR. The conservatory centres on wind orchestra, and its success helps students and faculty to win recognition within Israeli society. However, these immigrant faculty members' efforts may benefit the political establishment, given that they pass on European cultural capital to "acculturate" disempowered populations. The encounter between these two disempowered populations around the question of cultural hegemony is one that strengthens the status of both groups, while creating a distinct educational model.

### **Neocolonization and Recolonization through Massive Instrumental Music Instruction in Costa Rica**

*Guillermo Rosabal-Coto*

In 2007 a massive, government supported instrumental music program was founded in Costa Rica. Modelled after Venezuela's "El Sistema", the program's rationale is that participation in instrumental ensembles helps students build discipline and accomplish social consensus. In this way, music-making "saves" the children and young people from committing crimes or embracing violence within the country's escalating impoverishment. However, this program acculturates low-income, young musicians into the work skills required within the economy, in this particular case, the global market, just like nineteenth-century music education in several European countries and the United States promoted efficient capitalism through music education of lower classes (Baker, 2012).

Through the lens of Latin American-based postcolonial theory (Mignolo, 2010; Quijano, 2000; Illich, 1971), and drawing from institutional ethnography (Smith, 2005), I contend that this program operates the logics of coloniality: First, it becomes a form of neocolonization by contemporary imperial, financial powers, towards the success of international neoliberal policies in Latin America. Secondly, it takes the form of a recolonization from within: It perpetuates an old form of colonization, namely, the imposition of a White, European national identity "created" by a hegemonic social class in the mid-19th century and advanced in public music schooling through mandatory civic anthems singing. This case is placed within a broader ethnography on coloniality in music education practices in Costa Rica, which seeks to raise awareness towards the decolonization of music education in Latin America.

## **THE TRAINING OF MUSIC EDUCATORS IN THE TEACHING DEGREE IN MUSIC AT THE STATE UNIVERSITY OF FEIRA DE SANTANA**

*Bruno Westermann (Session Organizer), Monica Vasconcelos, Rosa Eugênia Santana, Simone Braga*

In 2011, the State University of Feira de Santana (UEFS) implemented a teaching degree in music with the objective of attending to the demand of music education professionals in the local region and also of broadening the university's areas of activity and knowledge production. In this way, this panel proposal has the aim of presenting the teaching degree in music at the State University of Feira de Santana (UEFS), describing some of their main educational foundations (instrumental performance, conducting, and pedagogic training) and the action that have been conducted by them during the first years of activity.

The three presentations offered here discuss distinct themes. The first addresses the conception of the teaching of performance within this degree program. The pedagogical approach aims to teach not a high level of proficiency on the instrument, but rather instrumentalisation to prepare faculty for future activity. The second presentation describes the particularities of the instruction of conducting in the education of teachers. The third specifically deals with the activities of this degree program in shaping the faculty training to be coherent with the local reality. As such, the activities conducted within the Supervised Internship course and the actions of PIBID (Institutional Program of Initiatory Funds for Faculty) in the public grammar schools of the region will be described.

The degree program is still budding in its first active years. Thus the justification of these presentations is that they offer a means of reflecting on and discussing both the challenges of the program's implementation and the specific characteristics of this program in relation to the local community.

### **Performance and Music Education: Realities in the Group Keyboard Component of the Curriculum**

*Monica Vasconcelos*

Instrumental practice is part of the curriculum of the teaching degree in Music at the State University of Feira de Santana (UEFS). In particular is the group practice of piano/keyboard. The practices have increased the possibilities of students in the development of functional abilities, which will facilitate the performance of the instrument and can be further used as a tool in practical educational situations. The development of these functional abilities, such as sight-reading, basic notions of functional harmonization, transposition, and accompaniment practices, in addition to the incentive to improvise and create, are linked to a diverse repertoire that is rooted in the musical experiences of the students.

Such content has been connected to other curricular elements of the program by way of interdisciplinary pedagogical activities. These activities seek to broaden the musical horizons of the students by way of readings, discussions, and analyses of repertoire, musical performance, the elaboration and presentation of seminars. These experiences allow the students to develop an ample conception of education, preparing them to work with diversity in the classroom.

As a preliminary set of results, the actions undertaken in this part of the curriculum demonstrate that it is possible to link the development of instrumental performance abilities with abilities in music pedagogy, all of which are unified in an interdisciplinary and multidisciplinary proposal. Examples include some of the projects done in 2012.1, 2012.2, and 2012.3: "Musical Brazil," "Rhythms and Sounds – Diversity in Brazilian Music," "1st Academic Journey – Technology in Music Education."

### **The Teaching of the Courses Conducting I and II**

*Rosa Eugênia Santana*

In addition to specific elements of the field such as coral and orchestral literature, the bachelor's degree programs in conducting include, in their pedagogical content, components that dialogue with other instructional areas of music, such as music education, musicology, music theory, etc. To contemplate the plurality of this knowledge, there is a need for grounded pedagogical proposals which attend to the demands of future professionals who will act outside of academia. Regarding the abilities needed by the conductor, Amato (2009, p. 10) emphasizes that: "Abilities have different levels of relevance in accordance with the phase of the project." Therefore, for the reality of the Teaching Degree in Music, what is the content which will support its practice?

With this concern as a basic premise, selections and content were directed to prepare the student for a diversity of vocal and instrumental training which s/he might encounter in practice. With the intention of promoting an effective learning of the content of these components, a project was elaborated in partnership with a public school, specifically the Center of Elementary Education of the University, where the Conducting II students have the opportunity to put into practice the issues learned in Conducting I. Part of the idea of this concentration is the discussion of the role of the conductor as a music educator, focusing on work in Elementary Education and youth groups, which allows the students an effective and directed practice of the issues learned and rooted in the field's literature (Silva, 2001; Annunziato, 2003; Vertamatti, 2008; Prausnitz, 1983).

### **Reality in Feira de Santa: Central Points for the Education of Local Faculty**

*Simone Braga, Bruno Westermann*

Feira de Santana is a municipality known for consolidated practices of music education, including specialized schools, philharmonic bands, and practices linked to religious institutions. However, there is no tradition of music education in local public elementary education. To address this, the recently created teaching degree in music at the State University of Feira de Santana seeks to establish dialogue with this content by way of activities linked to the curricular elements of Supervised Internship I and the Subproject Musicking School, pertaining to the Institutional Program of Initiatory Funds for Faculty (PIBID)

The activities have been conducted while simultaneously training the faculty for this space. During the Internship, grounded in similar studies (Queiroz, Marinho, Feliz, 2011; Ribeiro e Fonseca, 2011; Penna, 2002), students have been conducting studies in Primary Schools where the teaching of music occurs in an effort to affect a deep and reflexive knowledge about the local reality.

PIBID activities, rooted in the field's literature (Galizia, 2008; Del Ben, 2011; Queiroz, 2011), aim to foster pedagogical musical practices, developed in four public schools, in order to explore and incorporate this space. The practices are structured along three lines: 1) training activities; 2) curricular activities; 3) extra-curricular activities.

The results of these actions show that it is possible to note the implementation of music education and the greater approximation of the students with this context. These activities contribute to the local visibility of the degree program, the recognition of Music Education as a field of knowledge and of its involved professionals. The research is making the construction of the school profiles possible, thus facilitating the elaboration of future activities.

## **CRITICAL THINKING IN MUSIC EDUCATION WITH GENERAL AND INSTRUMENTAL MUSIC APPLICATIONS**

*Daniel Johnson (Session Organizer), Timothy Brophy, Birch Browning*

**Purpose.** The purpose of this symposium is to present a new taxonomy (a work in progress) and practical applications of critical thinking for general and instrumental music education in multi-national settings. Panelists will briefly review selected research in critical thinking in music, its role in music education, and share taxonomies of thinking skills. Panelists will also present models and processes of musical thinking, offering a framework for developing critical thinking exercises for general and instrumental music educators.

**Motivation.** The motivation for this session is to inform ISME members of critical thinking processes and practices appropriate for general and instrumental music classrooms. This panel of experienced teacher-educators and scholars will clarify and reinforce the importance of discipline-based, well-designed, and high-quality critical thinking experiences in music education programmes at all levels and in all countries.

**Length.** The length of this symposium is 90 minutes, divided into three presentation sections of 20 minutes. The symposium convener will open the session with a five-minute description of the session and conclude with a 25-minute question-and-answer period.

**Justification.** The importance of critical thinking is widely accepted by music educators across the world. Recent initiatives such as that reported in the 2013 UNESCO/Brookings Institute report, *Toward Universal Learning*, emphasise that critical thinking in the arts is an essential need for all children worldwide. The session presenters will invite delegates to discuss ways that they can enhance students' music experiences through critical thinking in general and instrumental music education.

### **Critical Thinking Background, Definitions, and Processes**

*Timothy Brophy*



Critical thinking in music is founded within the general body of theory and knowledge pertaining to critical thinking across all subjects. This complex area of educational theory, philosophy, and practice has developed into an individual but substantial subject only within the past fifty years and, in many respects, is still in its formative stages for the arts. Any discussion of critical thinking in music becomes first a task of “making sense of the concept as viewed through the lenses of a variety of researchers” (Richardson & Whitaker, 1992, p. 546).

In this portion of the symposium, I will first briefly overview some of the work done to define and describe critical thinking in the arts and in music during the 1980s and 1990s, which laid the foundation for development of taxonomic frameworks in the early 2000s. Recent practitioners and scholars such as Shuler and Hartenberger have presented promising attempts to codify the unique components of musical thinking and define a hierarchy and sequence for musical thinking. While music educators have been informed by and have engaged elements of existing taxonomies in their teaching, there remains a need for a taxonomy that informs music education and reflects the unique nature of thinking, feeling, and physically engaging in musical activity. At the close of this presentation, I will share a work in progress, a new taxonomy of musical thinking, which has evolved from several years of review and synthesis of existing taxonomies as a framework for developing critical thinking in music classes.

### **Applications of Critical Thinking Pedagogy in General Music Settings**

*Daniel Johnson*

General or classroom music education affords music educators with the unique opportunity to engage students musically with a broad range of musical experiences. Ideally, corresponding activities such as singing, playing instruments, and music listening should promote significant and meaningful music learning while forming the basis for general music instruction. Although often seen as doing musical activities without thoughtful or feelingful responses, well-designed general music education pedagogy can effectively include critical thinking processes to promote higher-order thinking about music. Ultimately, such practices can further students' independent musicianship.

In general education, several researchers have reported success in enhancing student comprehension through the use of critical thinking instruction. More specifically, researchers reported that asking questions was the most direct way of encouraging student participation, facilitating learning, and stimulating thinking. In this portion of the symposium, I will report on an approach to general music instruction using a critical thinking approach that enhanced student responses in music listening activities. As one of the most ubiquitous activities in any musical experience, listening provided a direct avenue for experiencing music. When compared with results from an activity-based approach without the critical thinking questions, student responses using the critical thinking instruction were significantly greater. I will also outline parallel general music activities that similarly engage students in critical thinking processes.

### **Applications of Critical Thinking Pedagogy in Instrumental Music Settings**

*Birch Browning*

Large music ensemble experiences likewise provide opportunities for students to engage in authentic musical thought processes, but many ensemble experiences are often primarily guided by performance and social goals. Over the past decade or more, music performance researchers have provided important insights with consequential implications for large ensemble instruction. Important advancements in the components of critical thinking in music performance - musical perception and cognition, the sequence of skill development, the relationship between language and music, structural and emotional communication in music, and motivation - indicate potential for significant advancement in ensemble pedagogy. For a variety of reasons, including challenges to the validity of the information and the potential negative response to the idea of pedagogical change, performance faculty members, including large ensemble conductors, appear to have ignored these breakthroughs as evidenced by a dearth of information on music performance research results in conducting journals and other similar publications.

The goal of the final portion of this symposium is to define how research into music perception, cognition, and learning can be translated into definitions of ensemble performance expertise and effective ensemble pedagogy. I will first report on an emerging definition of critical thinking in ensemble performers, which is based on the new taxonomy of musical thinking (a work in progress) outlined earlier in the presentation. Subsequently, I will outline the parameters of expertise in pedagogy as related to music ensemble instruction, which includes an explicit goal of developing critical music-thinking skills in ensemble performers that enable exceptional musical performances.

## **THE EFFECT OF INSTITUTIONS OF HIGHER LEARNING IN PROTECTING AND PROMOTING MUSIC DIVERSIFICATION - REPORT FROM FIVE CONTINENTS**

*Jiaying Xie (Session Organizer), Ana-Lucía Frega, Lily Chen-Hafteck, Elizabeth Andang'o, Harue Tanaka-Sorrentino, Benon Kigoz, Ekadu-Ereu Peter*

It is self-evident that globalisation has resulted in the establishment of a huge market for Western popular music culture, but at times this has threatened local musical traditions and the sustainability and visibility of indigenous traditional musics.

As evidenced in an International Music Council Report entitled *The Protection and Promotion of Musical Diversity* (Richard Letts, June 2006) it is a basic human right for all people to have access and opportunities to experience and learn about the musical cultures from their own country. In addition, the forms of musical diversification that are now evident worldwide have enormous potential for promoting economic sustainable development, for increasing social harmony, and for developing music itself. Not only does music diversification have great significance to human rights, but also for promoting economic sustainable development, social harmony, and music itself.

In recent years, five continents have made a substantial contribution for music diversification. Among them, institutions of higher learning have played a role that is of great importance to protecting and promoting music diversification. However, there appears to be a number of deficiencies and challenges that still need to be addressed through future action, diplomacy, and discussions.

To sum up, based on cultural diversity, institutions of higher learning should reaffirm their important role in protecting and promoting music diversification. To this end, this symposium includes scholars from five continents who will take part in the roundtable symposia. They will share their experiences and discuss possibility for future practice.

Topics for discussion:

- Challenge of music diversification in terms of music education at all levels
- The meaning and significance of establishing strong mission statements for music diversification within music education in colleges
- The possibility and practice of colleges protecting and promoting music diversification

### **Promoting Music Diversification Through Reform in Music Teacher Education Curriculum**

*Lily Chen-Hafteck*

For the last 12 years, I have been working on music teacher education in the USA, first in New Jersey and then in California. Both of these locations have a population with students from diverse cultures. The need for multicultural music education became obvious. Therefore, it has always been a priority in both my teaching and research.

I believe it is very important that during the process of teacher preparation, the teacher-candidates acquire a good understanding of the significance of including music of diverse cultures in the school curriculum. In order to do so, the music education curriculum at university level needs to adequately prepare students in terms of both the knowledge and pedagogical methods in teaching world music. Reform to change the curriculum that focuses on Western classical music tradition into one that is inclusive of world music can be quite a challenging task. It is not just to add more courses on music from diverse cultures. It is also about developing an open-mind that welcomes diverse ways of studying music – i.e. the way that we perceive, perform, experience and learn music. Moreover, a holistic approach is needed. It means that music needs to be studied with its socio-cultural context, plus whenever possible, with connections to other subjects and enhance the overall learning of students.

### **The Effect of Institutions of Higher Learning in Protecting and Promoting Music Diversification Inputs from Argentina**

*Ana-Lucía Frega*

An overview of the tasks and relevance of the former National Conservatory of Music founded in 1924, currently Music and Sonic Department of the National University of the Arts based in Buenos Aires, as well as promotion of Western Art Music, protecting and conserving Folklore and Tango music will be described in this presentation. Taped music and pictures will provide illustrations of the data.

### **Discussions on the Introduction of Varied Music Repertoires to Schools of Higher Education: A Brazilian Experience**

*Harue Tanaka-Sorrentino*

The present paper draws attention to the challenges the Northeastern Brazil institutions of higher education in music face upon including diverse repertoires in their curricula. Studies and didactic experiences on the processes of teaching music – in and out of the conventional school – have been developed with the purpose of building up strategies to include Brazilian popular music diversity to the music education repertoire. The author's general views are based on three Brazilian popular groups: a) the Cavalo-marinho cultural expression; b) a baterry (drums) of Escola de Samba and c) the "Ganhadeiras de Itapuã", a samba de roda group formed by a women's choir; and d) activities developed at the university in the northeastern region of Brazil. From the results obtained from research and teaching experiences there came the decision of introducing diverse repertoires to the university music syllabuses with the awareness that this could have implications to both teachers and students; moreover, such inclusion can represent the students' interests/tastes. One of the initial difficulties concerns the methodological difficulty when approaching this repertoire, the dichotomy between classical music and popular music plus the gradual depreciation of the repertoire involving expressions of traditional culture. The increasing appreciation of music coming from various cultural manifestations can contribute to a greater understanding of the different characteristics of human groups from various parts of the planet, contributing as well to a worldwide transmission process and to future generations. Music educators and music teachers in general need to continuously collaborate with study groups and training courses proposing teaching

methodologies so as to promote creative teaching, teaching articulation with the various factors which influence meaningfully the learning process and musical productions which will contribute towards the motivation and interest of students regarding the repertoire selected. In accordance with PONTES Approach (Oliveira, 2008), teachers will be prepared to develop methodological connections mediating the musical repertoires selected by programs involving different students, arousing their interest for the repertoires proposed or even suggested by them. This may be done via specific proposals for the formation of special teachers' training in musical, analytical and methodological terms. This will promote the teachers' respect for a worldwide cultural production where different forms of repertoire analyses may be developed. Participatory activities may also be implemented in accordance with the students' type of interest and intelligence, developing at the same time coordinating and customizing skills regarding subject/repertoire and previous experiences of students/school contexts.

### **On Building Culture Space for the Heritage of Chinese Music - By taking Beijing Traditional Music Festival and Taichi Traditional Music Award as an Example**

*Jiaxing Xie*

With the trend of globalization and modernization, the traditional music cannot better survive or realize the cultural value and social benefits without changing the production way. "Culture Space" has provided us with the new perspective for the protection and heritage of intangible cultural heritage. The discussion about it has been raised in many works but theoretically only. It is of great necessity to explore the building of modern "Culture Space" of the traditional music from practice. For the causes above, China Conservatory set up "Beijing Traditional Music Festival" (BTMF) in 2009 and "Taichi Traditional Music Award" (TTMA) in 2012. The cultural essence of traditional music can be centrally displayed in form of constructive festivals in each BTMF, which definitely becomes the large musical culture platform for the international traditional music communication; TTMA held for every two years is an academy award issued for the traditional music field within the global range and awarded to the individuals or teams that made great or innovative contributions to the performance, heritage, theory and transmission of the traditional music. It allows more people to know the value of the traditional music. "Culture Space" is used in the practice of BTMF and TTMA in an innovative manner. The practice is actually applied to the social cultural life through space building and becomes the new way to protect the intangible cultural heritage with culture space significance.

### **Promoting Music Diversity in Kenya: Challenges and Opportunities for Institutions of Higher Learning**

*Elizabeth Andang'o*

Institutions of higher learning, particularly Universities, are regarded as authorities in issues of education, development, policy formulation and policy implementation. Universities worldwide continue to contribute greatly to educational, economic, social and political development through research and service to the community.

Music education and the formulation of music policies remain one of the greatest challenges for institutions of higher learning, not only in Africa, but worldwide. The nature of music as an art form, as well as a discipline, has been the subject of much research and discourse. More to the subject at hand, music diversification is a subject at the heart of many universities that offer music programmes. In Kenya, recent research indicates awareness of the need for music diversity. Recommendations for inclusion of Kenyan indigenous and popular musics in curricula and conservation of indigenous music are just but a few of the recently completed researches. Universities and colleges can and should play a bigger role in advocating for freedom of musical expression and the recognition of different repertoire, music traditions and forms of musical expression. Furthermore, such roles can extend beyond designed curricula designs into practice within society at large. This can only occur through engagement of the different stakeholders who play a role in dissemination of music to society, including Government Ministries of education, culture and finance. This paper contextualises music diversity in a Kenyan perspective, explores the role of various stakeholders in the process and proposes ways in which institutions of higher learning can lead in its realisation.

### **The Effect of Institutions of Higher Learning in Protecting and Promoting Music Diversification: The Case of Uganda**

*Benon Kigozi*

Music education in Uganda is associated with the [HYPERLINK "http://en.wikipedia.org/wiki/Teaching"](http://en.wikipedia.org/wiki/Teaching) \o "Teaching" teaching and [HYPERLINK "http://en.wikipedia.org/wiki/Learning"](http://en.wikipedia.org/wiki/Learning) \o "Learning" learning of [HYPERLINK "http://en.wikipedia.org/wiki/Music"](http://en.wikipedia.org/wiki/Music) \o "Music" music and musical arts. It involves various domains of learning, including the development of skills (psychomotor domain), the acquisition of knowledge (cognitive domain), and [HYPERLINK "http://en.wikipedia.org/wiki/Music\\_appreciation"](http://en.wikipedia.org/wiki/Music_appreciation) \o "Music appreciation" music appreciation (the affective domain). The incorporation of music education right from preschool to institutions of higher learning has been and is still a challenge in Uganda. The involvement in music and musical arts is considered a fundamental component of human culture and human behavior in Africa and music education at institutions of higher learning though is still being protected, diversified and promoted, institutions face stiff challenges that threaten the subject in various dimensions. Multi-media assisted music education is widely used worldwide. The effect of institutions of higher learning in protecting and promoting music diversification has been greatly informed by the multi-media wave, tighter college budgets and current students' absorbing abilities. This paper evaluates the effect of institutions of higher learning in protecting and promoting music diversification in Uganda.

## **Preservation and Promotion of Indigenous Music in Uganda: Assessment of Music Education Programmes in Tertiary Education Institutions**

*Ekadu-Ereu Peter*

Preservation and promotion of indigenous music in Uganda has through generations depended on active practice guided by elders. However, the presence of European Christian Missionaries, colonial administrators and Asian communities in the pre-independence period impacted the culture, local music and education system of the country, and downgraded the practice of indigenous music. Such a negative attitude towards the indigenous music coupled with various other forces of change have continued to endanger the sustenance and existence of these genres of music if not conserved.

Continuity of indigenous music requires its active practice in the institutions and communities where people live. Universities and Teachers' Colleges constitute two categories of higher learning institutions in Uganda. This study takes the stance to assess curricula and programmes of these institutions so as to establish their readiness to deal with the challenge. It further explores and discusses different ways that strategically place institutions to lead in the conservation of this invaluable part of Uganda's heritage. Finally the study proposes a "Living Indigenous Music" learning model with a philosophy meant to guide tertiary education institutions in redesigning curricula and programmes for the enhancement of active practice, growth, safe keeping and continuity of indigenous music.

The study recommends, among others, research on the effects of insecurity on the practice, growth and promotion of the indigenous genres of music of the people of Northern Uganda and Southern Sudan, who have suffered the brunt of a long spell of insecurity.

## **Initiatives for Musical Diversity in European Higher Education**

*David Hebert*

Due to the forces of institutionalisation, cultural hegemony, and corporate commercialism, the true breadth of musical activity has historically been only narrowly represented in higher music education around the globe. However, on most continents there are recent signs that music schools have expanded their scope, as a broader array of music genres and practices enter universities and conservatories, especially with programs that embrace such topics as indigenous traditions, popular music, and music technology. On the European continent, which is increasingly integrated, recent international-collaborative projects have sought to enhance musical diversity in higher education, especially in response to issues surrounding the challenges of pluralism and minority rights. Specific initiatives include the Master of Global Music (GLOMAS) program founded within the Glomus Network for Higher Music Education, as well as the EU-funded project Music, Orality, Roots, Europe (MORE), coordinated through Cite de la Musique, Paris. Both GLOMAS and MORE – projects intimately familiar to the presenter – have emphasised international exchange and use of new technologies to bolster innovative forms of inter-cultural research to inform progressive policies and practices in the fields of arts and education. These initiatives arose from a realisation that studies in global traditions are increasingly demanded by music students, and viewed as essential aspects of a comprehensive music education, as well as a recognition that the creativity associated with musical fusions has often been under-appreciated, despite the fact that hybrid genres may be viewed as wellsprings of musical creativity. Another objective for these endeavours has been to better serve immigrants and indigenous minorities, who may largely remain outside educational institutions due to such factors as cultural difference, nomadic lifestyles, and ambivalence toward mainstream European models of modernisation. Both initiatives have sought to balance an interest in creative innovation with respect for heritage and tradition, and help to illustrate the status quo of musical diversity in the higher education sector in contemporary Europe.

## **TRANSNATIONAL AND MULTICULTURAL PERSPECTIVES ON PROFESSIONAL DEVELOPMENT IN MUSIC EDUCATION**

*Carlos Abril (Session Organizer), Akosua Obuo Addo, Judith Bond, Cecilia Wang, Guilherme Romanelli*

The purpose of this symposium is to critically examine a number of transnational and multicultural professional development programs for music teachers around the world. Presenters will discuss the nature of these programs and their impact on music teachers, as well as to address the inherent challenges in applying these ideas in diverse geographical and sociocultural contexts. The diversity of presenters, who have worked with preservice and inservice music teachers in South America, North America, Europe, Asia, and Africa, provide a panacea of perspectives on the issue. The length of the symposium is 90 minutes, which will offer opportunity for (1) presentations, (2) synthesis, and (3) dialogue.

Because of the transnational perspectives offered by presenters, this symposium will be of relevance to music teacher educators working in various parts of the world and with both music specialists and generalists. The hope is that the presentations and conversations offer music teacher educators diverse ideas and perspectives on the ways professional development might be constructed for practicing teachers. Ultimately, we hope that music teacher educators will reflect on the ways their work intersects with professional development that is not a part of a degree program.

## **A Multicultural Approach to Music Teacher Development in Brazil After a 30 year Absence in the National Curriculum**

*Guilherme Romanelli*

The recent 11.769 Brazilian federal Law stated that music should be compulsory in all national elementary and secondary education since the beginning of 2012 school year. However, in order to discuss music teacher professional development, it is imperative to consider some particularities about Brazil when we discuss music education: (1) The country is characterised by a diversity of cultures and thereafter a huge mosaic of different kinds of musics. (2) In the school system, we face infrastructure challenges, such as the lack of music classrooms, musical instruments, quality music systems and even the acoustics problems of the existing classrooms. (3) Music education is now compulsory, but not in a subject of its own, but as a part of the arts, so that many art teachers with fine arts degree need to include music in their lectures. (4) Since the law is very recent, another concern is to define the music subjects to be taught, or from where to begin. (5) Research shows that music still exists in schools even if unrelated to formal teaching, gathering many different music exchanges and learning between individuals in schools. In this complex panorama, the music teacher has an ambitious assignment to pursue. There are several different paths to achieve a quality music education in such an intricate conjuncture, as the multicultural approach; the continuing teachers' education; and the collaborative work comprising specialists, generalists and students communities.

## **The Professional Development of Arts Educators in Ghana: Transnationalism in Play**

*Akosua Obuo Addo*

Professional development is the domain for national teacher organizations like the Ghana National Association of Teachers (GNAT). The GNAT organization clearly articulates the importance of teacher professional development beyond the college training years as a central tenet of its operations. Likewise, the Performing Arts Teachers of Ghana has provided opportunities for arts teachers to hone their skills in workshops and conferences. However, despite efforts to reach many teachers, these professional development efforts seldom reach a vast majority of teachers on the ground. In a 2009 collaborative project, that included the professional development of creative arts teachers in Ghana, raised some key concerns about the teachers' personal efficacy, and translating state mandated curriculum document and implementing the program. While praise and accolades greeted that professional development effort, it also, like many other efforts suffered the "boutique" effect. Most professional development efforts have ranged from grassroots initiatives to transnational collaborations with a variety of organisations and people. Transnationalism allows for the reciprocal sharing of best practices and pooling resources for the enhanced performance of teachers. The purpose of this presentation is to assess the availability of professional development opportunities for creative arts teachers in Ghana and explain how the sources of the professional development inform teachers' awareness of, and access to the networks. A survey of music educators and administrators raised some important questions about how the sources of professional development informs teachers perception of professional development effectiveness, knowledge of the content area as well as quality of materials and resources provided.

## **A North American Perspective on Professional Development for Music Teachers in Europe**

*Judith Bond*

This presentation will examine some of the traditional professional development programs that are popular with North Americans on the European continent. Music teachers may discover the European approaches of Dalcroze, Kodaly, or Orff through brief encounters course work, on the internet, a workshop, or conversations with colleagues. What then? Teachers who are motivated to explore a particular approach in depth often seek professional development at an institution with a specific focus. Some of these teachers look to the countries where those approaches were first developed. In this session I will discuss the professional development program at the Orff Institute in Salzburg, Austria and consider how teachers explore the philosophy and pedagogy of Carl Orff and Gunild Keetman. Some questions that will be considered include the following: Are the teachers who pursue professional development in another country seeking continued growth in musicianship and artistry, or are they looking for development of deeper understanding of pedagogical principles and human musical development? Will there be continual efforts to balance "Teacher as Musician" and "Musician as Teacher"?

## **A Transnational Viewpoint on Professional Development for Music Teachers in China**

*Cecilia Wang*

North, Marshal, and Hargreaves (2003) point out that due to the advance of technology and globalization, the social context of music-making for the learners is changing continuously so that music educators must deal with three existing issues in order to adapt to the new century. These issues are 1) the distinction between the "generalist" and "specialist" and the related curriculum; 2) the difference in the primary aims of music education in the East and the West; 3) the distinction between formal and informal music-making in the school and in the community. These issues are especially noticeable in China today. Music has occupied a very important place in society in China dating back several centuries ago. However, in most part of the twentieth century, school music has followed the model of the western world. Today, performance receives more attention than music pedagogy even in normal universities. Teacher credentials differ at local, district, province, and national levels. Most importantly, the primary aim of music is

still based on the Confucian teaching of using music for morality and happiness. Chinese music educators are eager to learn from experts from other parts of the world in order to infuse new ideas into their education and revise their curriculum. Many opportunities arrive in the form of professional development workshops at various universities and school districts. I have been invited to conduct workshops for music teachers at various cities in China. In so doing, I have observed that Chinese music educators are especially eager to learn about creative approaches in music teaching, despite the prevalent traditional attitude regarding music teaching. In this presentation, I will share many of the challenges these teachers have expressed and their eagerness to find new avenues for music teaching in their classrooms.

Hargreaves, D. J., Marshall, N. A., & North, A. C. (2003). Music education in the twenty-first century: a psychological perspective. *British Journal of Music Education*, 20(2), 147-163.

### **Connections, Synthesis and Implications for Music Teacher Professional Development**

*Carlos Abril*

Educational psychologist, Lee Shulman, talks about the importance of helping students develop the habits of mind, habits of practice, and habits of the heart that are central to their chosen profession. This presentation will describe these three concepts in the context of professional development and use them as the conceptual framework for synthesizing the transnational and multicultural perspectives presented in the symposium. The various perspectives will be compared and contrasted to shed light on myriad goals, aims, and impacts of professional development programs and their implications for music teacher education. Finally, questions will be posed to engage the audience in a discussion.

### **MUSICAL EDUCATION: FIRST AND CONTINUING FORMATION. METHODOLOGY INNOVATIONS, PRACTICAL APPROACHES AND PROFESSIONAL EXPERIENCES**

*Patrícia Gonçalves de Oliveira (Chair), Leonardo Moraes Batista (Session Organizer), Eliza Vazquez, Alessandra de Castro*

This symposium aims to promote debate regarding teacher training processes in musical education. From that, we signal that the initial formation corresponds to university, where the licensee, during his four years of training, receives theoretical practice instructions which encompasses general education knowledge besides their specific area of knowledge. On continuing formation front, we see it as a process of continuity and deepening in specific topics, approaches, and methodologies in order to enrich their teaching abilities. It also aims to discuss possibilities and practices in teacher training, bringing critical reflections about the process that was implemented in these different proposals, which were built upon reality and/or work environment of the participants in this symposium. As theoretical support, we will discuss main researches in the field of teacher education. Round table dynamics consist in presenting experience reports grounded in theoretical referentials pointing out both means of training: initial and continuing. Thus presenting pieces of work from three Brazilian states:

- São Paulo - Licentiate in Music of University of West Paulista - Unoeste;
- Goiás – Research and Study Center Ciranda da Arte;
- Goiás – The Scholarship Institutional Program for Teaching Initiation - Pibid;
- Rio de Janeiro – Project “Música na Escola” (Music at School) - Continuing Formation in Musical Education developed by SESC National Department.

Thus, its proposition is to incite a debate pointing out consonances and dissonances in to the formation of the musical educator and the way he relates to the various formative means.

### **São Paulo University of West Paulista UNOESTE: Bachelor’s Formation at Music Licentiate**

*Patrícia Gonçalves de Oliveira*

The University of West Paulista is located in the western São Paulo state and it is the only music degree in the entire region. This degree program lasts three years and requires 400 hours of supervised internship for undergraduates. The way to enter the course is through General University exam (vestibular), there is no specific skills assessment and some students were admitted without previous musical knowledge. In this sense, thinking of initial training for these future teachers to take music lessons in basic education or other formal and informal spaces for music education is a careful and intensive work. Throughout the undergraduate course, courses are offered related to music education as teaching and teaching practices. In supervised internship the students are inserted in school to observe first music lessons and then comply with part of the workload in classroom performance. What happens in most cases is the lack of a music teacher in elementary school and the undergraduates are forced to observe classes in visual arts if not from other unrelated school subjects. Even with the Law 11.769/08 which established compulsory music in regular school, then most schools feel relieved to fulfill this spot due to the lack of qualified professional available. In this sense the initial training of graduate students ultimately have to take a dimension far beyond the practice of teaching and learning in music but a true social transformation in different educational contexts of the western São Paulo.

### **Webzine: for a Continued Digital Formation**

*Eliza Vazquez*

Ciranda da Arte Study and Research Center, an institution of the Department of Education of the State of Goiás, is responsible for teachers training in Arts in all 246 cities in the State and also for the coordination of every art related activity in this area with about 1,100 schools. Considering that many teachers in the in-land regions (interior) don't have any initial training in music, combined training is perceived: while in the capital there are teachers with music undergrad and master's degree, in the country side most of them have only instrument technical training. Facing such a diversified reality, in 2013 was launched WebZine Ciranda da Arte, a digital magazine whose objective is to disseminate materials and pedagogical tools to different artistic fields. Understanding cyberspace as an environment that enables autonomy of knowledge as well as its management, exchange of information and file sharing, the Ciranda da Arte develops WebZine attempting continued education with this format. This magazine is targeted to elementary school teachers and is composed of detailed lessons, video, tutorials and other teaching materials about teaching of arts. The material is meant to be in a dynamic and accessible language, always expanding the knowledge and repertoire of the teacher, also indicating additional readings, writings and videos. All this so the continued qualification of the teacher is not limited to a physical space and rigid schedules, allowing it to happen in their planning time, and providing a space for communication, search and study.

### **The Scholarship Program Initiation to Teaching – PIBID**

*Alessandra de Castro*

The mission is to foster PIBID initiation to teaching students in higher education in degree courses full face, to act in public basic education. Established in December 2007, aims to: (a) encourage the training of teachers in higher education; (b) contribute to the enhancement of teaching; (c) improve the quality of initial teacher education in undergraduate courses; (d) inserting the licensees in the daily public schools; (e) encourage public schools of basic education, mobilizing cofomadores as teachers of future teachers; (f) contribute to the articulation between theory and practice necessary for the training of teachers. Through partnerships and cooperation agreements with the networks of basic education of municipalities and states, provides for the participation of initiation scholarship in teaching and learning developed in public schools, allowing them to act in different situations. Provides scholarships to students from undergraduate (grantee), to teachers in higher education institutions (field coordinator) and teachers from partner schools (teacher supervisor) so that they act in the development of planned actions for the development of the program. The grantee must comply with a workload of 10 hours per week, 08 hours being active in school, and 02 hours in planning meetings, guidance, assessment and reporting. Thus, coexist with being a teacher while the academic degree, knowing the theory, and from the immersion locus in school, will appropriate practice.

### **Music at School: Continuing Formation in Musical Education at SESC**

*Leonardo Moraes Batista*

This experience report attempts to present the formation practice and distance-learning continuing capacity building for the faculty of the Social Commerce Service (SESC) that act for the educational program in Music Licentiate and/or Arts Teaching Licentiate for music, in Pedagogy and in the Teaching Normal formation. With the proposal to broaden the work with music in schools the SESC National Department, institutional manager, has set a range of meetings and distance calls (video conferences) for debate and reflection, aiming for improvement and musical enhancement for the educators thus widening educational and artistic practices at SESC schools throughout Brazil. In the years of 2012 and 2013 it was held by SESC National Department the "Music at School Course" developed through video conference, solely seeking (a) stimulating reflexive thinking among educators in relation to music and culture; (b) proper working repertoire in everyday classroom activities thus fomenting teacher's musical repertory; (c) to propound closer relation with local music production and other repertoires; then guaranteeing the performance quality in the music education realm developed inside SESC schools. In this sense it was up to the institution to conceive an orienting professional qualification program in the face of the inclusion of musical language in the array of activities carried out at schools, in a way to grant maximum profit in the proper usage of resources offered by music in the formation of students.

## **BECOMING A MUSIC TEACHER IN BRAZIL**

*José Soares (Chair and Session Organizer), Sergio Figueiredo, Vanilda Macedo, Regina Finck, Maira Kandler*

In Brazil, there have been considerable changes in the way music student teachers are prepared for entry into the teaching profession. For example, there have recently been a number of government policies, programmes, and measures that have changed the ways music teachers are qualified. Students are now assessed by their performance in the National Achievement Test, which is set and administered by the Ministry of Education. Moreover, students can have various experiences in their initial music teacher preparation depending on which routes they decide to follow (e.g., e-learning).

There are, approximately, 87 Higher Education Institutions that offer initial music teacher education courses which are called “licenciatura”, which derives from the Latin *licentia docendi* or permission to teach. There are significant variations in the preparation of music teachers, both across and within individual programmes (e.g., face-to-face and e-learning), and these are reflected in a wide range of teacher-training experiences.

The purpose of this symposium is to hold a debate about the way student music teachers are prepared in Brazil. It should be of great value particularly if the discussion about the best way to train music teachers can be extended to other countries in Latin America and offer useful suggestions to Brazilian Higher Education Institutions about how to tackle this complex problem.

#### ***The Initial Preparation of Music student teachers in Brazil***

This presentation reports the findings of a five-year research project entitled “Becoming a Music Teacher in Brazil”. The project was carried out by the Music and Education Research Group (MusE), which is based in the Department of Music, State University of Santa Catarina, Brazil. The research was funded by the Brazilian Ministry of Education Department (CAPES) – Observatory of Education; National Institute for Educational Studies and Research (INEP) and Secretariat for Continuing Education, Literacy and Diversity (SECADI). The main aim of the research was to examine the factors that affect the music student teachers’ experiences in their initial preparation. The research design was conceived as mixed-methods research. The following issues will be discussed in this presentation: the external and internal “tools” that are employed to encourage students to pursue a career as music teachers and the students’ perception of an ideal music teacher.

#### ***The Curriculum, disabilities and social inclusion: a comparative study of music teacher-training colleges***

Inclusive education represents an educational paradigm that is grounded on a conception of human rights in which equality and difference are regarded as inseparable values. The way the National Policy on Special Education (Brasil, 2008) moves forward depends on the historical circumstances that cause exclusion both within and outside of the school. The search for managers and supervisors of teaching institutions with alternative teaching methods to cater for the increasing demand for inclusion of children in the classroom with handicaps or physical disabilities, entails addressing the underlying assumptions of this paradigm of inclusion and has found support in all the spheres of public power in Brazil. The main aims of this research study were to analyse the questions of inclusion in the curriculum of 29 degree courses in music and the perceptions of students from 43 courses of the relationship between initial training and inclusion. The results of this articles show that: (i) most of the courses offer the Brazilian sign language [LIBRAS] as a compulsory subject; (ii) in the case of the supervisors of 14 courses, the students are not trained to teach music in an inclusive context; (iii) the curricula fail to provide sufficient material that is related to music and inclusion; (iv) the students do not feel that they are suitably prepared to teach music in an inclusive context; (v) most of the students do not like teaching music to students with special needs. Two questions arise from these findings: how to find the right mechanisms that can encourage students to teach music in an inclusive context and how to make appropriate alterations to the curriculum.

#### ***Multiple perspectives about how to train a music teacher to work in situations outside the school***

This presentation provides the results of the sub-project “Becoming a music teacher to work in different contexts”. The main aim of this study was to explore how music teachers are prepared to work in different contexts outside a “regular” school, and determine the professional expectations students have with regard to their place in the labor market. The methodology that was used adopted a qualitative approach with two semi-structured questionnaires. The first – which involved fourteen students enrolled in the final year of the Music Undergraduate Program, at the State University of Santa Catarina (UDESC) - aimed at understanding their views, experiences and expectations regarding the role of music education in contexts outside school. The second questionnaire was sent to three teachers from the same university to find out how these professionals understand performance in areas outside the school and how to prepare their students to work in these places. The results show that: (i) the Music Undergraduate Program at UDESC enables music training to be carried out successfully in contexts outside school; however, students suggest that other activities and/or contents could be discussed as this might lead to a better training, (ii) the students feel prepared to work in various contexts outside school and refer to the training offered by university and the professional experiences as responsible for this preparation, and (iii) most students mention the contexts outside school as probable work places after they graduate.

#### ***Technology and Music Teacher Education***

This paper provides the results of a research project: “The use of technology in degree courses in music teaching and learning in southern Brazil”. Its objectives were as follows: (1) to conduct a survey of the technological resources available for undergraduate programs in that region; (2) to assess the use of music software and Virtual Learning Environments (VLE) for the teachers of these courses; (3) to analyse the opinions of the participants about the role of technology in teacher education. Data were collected through questionnaires, semi-structured interviews, focus group interviews and consultation of the syllabus of subject area. The participants were teachers, supervisors and music



undergraduates in three higher education institutions in southern Brazil. The results show the importance of developing skills in music teacher education that are needed for the mastery of technological tools. A number of resources were cited as of key importance: editing music, music synthesis, editing and sound mixing, software for recording and internet access. Factors such as interest, mastery, natural aptitude and motivation to learn were mentioned as having a bearing on the learning and use of technology. The main difficulties the students had were the use of other languages and the lack of technicians to enable them to work with free software. The facilities required included digital audio technologies for the creation, composition, arranging, mixing and preparation of interactive pages. The participants believe that there is a need to know how to use technology in a positive way and paid special attention to it during the teacher-training sessions so that the technology could also play a part in music classes in their schools.

## **ORFF SCHULWERK: INTEGRATION WITH NATIONAL CURRICULUM AND STANDARDS**

*Sarah Brooke (Chair and Session Organizer), Sarah Hennessy, Mai Xu, Markku Kaikkonen, Wolfgang Hartmann*

Orff Schulwerk as an approach to teaching music and movement in schools and community settings is now well established in many parts of the globe. Carl Orff's ideas and ideals for music education—developed in the middle of last century—may not fit with the current demands and requirements made on music educators by government frameworks and standards. Are teachers concerned that they cannot meet their government standards through an Orff Schulwerk approach? And if teachers are meeting these standards, is this done in a way that one can no longer recognise the original philosophy and principles of the Orff Schulwerk approach? Are we now losing the essence of what Carl Orff envisaged as his approach to music education? As Orff Schulwerk continues to inspire teachers and disseminate further—and 38 countries now have associations dedicated to promotion and training of this approach—it is an opportune time to discuss how the philosophy and principles of the Schulwerk are perceived and adopted by various cultures. This symposium will provide a window into the realities of music education in schools in various parts of the world in relation to Orff Schulwerk, and in how education and training for teachers is being implemented to support this approach. An international panel of highly regarded Orff Schulwerk specialists from Austria, Finland, UK, USA, China, and Australia will present perspectives from their own countries, and this will be followed by a discussion on the questions posed. Our aim is to learn from each other and, if time permits, the audience will be encouraged to contribute to this discussion. We hope this will be the beginning of an ongoing discussion to ensure that Orff Schulwerk be implemented in music education programs globally, and done so in a way that supports children's musicality, creativity, and personal growth.

## **MUSIC EDUCATION IN ONLINE CONTEXTS: TRANSFORMING PEDAGOGIES, PEOPLE, AND COMMUNITIES**

*Andrea Rose (Session Organizer), Andrew Mercer, Kathy Bennett, Ki Adams*

The role of music education in the ongoing reproduction and production of music, culture, and society continues to be examined for its power, potential, and complexities. Of particular interest to these presenters is the need for critical examination of the ever-evolving role of online music education in light of theories relating to social and cultural production, teaching and learning, and transformation. Current practices and research in e-music teaching and learning in the province of Newfoundland and Labrador (NL), Canada provide the basis for this examination. The primary focus in this symposium and dialogue session will be to share several important and exciting outcomes of seven years of designing and delivering high school music courses, in online contexts only, to students in small, rural, and isolated communities throughout the province. These outcomes include for example the development of new ways of understanding and making music, as well as new pedagogies and methodologies for music teaching and learning within school-based contexts; transformations of student learning about, in, and through music; applications of new and emerging technologies for both online and face-to-face music education; and, the nurturing of young musicians who are transforming both their local and online music communities as they become citizens of the world.

In this session, current research on the development and delivery of online secondary music education in NL will be shared. Examples of selected teaching and learning practices, strategies, technologies, and related experiences will be explored and shared through the use of live, interactive, technologies being used currently in the delivery of secondary music education. Two of the presenters are the province's full-time secondary e-music teachers. They will present fascinating stories and examples that reflect transformations of self, students, pedagogies, communities, and cultures.

While this symposium session focuses its attention primarily on current e-music teaching and learning school-based contexts in NL, current research and many of the practices, issues, challenges, and opportunities that will be

analysed and shared are indeed national and international in scope and interest. We would very much like to contribute our voices and collective experiences to the national and international dialogue via this ISME symposium.

### **Research to Practice in Secondary Online Music Education Contexts**

*Andrea Rose*

In his paper *Historical perspectives on technology and music*, Peter Webster (2002) warned then of the need for changes in educators' philosophies on music education brought on by technology. "Multiple cultures and value systems flourish, knowledge is growing at exponential rates, and change occurs faster and with more profound consequences than at any other time in history" (p. 4). The time is ripe for critical reflection and analysis as to the purposes and outcomes of a distance delivery (online) model for school-based music education. In this presentation, one focus will be to share previous and ongoing research that has been descriptive of practices, challenges and opportunities in online secondary music education in Newfoundland and Labrador, Canada. For example, there have been several publications that describe the history and evolution of e-music teaching and learning in Newfoundland and Labrador, Canada (Rose, Hickey & Mercer, 2012; Rose, Hickey & Mercer, 2008; Adams & Rose, A., 2007; Rose, 2003). There have also been several Masters' theses completed at Memorial University that have examined various aspects of web-based and online music teaching. For example, Katharine Bennett (2009) examined perceptions of students, teachers, administrators and policy makers of distance learning in rural Newfoundland and Labrador from a critical constructivist perspective; Jennifer Nakashima (2009) completed a critical case study of the development of the first high school music course 'Experiencing Music 2200' that was developed for online teaching; and, Andrew Mercer (2007) completed a study of web-based music education and examined the development of learning objects through the lenses of the American Psychological Association's learner-centered psychological principles.

### **Transformative Teaching and Learning in Secondary Online Music Education**

*Andrew Mercer*

In this presentation, we will highlight the potential and power of Newfoundland and Labrador's secondary online music education courses as sites for personal, pedagogical, cultural and social transformations. As the province's two full time e-music teachers, my colleague and I work and live in this online environment all day, every day. We are constantly exploring, researching, innovating, creating and responding to the varied needs and interests of our students, most of whom we know only in this virtual context.

For example, during a typical online music class, students from numerous towns throughout the province gather together in an interactive online learning environment. Traditionally music students living in rural NL are members of a handful of social communities as defined by their physical location, school, friends, local interest groups, church and family ('offline communities'). Developments in online social learning have provided opportunities for these students to interact with a wide range of like-minded peers from around the province and indeed the world. Billions of active Internet users provide opportunities for our students, with even the most obscure musical interests, to find even larger communities of like-minded peers – 'the long tail.' Interactions with these online, interest-based communities have a significant effect on the development of these young musicians and particularly on their understandings of themselves as citizens of both their 'online' and 'offline' communities. Empowered with the knowledge, experiences and confidence they have gained from their online communities these young students now play an important role in shaping and leading their local or 'offline' communities. These online citizens become agents-of-change 'back home' as they become citizens of the world.

### **Tools and Technologies in Secondary Online Music Education**

*Kathy Bennett*

Newfoundland and Labrador's online music teaching and learning environment has provided many compelling tools and strategies that allow students, teachers and other partners in learning to collaborate freely. Current technologies are employed in unique, pedagogical ways so as to meet the needs and interests of diverse students who are scattered throughout the province, living in small and isolated communities. Core high school music courses are being delivered and course curriculum outcomes met. In 2004 the province's first e-music teacher was hired to develop and pilot the high school general music course *Experiencing Music 2200*. Currently, two additional high school music courses are offered - *Applied Music 2206 (Guitar)* and *Applied Music 2206 (Keyboard)*. These courses comprise 50% theory and aural skills and 50% performance/skill development. The province's online music programs include also varied co-curricular performing ensembles such as traditional fiddling. Online student cafes, live streamed concerts, webcasts, music recording, and live opportunities to interact with, and be mentored by, world-class musicians are core components of the music program. In this session, I will share some of these many experiences, as well as the varied digital and media that technologies, that form the basis of music teaching and learning in this full-time online environment.

## **BROADENING EXPERTISE: INCORPORATING INFORMAL AND VERNACULAR MUSICIANSHIP INTO MUSIC TEACHER EDUCATION AND PROFESSIONAL DEVELOPMENT**

*Dale Bazan (Session Organizer), Sharon Davis, Frank Heuser, Clint Randles*

A growing body of research suggests that incorporating informal and vernacular musicianship into traditional instruction can improve music learning altogether. It appears that young musicians can have “the best of both worlds” and that the benefits of such musical breadth can last a lifetime. However, the musical training offered in many formal music education programs around the world are disconnected from these findings. Musical knowledge and skills transmitted in formal education, while offering many rewarding experiences to certain types of students and musicians, often turn out to be of limited use to those for whom music will occupy leisure time in informal settings as adults. Perhaps more informal and vernacular music making would round out the experiences of school-aged students, by reinforcing the skills of creative and independent musicianship. Such curricular expansion would be especially valuable if traditional outcomes can also be maintained, which seems to be the case when such approaches have been employed in many. However, teachers are often reluctant to use teaching strategies they are unfamiliar with. Some within music teacher education have piloted programmes to address these issues. The presenters of this 90 minute symposia will share experiences offering courses and activities such as songwriting, popular music performance, and informal musicianship. How to best equip pre-service and in-service music educators to incorporate informal and vernacular music making into their teaching will specifically be addressed. These types of music making experiences differ significantly from those that traditionally comprise formal music education and include playing by ear, improvising, songwriting, small group collaboration, and facility on multiple instruments. This symposia will allow focused time within the World Conference for several models and philosophical tenets to be discussed in a subject area building interest internationally as evidenced by discourse, conferences, coursework, and publishing related to informal and vernacular musicianship.

### **The Informal Musicing Needs of Young Children and How to Meet Them**

*Sharon Davis*

In recent years researchers have noted the informal learning that occurs as children engage in meaningful play on the playground (Campbell, 2010; Harwood, 1994; Marsh, 1999, 2008, Minks, 1999) and the value that these informal processes can play in music making and learning in the classroom (Davis 2012, in press; Downey, 2009; Folkestad, 2006; Green, 2008; Mans, 2009). This presenter will describe the nature of the learning processes that emerged in primary music settings where children actively engaged with popular music and the pedagogical approaches used by the teacher to support the children’s use of informal learning processes. The children’s strategies were holistic in nature (Blacking, 1973; Harwood & Marsh, 2012; Wiggins, 1994) and included aural learning processes, movement and dance. The informal nature of popular music fostered peer directed learning strategies and provided multiple participatory access points where students engaged at various levels creating an identity of participation (Turino, 2008; Wenger, 1998). Popular music is a large part of the social fabric in the lives of children and its familiarity facilitated immediate engagement and escalated emotional connections to the music. One of the predominant characteristics of popular music is the potential for personal expression. As learners engage with music that is personally meaningful it has the possibility to expand consciousness from within rather than that which is imposed upon by a teacher. Engaging with popular music provided avenues for creative song writing in the children and student examples will be shared.

### **Popular Musicianship Experiences in Music Teacher Education**

*Dale Bazan*

Engaging students in creating and performing popular music can contribute much to school curricula. Classes involving popular music can serve students who would not otherwise elect for a school music education, including “at risk” students. Additionally, musical activities that are a part of such coursework can offer valuable musical skills and concepts typically neglected by traditional music classes. These include outcomes related to creativity, emotional self-expression, and musical collaborative processes (Allsup, 2003; Green, 2005; Woody, 2007). Considerable effort has been spent debating, even advocating evolving traditional school music to be more flexible, creative, and incorporate popular music. Comparatively little, however, has been done to evolve the preparation and professional development of music teachers to actually perform or teach it. Generally, music teachers implement instructional strategies they have been prepared to use, and welcome teaching instruments and styles they feel competent with. Necessary preparation—to be detailed in this session—includes courses incorporating first-hand experience with: (a) study of musical tastes, (b) popular music pedagogy, (c) rhythm section skills, (d) performance experience in rock bands, (e) songwriting, and (f) recording technology. This portion of the symposia will also detail a music teacher education popular musicianship course developed over seven years at a major post-secondary institution focusing on student-directed instruction, songwriting, and learning of rock band instruments.

### **Informal Music Making in Music Teacher Education**

Frank Heuser

Providing future music educators with the pedagogical skills needed to incorporate informal instructional approaches in their future teaching seems paradoxical given the highly formalised constraints placed on most teacher preparation programs. Additionally, music education students often enter preparation program expecting to be trained in the formal methodologies central to past practices. Rather than attempting to codify the exact skills that future teachers need to provide their own students with informal learning experiences, preparation programs might craft informal instructional experiences that result in a collection of dispositions towards creative exploration rather than with specific skills that would guarantee informal pedagogical outcomes. One approach for accomplishing this is to juxtapose different methodological approaches to music learning in a single “methods” class. Done skillfully, the juxtaposition of contrasting methodologies creates a forum which encourages students to explore the nature of musical thought and musical understanding. This paper describes several pairings and the results they have on music teacher preparation. Combinations include informal study of vernacular music making with formalised instrumental instruction using Gordon methodology, learning Mariachi ensemble skills simultaneously with school orchestra pedagogy, and coupling African drumming with formal snare drum instruction. These juxtapositions contrast notation based instruction with aural music learning and challenge students who are only familiar with notated music. Teaching in this manner presents risks to both the university mentor and student. Although these classes do not provide templates for teaching in an alternative manner, they challenge future educators to consider creative approaches to instruction upon entering the profession.

### **Creative Performance Chamber Ensemble: Innovative Course Offerings**

*Clint Randles*

Students in this ongoing research are engaged in an innovative required course offering entitled “Creative Performance Chamber Ensemble” at a large institution in the south-eastern United States. Students enrol in the lab class concurrently with “Progressive Music Education Methods,” a methods class that is essentially what most institutions in the United States call “Secondary General Music.” In “Progressive Music Education Methods” students are introduced to various instructional concepts viewed by the faculty as some of the most fruitful pathways for the profession to explore both as a way of reaching out to the 80% of students not currently involved with secondary school music education, and as a way of improving the experience for the 20% currently involved in traditional large ensembles. Topics from the course include the role of technology, musical creativity, identity, motivation, improvisation, on-line music making, recording arts, and song writing. This presentation will be practical at heart, while maintaining a research paper presentation framework. I will be assembling some of the rationales from the literature on curriculum development in music education to set the stage for the sharing of personal narratives, performances, and reflections. Rehearsal data was collected longitudinally and analysed using qualitative and quantitative techniques including stepwise regression and experience sampling. I would share media artefacts, including live performances from concert events, and photos of students working over the course of both the semesters. A demo group of pre-service teachers will provide perspective on “the processes of musical creativity in real-time” into practice and teaching.

### **LOOKING IN ON MUSIC LISTENING: THEORY INTO PRACTICE**

*Jody Kerchner (Session Organizer), Deborah Blair, Magne Espeland*

Music listening involves creative and re-creative interactions with musical sound and is foundational to every other musical behaviour (i.e., performing, composing, improvising, critiquing). Reimer stated that “since the major interaction most people have with music is as listeners, the task of helping them become creative in this most fundamental of musical behaviours is perhaps the most important in all of music education” (1989, 70-71). About music listening, Elliott (1995) stated that “listening ought to be taught and learned in direct relation to the musical practices and works students are learning in and through their own music making” (274) or that they are listening to as audience members. He also mentioned that the study of music listening involves learning to critically reflect on music in their cultural and historical contexts.

Music listening skill development and descriptive ability refinement (in verbal and nonverbal forms) that facilitates holistic and creative listening are essential to students becoming independent musicians and musical connoisseurs. Therefore, the symposium presenters will examine, present, and even problematize, music listening models and pedagogical skill development strategies (i.e., apps for music listening mapping and movement). A purpose of this symposium is to rethink how music educators facilitate music listening experiences, based on how people intuitively and creatively listen to music in their own and other cultural contexts.

# RESEARCH COMMISSION

## CREATIVE COLLABORATION IN AND THROUGH MUSIC: PERSPECTIVES FROM COMPOSITION, PERFORMANCE, AND MUSIC EDUCATION

*Margaret Barrett (Session Organizer), Karlin Love, Graham Welch*

Creative thought and activity have been viewed traditionally as central to the work of composers working in isolation, rather than a component of the work a range of musicians, including performers, music educators, and audience members working in collaboration. Recent work has highlighted the ways in which creative thinking is brought to bear on many aspects of music engagement beyond those of the composer. Further, research has also highlighted the ways in which creativity is not the sole province of a “creative genius” working in isolation; rather, creative thought and activity arises from collaborative practices in situ and across time and space. The papers in this symposium draw on current theories of creative collaboration to illustrate the ways in which collaborative creativity is enacted across a range of music forms and activities.

The papers provide reports of empirical research and consider: the ways in which cultural tools such as notation are employed in creative collaborations and the role of such tools in mediating creative thought and activity; the interplay between varying forms of creative collaboration, including complementary and familial collaborative models (John-Steiner, 2000) in the emergent creative work of a piano duo; the affordances and constraints of creative collaborations that cross style boundaries in music and the factors that support and impede these collaborations; and, the creative collaborative possibilities when music is employed as a tool for literacy learning. Much of the work reported focuses on music practices in the Western classical tradition and challenges the view that creative collaborative work is not evident when working within a score-based tradition of musical practice. The purpose of this 90 minute symposium is to advance thinking about collaborative work as instrumental in creative thought and practice. The symposium will conclude with a discussion of the educational implications of the research presented.

### **Learning to Collaborate in Code: Negotiating the Score in a Composers School within a Symphony Orchestra**

*Karlin Love, Margaret Barrett*

Whilst composing is often viewed as a relatively solitary activity, offering little chance for collaboration, within different traditions, ensembles can provide varying opportunities for creative collaboration between composers and performers. Composers who write for orchestra are dependent on players and conductor to bring their works to fruition and presentation to an audience. In such relationships the score becomes the primary, if not the only means by which composers can convey their intentions. In a tradition-based ensemble, such as an orchestra, performers expect more from the score and less from the composer. By contrast, in a new music ensemble, performers are more likely to engage in co-construction of the work.

For those students who are more than neophyte, but not yet expert, the professional performance workshop has become a prime space for learning. This presentation draws on a larger study which explores learning that occurred for a small cohort of emerging composers during and after a week-long school with a professional orchestra, conductor and eminent composers. As students observed and interacted with the conductor and orchestra interpreting and refining their works, they experienced collaborative processes within the constraints of orchestral norms. As composers, players and conductor worked together, their teaching-learning interactions focussed upon notation, score presentation, and orchestral protocol. Over the course of rehearsals it became evident that all participants engaged in constrained, yet collaborative creativity. We propose that learning to collaborate in code within the community of the orchestra is a key facet of learning for these emerging composers.

### **Literacy Through Music: A Creative Collaboration**

*Graham Welch*

The New London Orchestra’s ‘Literacy through Music’ programme was designed to improve children’s literacy abilities, particularly reading, by engaging them in a series of musical activities within the Primary school classroom. An important strand of this work included support for the professional development of generalist class teachers who, in line with previous research findings internationally, tended to report a lack of confidence and/or necessary skills to continue the work beyond the life of their participation in the programme. The NLO LtM programme was characterised by close collaboration between musicians, the participant schools in East London and an evaluative research team at the Institute of Education (IoE). Across three years (2010-2013), a linked set of annual ‘Literacy through Music’ versions of the programme was rolled out, each year with a slightly different focus and participant group, but with a continuous thread of core activities and overarching philosophical approach. The LtM programme was supported by ongoing systematic review and development meetings between the three main stakeholders (NLO, schools, IoE) that were designed to ensure that the LtM programme continuously evolved and was strengthened by emergent research

findings. Overall, there was evidence of positive impact on the participant children and teachers, as well as on the professional development of the NLO's learning and participation activities in the community. The research team also benefited from being able to work so closely with other stakeholders in ensuring that the research evaluation was flexibly responsive to emergent needs over the three years.

## **MUSIC EDUCATION RESEARCH (MER) WORLDWIDE: PURPOSES, PRACTICES, AND VISIONS**

*Carol Frierson-Campbell (Session Organizer), Bo Wah Leung, Heloisa Feichas, Ruth Wright, Alexandra Kertz-Welze, Lori Custodero*

A moderated round-table discussion related to curricula and pedagogy for music education research in nations around the world.

Purpose and Motivation

To foster global understanding and cooperation by continuing and expanding upon international conversations about Music Education Research.

Process and Panellist Roles

Recruited panellists representing the following countries will respond to questions in a prepared statement (to be made available for session participants in print and via Internet): Australia, Brazil, Canada, Germany, Hong Kong, Norway, United Kingdom, and United States. A convener & co-convener will facilitate the discussion and provide projected notes during each part of the symposium.

Topics include:

- University, disciplinary, and government policies regarding master's and doctoral degrees including research and non-research;
- Organisation of research-oriented graduate degrees;
- Expectations for research and other skill sets at various levels of study;
- Specifics of instructor and advisor qualifications as well as committee responsibilities;
- Discernible content sequences for beginning, intermediate, and advanced courses;
- Notable pedagogical approaches;
- Consequences, efficacy, expected results/impact, and means of evaluating research training for those entering the teaching profession at primary, secondary, or tertiary level.
- Curricular and pedagogical changes to strengthen the research mindset at all levels of formal studies in music education;
- Alternative understandings of research training; for example, exploring the notion of 'teacher-as-researcher.'

Justification

Music education scholars from around the world have an opportunity to share ideas about research and learn about curricula and pedagogies beyond their own training and experience.

### **Nurturing Future Researchers in Music Education in Hong Kong: Reflections on Supervision**

*Bo Wah Leung*

This presentation will start with an overview of the EdD and PhD programmes offered at the Hong Kong Institute of Education, which is a major institution in Hong Kong offering doctoral degrees in music education. The presentation will focus on the delivery of supervision and interaction between supervisors and supervisees. The recruitment policy, programme requirements, supervisor qualifications, contents, teaching and learning practices and assessment of the programmes will be reviewed and reflected. Student reflections on quality and nature of supervision and future expectations will be shared.

### **Contextualizing the Purpose, Practices, and Vision for Music Education Research in Australia**

*Gary McPherson*

Beginning with a broad overview of research in masters and doctoral level courses with an explanation of the type of deficiencies and strengths of the Australian higher education system, this presentation will encapsulate some of the distinctive features of research in music education within the Australian contexts so that the audience has a sense of the contributions that have been made by students (and academics) across the past four decades. Acknowledging that this is easier for a small population such as Australia, the presentation will include a personalized critique based on my current and previous employment in Australia, Hong Kong and the United States through comments that highlight the strengths and weaknesses of each system. A second related theme will be to contextualize the notion of 'research and teaching' positions in universities and whether all students who plan to work in universities need research skills (as opposed to evidence based knowledge). In Australia, academics can hold "research and teaching," "teaching only" or "research only" positions. Teaching only positions however, require that the person is a leader in the field professionally and also makes a significant scholarly contribution through development of courses, advisory roles, and external (to the university) committee work.

### **Brazilian Music Education Research: Toward a Balance between theory and practice**

*Heloisa Feichas*

This presentation will discuss the approaches of research training in music education in both graduate and undergraduate levels in Brazilian Higher Education. Music Education students tend to start a practice as music teacher early in their lives, even before concluding their degree at University. When they come to the university they have already practical and intuitive experience in teaching in different contexts. During their formal studies they are supposed to acquire skills in music education research training. The challenge is the establishment of a balance between their practice and theoretical perspectives. Also the specific skills and competences necessary for this balance will be examined as well as the main topics that have provoked and motivated students in doing research. Issues related to "quality" in research will also be discussed. There are lots of pressure from Brazilian Government encouraging research and publishing but little discussion about producing knowledge with quality. The consequence is an attempt to publish an amount of work despite of quality concern. The discussion will focus more in the State of Minas Gerais (southeast) and will try to show a panoramic view of Brazilian Music Education research pointing out the main problems and possibilities.

### **Research, Professional Development and Practice: A Cross National Comparison of Music Education Research Preparation and Practices in Canada and the UK**

*Ruth Wright*

This presentation will compare and contrast approaches to undergraduate and graduate research preparation in music education in both the UK and Canadian higher education institutions. Topics will include the comparative role of research training in undergraduate degrees, issues of availability of graduate degree programs in music education; format and content of such programs, the role of explicit research methods courses within these courses and the composition and roles of thesis advisory committees.

In the context of a vision for Music Education Research that positions it at the centre of the professional lives of music educators, the author will specifically discuss practice in music education research pedagogy at Western University. Other topics will include policies; explicit and implicit quality controls such as Undergraduate and Graduate Degree Level Expectations, globalization and internationalization, the dominance of the STEM disciplines and the consonances and dissonances between the aforementioned and domain specific development in Music Education Research.

### **The Music Teacher as Researcher? Some Considerations from the German Point of View**

*Alexandra Kertz-Welzel*

The question of whether a music teacher should be a researcher is well known internationally. In Germany in particular, this issue is quite fascinating: While Didaktik as the art and science of teaching has traditionally been at the core of music teacher education programs, research methods originally were not considered to be essential. But in recent years, research skills and methods have become increasingly important in German music education programs, due to various prominent research projects at German universities. Furthermore, the German music education profession realized that there is not enough knowledge about the reality in classrooms. In order to improve music education in schools, it would be necessary to conduct research investigating music education lessons. However, in Germany, the importance of research methods in music education programs depends on the institutions where teachers study. Universities of music ("Musikhochschule"), teachers' colleges ("Pädagogische Hochschule"), or research universities have a very specific focus on teachers' competencies and skills. It is, therefore, interesting to take a look at the situation of music education research in Germany and to compare it with the current state of research in music teacher education programs worldwide.

### **The Norwegian Music Education Research Landscape: Characteristics, Qualifications and Quality controls**

*Sidsel Karlsen*

In this presentation, I will give a brief introduction to the Norwegian music education research landscape which is characterised by the fact that we currently have only two Master's programmes and one PhD programme which focus specifically on music education. However, music education researchers are also trained within the frames of other kinds of Master's and PhD programmes, such as those of musicology as well as of teaching and teacher education. Furthermore, I will give an overview of specifics of instructor and advisor qualifications as well as committee responsibilities, such as they appear nationally and concentrating on the qualifications and responsibilities as related to research-oriented degrees on the PhD level in particular. I will also describe the existing explicit quality controls, such as those conducted by the Norwegian Agency for Quality Assurance in Education, and also how such controls affect us, as well as the more implicit controls, such as the institutional practices connected to along-the-way external readings of music education PhD theses. Finally, I will explain expectations for research skill sets at Master's and PhD levels using programmes, curricula and pedagogical approaches found and developed within my current institution as examples and points of departure.

### **Music Education Research in the U.S.: Of Diversities and Dispositions**

*Lori Custodero*

The quest for greater understanding about what we do starts with attending to the multiple identities we experience – musician, educator, researcher. Each of these can be conceptualized through definitive practices, and, although our academic institutions keep them isolated, they share similar processes. Musicians listen to sound critically to improve performance or revise a composition. Researchers listen to data to expose relationships. Educators listen to students to assess their skills and challenges. In each of these roles we interpret other people's actions and/or the products of those actions (a musical score, an interview, a student paper), and have devised conventions and structures (urtext, multiple coders, rubrics) to resist what may be an inherent subjectivity, given the topic. Additionally, our profession can be chameleon-like, taking on research strategies of other disciplines: we often find ourselves aligned with philosophy, psychology, sociology, anthropology, and medicine. These intersecting issues of identity and community create personal dispositions that coalesce in national music education research that is diverse in its outcomes and its training mechanisms.

For doctoral students, the relative weight of music, education, and research study is commensurate with the type of degree received. There are 4 different doctoral degrees conferred in music education: D.M.A., D.M.E., Ed. D., Ph.D., programs are housed in Schools of Education as well as Schools of Music. Broadly speaking, most require coursework and a thesis, and students typically work closely with a mentor/advisor. Given this backdrop, I can speak to the consistencies and variation in US research institutions.

## **THE VARIOUS HISTORIES OF MUSIC EDUCATION IN BRAZIL: A DIALOGUE ACROSS CULTURES**

*Gordon Cox (Chair and Session Organizer), Ana-Lucía Frega, Robin Stevens, François Madurell, Jusamara Souza*

At the 2006 ISME Conference in Kuala Lumpur, the History Standing Committee decided that for future conferences we should honour and highlight the music education history of the country that hosts the conference. We agreed that we would make every effort to include a session on the history of music education in that country. At the 2008 conference in Bologna, HSC sponsored a symposium on solmisation and organised a tour to Arezzo, both cases highlighting the contributions of Italian musician and innovator Guido d'Arezzo. In Beijing in 2010 the sponsored symposium focused on the influence and presence of Confucian philosophy in the history of music education in China. At the 2012 conference in Thessaloniki, the focus of the symposium was on the contribution of Greek philosophy to music education across cultures.

For the upcoming conference in Porto Alegre, the History Standing Committee proposes a symposium on the theme of *The Various Histories of Music Education in Brazil: a dialogue across cultures*. The format chosen is a symposium that will include a major invited paper by a distinguished presenter, with three respondents from music education historians from Argentina, Australia, and France. Each respondent will address aspects of the main paper and assess ways in which the Brazilian historical tradition in music education compares and contrasts with that in their own cultural contexts. This comparative approach should help to deepen our understanding of the scope and reach of historical research in all its diversity.

### **The Various Histories of Music Education in Brazil: A Dialogue Across Cultures**

*Jusamara Souza*

Peter Burke has pointed out that we can 'no longer regard History in the singular form and capitalized, but as multiple histories'. The purpose of this paper is to focus on the plurality of versions that constitute the histories of music education in Brazil, while also making an inventory of possible themes for further collaborative investigation. But how does one narrate such histories? There is a common agreement that the spaces where our musical knowledge is formed are many and diverse: in shows, in the streets, schools, orchestras, in social projects, vocal and instrumental groups and many others. One of the particular challenges is to map music pedagogies that may be ephemeral, flowing, or unplanned. The following topics and themes comprise some of the recent investigations into the histories of music education in Brazil: institutions and pedagogical musical movements, such as the history of the singing society in Brazil; undergraduate courses in music; music teaching and its institutionalization; teaching music through participation in choirs and orchestras; music teaching in informal spaces; the music education associations, such as the Associação Brasileira de Educação Musical; school textbooks.

Whilst Brazil still needs to investigate its own music education history with theories and methodologies that will allow for the analysis of primary sources, this does not preclude the possibility of a theoretical dialogue, and a discussion of paradigms from other countries and cultures, for in the historical and social web in which music education in Brazil is situated, research encompasses both contemporary global issues and responses to local demands.

## **HOW HAS DIGITAL MEDIA CHANGED MUSIC PEDAGOGY?**

*Anne-Margaret Power (Chair), David Lines (Session Organizer), Heidi Partti, Joe Pignato*

The rise of digital media is a defining aspect of 21st century music making, reception, and distribution and its use brings changes to the music classroom and to studio practice (Bolton, 2008; Brown, 2007; Brown & Dillon, 2007; Burnard, 2007; Westerlund, 2006; Gouzouasis, 2006; Webb, 2007). As a ubiquitous resource (Kassabian, 2013), digital media challenges historical ways of being musical and also provokes a rethink of existing notions of the music teacher and learner. Recent research has investigated how digitised youth construct identities in education (Besley, 2010) and in music education (Partti & Karlsen, 2010; Partti, 2012a) contexts. Online interactions and collaborations in music projects indicate a new kind of understanding of a learning community (Brown & Dillon, 2007; Waldron, 2013) and digital technologies point to a new way in which music teachers and others consider musical expression (Gouzouasis & Bakan, 2011). New music technologies suggest the need for a different kind of music teacher as the technologies may replace many of the tasks and functions previously provided by the traditional music practitioner and open a space for creativity (Power, 2008). Such a music teacher also requires a new toolkit of critical and creative knowledge and pedagogical strategies to foster musical learning that is relevant for the 21st century (Lines, 2014 forthcoming). This symposium brings together music education researchers from four different areas of the globe (New Zealand, Australia, UK, Canada, and Finland) to examine critical issues and challenges that face music teaching and learning with digital technologies from both practical and theoretical perspectives.

### **Mapping the Shifting Territories in Popular Music Education**

*David Lines*



Popular music is one of the most widely distributed forms of digital data on the Internet. In making popular music, students participate in pedagogical processes that are entwined with the production, dissemination and consumption of digital media within the broader context of the music industry. Popular musicians and teachers are active participants in a new paradigm of knowledge creation and may operate as “agents” or “controllers” in the mediation of cultural forms of digital music (Vakeva, 2012). This research examines the critical perceptions of popular musicians and teachers of the role, place and space of digital music technology and the shifting territories of interaction and dialogue that emerge in the music making process. A cohort of students in a university popular music programme in Auckland, New Zealand is chosen for the research. The cohort has a strong sense of identity and commitment to popular music and the digital processes they engage in as learners. The case study maps shifting spaces and places of learning of students, teachers and technologies and reflects on the different forms of attention, communication, sharing/remixing, collective participation and openness in the learning. The roles of limitations imposed on the creative process through assessments and the need for ‘skill-building’ are also discussed.

### **“SMARTer” Music Making: The Roles of Interactive White Boards in Music Classrooms**

*Peter Gouzouasis*

The use of SMART Boards (2012), also known as Interactive White Boards (IWBs) in the music classroom can have an impact on both music pedagogy and student learning. However, most published research on this topic reveals teacher-centred approaches to teaching (Kennewell & Beauchamp, 2007; Way et al., 2009; Glover et al., 2005), and student perceptions of IWBs in the classroom have been taken into account in only one study (Hall & Higgins, 2005). Some research (Allsup, 2003; Green, 2008; Gouzouasis 2001, 2002, 2003, 2004, 2005, 2011; Gouzouasis et al., 2013) elaborates a shift to student-centred learning where students have opportunities to collaborate, and teachers become facilitators and supporters instead of focal points in learning. Based on our findings in classroom based, action research, we argue that roles and uses of digital technologies need to be reversed, and that IWBs be reconsidered as learning centres or learning stations that students can visit rather than remain a focal point for static, traditional whole-class instruction. We know that when students take ownership of their learning, music and music making becomes more meaningful to them. In this inquiry, we elaborate how fundamental shifts in music teachers’ beliefs about music education may occur when they use SMART Boards to support interactive, collaborative, learning environments in creative, educative processes. They can also enable children to explore, experiment, discover, and find the music they make at school more meaningful and relevant to the ways that they use music technologies in other classes and in out of school settings.

### **Investigating the use of Digital Media in the Classroom**

*Anne-Margaret Power*

A Western Sydney research project investigated the question, ‘What are the practices of pre-service teachers and experienced teachers of music in secondary schools that successfully engage their students with digital media?’ The OECD publication ‘Trends Shaping Education 2013’ stated that ICT has the potential to allow more self-paced, interactive and personalized learning. One simple use of digital media is digital storytelling – narratives of three to five minutes that synthesise images, video, audio recordings of voice and music to create compelling stories (Lambert, 2006). This study identified skills and strategies that pre-service teachers and experienced teachers used. The sub-questions were:

- How are music teachers preparing students with the techniques and skills needed to take advantages of the opportunities that ICT offers?
- Does the ‘search and find’ mentality alter cognition? Should it change the way we teach in the classroom?
- How can music teachers develop their students’ critical capacity to use and contribute to (by uploading) this wealth of information?

Within the theoretical underpinnings of qualitative research, a multi-site case study approach was used for this project. Data collection methods in this project included: a semi-structured interview of teachers and pre-service teachers involved in identified schools; and observation and collection of relevant de-identified student work samples. This data provided the opportunity to explore school engagement with digital media in a range of schools in Sydney.

### **Music Teacher Education in the Face of ‘New Musicianship’**

*Heidi Partti*

As the field of music making and learning is changing rapidly, such phenomena as participatory culture (e.g., Jenkins et al., 2006), digital musicianship (Hugill, 2008, 2012; Partti, 2012, 2014), the Music 3.0 business model (Owsinski, 2009), and increasing versatility requirements for professional musicians (e.g., HEA, 2003; Pohjannoro, 2010) challenge canonized, narrow or outdated understandings of what constitutes musicianship. Although ideals related to the “cosmopolitan musician” (Partti 2012, 2014) – one who both creates and performs music, networks with her peers, interacts with the audience and fluently travels through and between various communities – thrive particularly in informal learning environments, they do not occur exclusively outside formal music education. ‘New musicianship’ brings forth educational challenges for music education institutions in conceptualizing musical expertise and supporting the growth of musician-identity in new ways (e.g., Georgii-Hemming & Westvall, 2010). An ongoing study, conducted among music teachers in comprehensive and upper secondary schools in Finland, aims to generate new knowledge about the teaching of songwriting, improvisation, remixing and other forms of composing; the use of music

technology and related tools and skills available for teachers; and teachers' need of pedagogical support. The results gained through a nationwide survey and interviews provide not only an extensive picture of the current situation in schools, but are also believed to contribute to efforts to develop music teacher programs that will better equip pre-service music teachers to effectively teach a broad array of learners to high standards in the rapidly changing and increasingly digitized 21st century settings.

## **THE LOGIC OF MUSICAL PRACTICE: THINKING ABOUT THE SOCIOLOGY OF MUSIC EDUCATION WITH AND BEYOND BOURDIEU**

*Clare Hall (Session Organizer), Gareth Dylan Smith, Ruth Wright*

The legacy of eminent French theorist Pierre Bourdieu has inspired generations of cultural sociology which has had far reaching effects on studies of music, the arts, and education. His theory of practice and notably his signature concepts—habitus, capital, field—are extensively adopted throughout many scholarly disciplines because of what they offer to understandings of sociocultural practices, particularly in regards to the interplay of power, culture, and knowledge. The promise of his theoretical tools has, however, not been widely interrogated in relation to music teaching and learning. The purpose of this symposium is to present new music education research that redresses this oversight. The main aim is to illustrate some of the theoretical affordances and challenges when examining sociological issues to do with musical and educational practices through specific Bourdieusian concepts. This panel is motivated by the position shared by a growing number of music education sociologists that many of his ideas have great contemporary relevance for this field. To illustrate this, the symposium discusses the ways in which the panel have deployed selective theoretical resources to gain fresh insights into career creativities, classical instrumental pedagogy, choirboy education, and social distribution of musical capital. Central to these discussions are issues relating to reproduction/change, structure/agency, and freedoms/constraints. The panel explain how they address perennial concerns in new ways, but because an invitation to think with Bourdieu is an invitation to also think against him, the panellists address how they go beyond Bourdieu's concepts where necessary. In doing so this symposium opens up productive possibilities between Bourdieu's sociology of practice and the sociology of music education.

This 90 minute symposium features presentations from four scholars in music education sociology and includes an opportunity for conversation between panellists and audience.

### **The Politics of Musical Practice**

*Ruth Wright*

This presentation examines Bourdieu's concepts of habitus, capital and field in relation to new music learning spaces arising from decentralised school music pedagogies. Ranciere (1991) asserted that emancipatory education begins from the premise that all students already possess the capacity for speech. Whenever we classify a learner utterance as 'noise' therefore, we make a political distinction. We tell the learner they are incapable of speech, that their sounds are noise, and that their utterances need to be explained or translated to them. In this paper I assert that this is equally true for musical utterances. Whereas Bourdieu (1992) critiqued the logic of practice for its inescapable separation of practice from the temporality of practice itself, this paper suggests that the politics of practice are conversely embedded within it. I suggest here that the politics of practice are in fact a function of the practice, embedded within practice but also observable outside it and intrinsically involved for learner and facilitator alike in the construction of habitus, distribution of capital and positioning of individuals within the fields of musical practice and the social space. Using data drawn from a two-year study of 117 Canadian students aged from 10-18 years of age engaged in non-traditional music learning situations based on principles of informal learning, the paper examines ways in which the new learning spaces created allow traditional social distributions of musical capital to be disrupted and new musical habitus formed for teacher and students alike, resulting in new positions in the fields.

### **Masculine domination: Intersecting fields in popular music performance education**

*Gareth Dylan Smith*

Following Bourdieu's recognition of the centrality of reflexivity to sociological inquiry, the author, a "popular" musician and music educator, explores from a partially autoethnographic perspective the triadic relationship between the fields of popular music performance (populated by musicians and 'industry' professionals), business (investors and entrepreneurs), and private-sector popular music performance education in the UK, where these fields all merge. The presentation centres around the Institute of Contemporary Music Performance in London, England, where stakeholders typically engage in practices in at least two of the three identified fields. Teachers are performers, entrepreneurs, shareholders and producers; students are learners, performers, entrepreneurs and teachers; administrators are shareholders, entrepreneurs and teachers. Tensions abound in these symbiotic and conflicting fields. Through the lens of "masculine domination" (Bourdieu, 2001), practices and structures in popular music, music business

and popular music performance education are discussed in relation to the Institute's mission, "to inspire, encourage and equip our students to succeed by delivering relevant and innovative education of the highest quality". Drawing on annual reports, other publicly available data, and personal experience, this paper discusses challenges and tensions in meeting the aims of the mission. To this end, the presenter draws on aspects of Smith's (2005) "institutional ethnography" and autoethnography (Chang, 2008) to address the under-theorized field of popular music performance education.

### **Disciplining Choral Bodies to Learn: Examining the Self-Reflexive Capacities of Choirboys' Musical Habitus**

*Clare Hall*

This presentation examines the pedagogical practices that contribute to the making of choirboys' musical habitus. The Australian choirboys in this study and the esteemed boys' choir to which they belong provide an ideal site to examine how musical traditions are reproduced through 'inscription' onto children's musical bodies. While the sociology of music has much to say about how sociocultural practices 'get into' music, and visa versa (see DeNora, 2003), much less is known about what this actually looks like and the part music education plays, particularly in young children's musical lives. Working with Bourdieu's notion of habitus enables a close view of how, in learning to become a choirboy, particular dispositions are embodied by the child through concerted physical, emotional and intellectual work. A prominent theme in relation to these processes of embodiment is 'discipline'. I argue for a positive conceptualisation of discipline by showing how the choirboys, within the intensely regulative conditions of the boys' choir, are invested with agency because of the capital in their highly educated musical habitus. The disciplining of the boys' 'choral bodies' invests them with high degrees of self-reflexivity which they deploy to balance the costs with the benefits of learning to be a choirboy. This is illustrated by the boys' stories of going between school and choir that show how they modify themselves according to the space. This line of discussion addresses what I regard as the under-emphasised significance of self-reflexivity and the possibilities for invention and change in the concept of habitus.

## **THE LIFELONG IMPACT OF SINGING FROM AN INTERDISCIPLINARY PERSPECTIVE**

*Helga Gudmundsdottir (Session Organizer), Martin Gardiner, Arla Good*

The papers presented in this symposium demonstrate the value and impact of singing throughout the lifespan in formal and informal settings. They are the result of a major research initiative in singing that was set in motion in 2009 with the AIRS 7-year longitudinal research project: "Advancing Interdisciplinary Research in Singing." By bringing together 70 researchers in 15 countries, the AIRS project has supported research in singing from a wide array of disciplines and cultures. The proposed symposium is a satellite from the "Singing and Education" theme of AIRS, which is one of the three AIRS research themes. It will open with a brief introduction of the AIRS research initiative, highlighting implications for music education and singing research. Then four papers from the project will be presented separately, offering research on singing from early childhood to elderly populations, followed by questions and discussions.

Singing ability seems to vary greatly between individuals and is thought to reflect musical abilities. However, studies presented in this symposium suggest that singing ability is strongly affected by training, indicating that singing of most individuals improves through practice. Furthermore, the benefits of training in singing skills are found in measures of cognitive, social, and personal development. Compelling evidence for the pedagogical implications of singing are also reported here in a study demonstrating improved memory and learning through singing activities. Singing is a human activity practiced in all cultures in different shapes and forms. Only recently have researchers begun to explore the potential benefits of singing for the human being. The research presented in this symposium demonstrates that singing in groups and individually, in formal and informal contexts, has a positive effect on academic achievement and on life long appreciation for music.

### **Singing Ranges and Pitch Accuracy of 5-6-year-olds: Data Collected using the AIRS Battery of Singing Skill**

*Helga Gudmundsdottir*

Some researchers have suggested that singing range is a good predictor of singing ability. The larger the singing range the more likely that the individual can sing a song with good pitch accuracy. Existing research also suggests that young children's singing ranges may be very small when they attempt to sing standard songs with words, or about 2-7 semitones.

The present study applied pitch analysis using the Melodyne software to determine the singing range of 5-6-year-old (N = 36) children singing standard songs with words. The data was collected using the AIRS test battery for singing skill and the item chosen for analysis was the singing of favorite song. The average range of the songs chosen by the children was 10.28 semitones and the average singing range used by the children was 8.44 semitones. The results indicate that the singing range of the children was larger than previously reported for children of the same age, at least when singing a self chosen song.

The children in the present study also rated higher than expected on measures of pitch accuracy on the AIRS test battery of singing skills. Further research is needed, including cross cultural comparisons using the AIRS battery, in order to explain the results of this study. However, it is highly plausible that strong emphasis on daily singing in the preschools attended by the children in the study contributes to their higher than expected singing performances.

### **Impact of Singing Skill Training in Children**

*Martin Gardiner*

Young children seem naturally drawn to singing. Given the opportunity, we have found them able to improve their own ability starting as young as age four. As perhaps the first conscious experience of producing music, the development of skill in singing can lay a foundation for life-long love and access to the multiple benefits of music. My colleagues and I have been testing children from preschool through grade 6 against the hypothesis: that the musical development which children seek requires a mental skill development which then more broadly influences their cognitive, social, and personal development, especially since singing depends on cultivation of their own voice rather than that of an instrument. In fact, our analysis of the data over many years, now also as a part of the AIRS project, finds an association between skill in singing, individually and in groups, with accelerated learning in math and verbal language. Far from distracting from the benefits intrinsic to music, such cognitive developments seem to develop only as children advance in their musical skills as they satisfy their pleasure. Thus, our theory of learning musical skills can help explain why we find the greatest impact on math and reading in otherwise the weakest students and suggests that such musical skill enhancement may well prove a useful aid to students who struggle learning math and literacy through more traditional approaches.

### **The Efficacy of Singing in a Foreign-language Classroom: Learning Vocabulary, Pronunciation, and Translation**

*Arla Good*

Many individuals can anecdotally recount an example of how song helped them to learn and remember information. Whether it's lyrics to a popular song or the alphabet set to music, singing is often used in the classroom as a means to facilitate learning. The current study extends to foreign language learning the popular notion that learning can be supported by song.

Singing can be intrinsically motivating, attention focusing, and simply enjoyable for learners of all ages. The melody and rhythm of a song provide a rich context that may enhance learning of foreign vocabulary. Though evidence demonstrates a song advantage on recall of native language text, there is limited evidence that these benefits extend to foreign language.

Native Spanish-speaking Ecuadorian children were taught a novel English passage for two weeks. Children in a sung condition learned the passage as a song and children in the spoken condition learned the passage as an oral poem. Children were later tested on their ability to correctly pronounce foreign words, recall the passage verbatim, and translate 10 target words from the English passage.

As expected, the students who learned the passage through song were more successful at pronouncing, recalling, and translating than were children who learned the passage through a spoken poem. The successful recall in the sung condition persevered following a six-month delay. The song advantage observed here is likely due to a confluence of cognitive and hedonic factors. Findings have important implications for foreign language instruction.

## **TRANSFORMATIVE MUSIC ENGAGEMENT: NEW PERSPECTIVES ON MOTIVATION AND MUSIC LEARNING**

*Susan O'Neill (Session Organizer), Deanna Peluso, Yaroslav Senyshyn, James Sparks, Gordon Cobb*

Past theories of motivation were generally constructed within psychological frameworks that focus on deficit models and problem-based perspectives about what is lacking in students. Further, motivation theories concerned with learning were originally intended for understanding intellectual development and academic achievement. As such, they may provide an incomplete or distorted view of students' motivation for music learning. For example, few motivation studies take into account students' emotional connections with music and their expression of musical "ideas" and self-identity. This 90-minute symposium presents a theoretical framework and empirical evidence to demonstrate how we might move away from conceptualisations of motivation with implicit and explicit assumptions about control and problem prevention towards practices that focus on affordances - the connections, resources, and strengths of music learners, and the contexts that foster resiliency to help them overcome constraints to music learning. Recent theorising provides new perspectives on music learning that combine positive youth development with engaged agency, self-reflexive connectivity, and intrinsic value as a framework for research and pedagogy in music education. This symposium introduces Transformative Music Engagement (TME) as a framework for creating experiential and action-oriented learning opportunities, reflective spaces for teachers, learners and researchers, as well as diagnostic and assessment tools that tap into how learners think and feel about themselves in relation to music learning, how they perceive their capacity and engagement in the learning process, their energy and resiliency for learning, and the benefits they derive from music making. The symposium begins with

an overview of the concepts and assumptions of TME. This is followed by four papers that focus on different empirical studies in diverse music learning contexts including elementary, middle, and secondary schools and a community-based music program for at-risk and inner-city youth. The findings offer new perspectives on music engagement for researchers, educators and policy-makers.

### **Reflection on Action: A Study of Transformative Music Engagement Through Children's Creative Collaborative Song Writing**

*Deanna Peluso*

This study examines the impact of using reflection and an action-oriented approach to music learning on Transformative Music Engagement (TME) among 44 students from two Grade 6 elementary school music classes (aged 10-11 years). The children took part in an 8-week song-writing project (learning to play chords on a ukulele, writing lyrics and singing) that focused on actively engaging them in "real world" song writing experiences motivated by their own discovery of a "big idea" inspired by public art displays. The "big idea" served as a catalyst for the children's original song writing that both reflected their own experience and communicated the need for action by others to promote positive change. Data collected included video recordings of the learning process and performances of the songs, children's written reflections, peer feedback, teacher- and self-assessments. A key aim of the project was to create an expansive and reflective music learning opportunity and to measure the impact of the program on children's responses to pre and post measures of TME. The students were beginner ukulele players and yet they were able to use their limited skills to write and perform creative songs that communicated meaningful messages. Findings indicated that students reported a significant increase in their overall TME for all three subscales (agency, connectedness, values). The majority of students reported that the song writing process enabled them to be creative, try out their own ideas and find support from peers, which helped them gain confidence to perform their songs.

### **Reflection on Values: A Study of Middle School Students' Experiences of Transformative Music Engagement**

*Yaroslav Senyshyn*

In this paper, philosophical and psychological antecedents of our current understanding of the role of values in learning (also known as axiology or theory of values) and the role of reflection on values are examined within a Transformative Music Engagement (TME) framework. The paper begins with a critical lens on the concepts of instrumental and intrinsic value and evidence from past studies demonstrating a predictive relationship between values and student choice. An exploration of the role of values in TME will be presented based on a study of 12 middle school students (aged 12-13 years) attending weekly meetings over a 12-week period where they engaged in reflections, inquiry and actions related to why they valued participation in music. The aim of the study was to: 1) to gain "insider knowledge" about students' valuing of participation in music within their own peer culture, 2) create space in the music classroom for an exploration of values in relation to music learning, and 3) examine the impact of reflection on values on student engagement in music both initially and one year later after the transition to secondary school. The results indicated that students' reflections on values had a positive impact on their music engagement initially; however, several students reported giving up music after making the transition to secondary school because they felt the program lacked the safe and non-judgmental environment for learning that they had experienced during middle school. Implications for TME pedagogy for helping students negotiate music learning transitions will be discussed.

### **Transformative Singing Engagement: Shifting Pedagogical Approaches to Secondary School Singing**

*James Sparks*

This study explores the potential of adapting Transformative Music Engagement for shifting perspectives on singing pedagogy and research. Transformative Singing Engagement (TSE) provides a framework for creating reflection, experiential and action-oriented learning opportunities and evaluating students' perceptions of singing as engaged agency, connectedness, values, communicative expression, and embodied physicality. Current pedagogical practices in singing tend to focus on performance achievement outcomes as indicators of learning and may not provide the resiliency and sustenance necessary for positive music engagement by all music learners. Little is known about the degree to which singing engagement fosters transformative experiences and very little empirical research has examined potential factors leading to engagement in transformative singing experiences. This paper explores TSE as both a pedagogical practice and reports on the development of a new measure of TSE with students enrolled in a secondary school choir at a Fine Arts School. The measure is based on a new procedure involving post-pre assessment that combines decision-making with a form a retrospective assessment and is used only after a program or unit of learning has taken place. It creates "a common measuring stick" for comparing self-perceptions before and after learning. The results provide evidence for the value of using post-pre assessment as a reflective tool for students, a diagnostic tool for educators and a measure for researchers that draws on learners' knowledge/understanding once they have experienced the activity and are able to make an informed comparison with their prior music learning and singing experiences.

### **Transformative Music Engagement Through Song Writing and Music Video Production: Youth Perspectives on an Inner-city Community-based Program**

*Gordon Cobb*

Drawing on a transformative music engagement framework (TME), this study explores expansive forms of music learning with at-risk and inner-city youth during weekly song writing and music video production classes. Participants were ten disadvantaged youth (aged 13-16 years) attending a 32-week community-based music program. The first author taught the program using collaborative pedagogy informed by TME. The classes were video recorded and participants were interviewed at various points during and at the end of the program. Both multi-modal analysis and thematic analysis were used to examine the videos and interview transcripts and to address a key question: to what extent does song writing and music video production, informed through a process of transformative music engagement, inspire and empower music learners to become autonomous music artists? The findings indicate that multi-modal composing practices and new media technologies such as music and video editing software mediated an expansive learning opportunity whereby youth experienced a strong sense of autonomy and empowerment that contributed to their own sense of what it means to be an artist. Personal expressions of self-awareness, captured in lyrics, melodies, and moving images provided the music learners with a cultural grounding and context for the worlds within which they live. Findings also indicated that music video production praxis provides an active, lifelong learning process and a sense of engaged agency that contributes to participants' sense of control and contribution to their own music learning. Implications for incorporating transformative music engagement pedagogies in different learning contexts will be discussed.

### **MOTIVATION TO LEARN AND TEACH MUSIC IN MULTIPLE CONTEXTS IN BRAZIL**

*Liane Hentschke (Chair), Allan Pfützenreuter (Session Organizer), Francine Kemmer Cernev, Edson Figueiredo, Daniela Kohlrausch, Ana Francisca Schneider Grings, Cristina Mie Ito Cereser, Gianni Mendes Ribeiro*

This symposium aims to discuss thematic motivation based on research conducted by the research group FAPROM which is sponsored by CNPq (National Council of Technologic and Scientific Development) within the Federal University of Rio Grande do Sul. This research group has studied motivation since 2006. The research of motivational processes has important implications in education, since motivation is not interpreted as a distinct set of psychological process, but an integral part of learning. There is increasing interest on the thematic motivation in music education, where motivation theories offer approaches to investigate several music learning contexts such as elementary school, high school, undergraduate education, distance education, and teaching and learning musical instruments. This 90 minute symposium has eight authors presenting their studies that interrelate different theoretical perspectives of the thematic motivation.

The authors will present studies focusing on student's motivation to begin and to persist in individual or group music classes; the influence of digital technology and games on music classes; distance education and musical instruments teaching approaches; environment influence on motivation of students and teacher; and motivation to sing in choirs and in public musical performance.

The symposium goal is to achieve, from different perspectives on motivation in music education, a wider theoretical framework based on motivational perspectives and theories.

#### **Playing Rocksmith: Flow Experiences of Young Guitarists who Play Music Games**

*Allan Pfützenreuter*

The research aimed at investigating the flow experiences of young guitarists who played the game Rocksmith. The method consisted of qualitative interview studies with six Rocksmith players living in Porto Alegre and Nova Petrópolis, both cities are situated in Rio Grande do Sul State - Brazil. Data collection was carried out through semi-structured interviews built upon seven dimensions of Flow Theory. The characteristics revealed by respondents showed that Rocksmith satisfied the flow experience's preconditions and characteristics with the exception of merging of action and awareness, and loss of self-consciousness dimensions. Rocksmith's dynamic difficulty adjustment system was a positive aspect reported by respondents, as well as a strong sense of control where participants revealed feeling no difference between playing guitar in or out the game. The results showed that flow state is not a linear experience, but diverse, circumstantial, complex and multifaceted. The subjective well-being of music learning linked with feelings of fun by playing Rocksmith was evidenced by respondents revealing the dichotomy between learn and play should be rethought, especially in music classes.

#### **Musical Collaborative Learning Mediated by Digital Technologies in the Context of Basic Schools**

*Francine Kemmer Cernev*

This study investigated the use of digital technologies for collaborative learning in music classes. Based on the perspective of Self-Determination Theory of Edward Deci and Richard Ryan, this research showed how the digital technologies influenced the perceptions of autonomy, competence and relatedness of students during musical activities and how they could use the digital technologies to make music in school. The methodology of this study was developed through educational action research of André Morin. The survey included a mixed-method approach,

according to the objectives of the research. Because it was a study which the teacher and the students worked collaboratively, it was important that the data collection instruments provide supported to research on the perceptions of dialogue and visibility could provide the personal expression of all involved. As a result, the study noted that students perceive autonomy for music lessons, looking to develop their sense of responsibility for the use of technologies and perceive themselves integrated with peers and teachers for collaborative learning in the classroom. Thus, this study hopes to contribute to a discussion about the different possibilities that involves collaborative learning using digital technologies in the context of basic schools.

### **Brazilian Musical Instrument Teachers' Motivational Style**

*Edson Figueiredo*

The environment provided at any educational contexts has great potential to affect the students' motivation. The role of the teachers in support motivation has been studied for thirty years and, according Self-Determination Theory teaches follow a motivational style based on their own believes about motivation and affected by school environment. Studies indicates that students can show more engagement, achievement and well-being when teachers are autonomy supportive. However, there is no information about instrumental music teachers' motivational style in Brazil. Brazilian studies indicate that music teachers have difficulties in support students' motivation, and it is noticed problems with evasion in many music schools. The purpose of this study is investigate the instrumental music teachers' motivational style and related it with specifics characteristics of one-to-one music learning context, like teachers' training and type of music school. The method was a survey based on internet, where teachers answered an on-line questionnaire. The questionnaire was based on previous scale developed by Deci and colleagues and discriminates four types of motivational styles, in a continuum from highly autonomy supportive to highly controlling. The scale used here took into account the specificities of one-to-one music lesson and it has undergone a validation process. Data is in analysis and statistics will relate the score of the scale to context variables, like genre, years dedicated to teaching, instrument, training and type of school. We hope the study contributes to a discussion about the profile of instrumental music teachers and their motivational styles.

### **The Satisfaction of Singers in the Choral Environment: A Study Involving Choristers of Choral Activities in Music Extension**

*Daniela Kohlrausch*

This research aims to investigate the satisfaction of basic psychological needs of choral singers in activities, from a perspective of Self-Determination Theory. Based on this theoretical framework, the research was carried out with a qualitative approach, using a semi-structured interview. The sample was composed by 15 singers belonging to 5 choirs Extension sector of the Arts Institute from Federal University oh Rio Grande do Sul - UFRGS, 3 singers from each group. The results presented concern the perception of singers satisfaction of their needs for competence, belonging and autonomy regarding: the repertoire runs from your pick up from the same difficulty, be it musical or due by the language to be sung; development of activity assays of the choirs, more or less controlling, and the relationship between the singers, conductors and vocal teachers, where the interaction is not clearly perceived, but is highlighted as important to the musical result.

### **Music Undergraduate Students: An Analyze from the Attributional Theory**

*Ana Francisca Schneider Grings*

The aim of this research is to investigate the causes attributed by undergraduate music students to situations of failure and success in public music performances. It is based on the Attributional Theory that seeks to understand the causes that lead individuals to success or failure. The Methodology used Survey and the data were collected through questionnaire Involving 130 undergraduate music students of southern Brazil. The results show that in situations considered successful the most attributed causes are effort (77.7%), persistence (65.4%), and interest in the (63.1%), whereas in situations considered failures the most important factors are emotional (60.8%), difficulty of the task (36.2%), and lack of effort (30.8%). From the analysis, observe that instrumental practice undergoes changes its nature the context of the task, the expertise of the player, experience prior to the performance, personal differences, and also the student's motivation. The data reveal that the greater the importance that is attached to an activity, the more time is spent on preparing for it; in the same way students tend to be more engaged to musical activities and devote more time to them when they are aware of their skills and value them. Music students feel responsible for their results which shows that they are engaged in their learning and seek to satisfy an inner need to achieve success.

### **Self-efficacy Beliefs to Teach Music in the Brazilian Basic Schools**

*Cristina Mi Ito Cereser*

In this presentation I will discuss the teachers' motivation based on music teachers' self-efficacy beliefs. My investigation aimed to investigate the degree of music teachers' self-efficacy belief to teach in school related to demographic variables and context. The theoretical framework was based on Bandura's self-efficacy theory. The research method was an internet-based survey and a self-administered questionnaire was used as the data collection tool. This questionnaire was composed of questions about personal information and 21 items in 5-point Likert's scale.

The scale items were grouped in five dimensions of school music teacher self-efficacy belief: a) teach music; b) manage students' behaviour; c) motivate students; d) take students' diversity into account; and e) deal with changes and challenges. The sample consisted of 148 teachers and trainees working on school teaching curricular music classes. For the data analysis statistical tests were performed. The results showed that teachers usually gave high and medium average score indexes in all self-efficacy belief dimensions. The dimensions showing the lowest self-efficacy scores were: motivate students and manage students' behaviour. This result appears to suggest that music teachers have lower belief in self-efficacy when dealing with dimensions related to interpersonal relationship (teacher-student). This work intended to contribute with the music teaching field providing a theoretic-methodological perspective to help understanding the music teachers' self-efficacy belief.

#### **Self-Determination to Learn Guitar at Distance Online**

*Giann Mendes Ribeiro*

This research approaches the motivation in learning music in virtual learning environments. The research aims, as general objective, at investigating the students' motivational processes in online interaction in guitar classes through distance education based on the Self-Determination Theory (Deci & Ryan, 2004; Ryan & Deci, 2006). The methodology used on this study was the educational action-research (MORIN A., 2004). The specific objectives sought to analyse the perceptions satisfaction of the needs for autonomy, competence and belonging of students in online interaction; to identify the quality motivational of the students in those online interactions; to discuss the environmental influences on the students' motivation, to verify the manifestations of basic psychological needs for synchronous and asynchronous interactions, and to highlight the tools that helped the online interactions in a distance education process. The analysed data were collected through participant observation, semi structured interviews, footage of the interactions made in video conferencing and conversation records in synchronous and asynchronous forums. The results show that the major motivation of the students was not intrinsic. Instead, the motivation was considered complex, multifaceted and sensitive in determined situations. The synchronous and asynchronous interactions, in the complex and complementary way proposed in this study, could provision the basic psychological needs of the students, as well as, enable a viable and effective alternative to the musical education of these students.

#### **THE SIGNIFICANCE OF MUSICAL MEMORIES: A LIFESPAN VIEW EDUCATION**

*Lori Custodero (Session Organizer), Anna-Rita Addessi, Eugenia Costa-Giomi, Meryl Sole, Claudia Cali*

The purpose of this symposium is to explore the ways that musical memories influence our interpretations of the past, our actions in the present, and our vision for the future. We present a lifespan view, looking across ages to see how episodic and autobiographical memories shape our relationships with others, our knowledge of self, and our musicality. Beginning with toddlers (age 18-36 months), the first presentation addresses toddlers' pre-sleep vocalisations and their reflection of musical episodes from the recent past, examining how these memories serve to comfort the very young and awaken parents to the significance of musical engagement. The second paper is an investigation of the role of memory in making meaning of musical experiences in middle childhood, focusing specifically on how this is manifest in family life. The final paper considers music teacher constructions of professional identities through memories of childhood, adolescence, and young adulthood experiences.

We were each motivated initially by our own experiences, and our observations and reading of the growing body of literature, especially in neuroscience. Evidence now suggests that recalling past events implies the brain re-activates neural networks in a profile similar to the one activated during the original experience. The reconstruction process is profoundly influenced by internal and external factors—such as emotions and context; it also alters ways the brain may respond to future experiences, as new linkages may be created.

Our justification for this symposium is our perceived need for the profession to consider 1) the various ways music may function in human development, 2) the power of early experiences in defining musical identity, and 3) the significant responsibility of providing a context for memories; although we may only teach children for a few months or years, through these early memories, we shape children for a lifetime.

#### **Toddlers and Parents: Reliving Shared Experiences through Music**

*Meryl Sole*

Children are inherently musical and freely initiate improvised songs that often feature recent memories of experiences and events that are meaningful to them. Toddlerhood is a period where children begin to walk, talk and make sense of the world around them. It is also during this time, that toddlers develop explicit memory; the ability to recall facts and autobiographical information. Toddlers, who do not yet have the ability to internalize their thinking, often verbalize their thoughts and memories out loud in the private moments before sleep. These reflections are sometimes musical as toddlers sing to imbue their recent memories with emotion.

In this collective case study, I investigated and described 9 toddlers' pre-sleep musical vocalizations. As co-researchers, parents observed their children twice a week for 4 weeks. For each observation, they stood outside the child's



bedroom and described and contextualized what they heard on observation/reflection forms. They also collected audio recordings. I reviewed the data from observation forms, audio recordings and family interviews. Results showed that through learned and improvised song, 5 of the toddlers privately reflected on meaningful musical communications that they shared with their parents during the daytime. For some parents, hearing their child's musical memories triggered musical memories from their own past, allowing them to build stronger bonds with their child. Through the simple act of listening, many of the parents began to forge paths to create new musical memories with their young children by altering their parenting practices.

### **Middle Childhood: Creating Musical Memories through Meaningful Experiences**

*Claudia Cali'*

"Piano has given us a reason to celebrate just-us-two. When we re-learn something that we thought we had forgotten or when we finally hear the sound of a new song coming from his two little hands, he leans off the piano bench and gives me a big hug. I think he is truly happy when this happens and I know that I am too."

In this vignette, music became an emotional source of mutual significance for a mother and her seven-year-old child—an intimate space where they spent time meaningfully together. Music creates and sustains experiences of mutuality during infancy, when improvised exchanges of vocal, rhythmical and gestural expressions bring mother and infant closer to each other, generating feelings of affiliation and companionship. Musical memories, such as the one above, reveal that mutuality is still and can potentially lie at the heart of parent-child relationship during middle childhood, although relationships expand beyond the family, forming bonds with peers and teachers.

Personal and professional musical experiences led me to investigate mutuality in current musical experiences and musical memories of ten families with 7 to 9 year-old children, through interviews, 'show and tell' of family musical artifacts (videos, photos, instruments, play bills...), and a two-months documentation of daily musical encounters. Looking at middle childhood through the lens of early childhood, mutuality found in musical experiences is analyzed drawing from the theory of communicative musicality the dimensions of pulse, quality and narrative, and re-defining them within the context of middle childhood's collected episodes.

### **Music Teacher Reflections: Constructing Historical Selves through Autobiographical Memories**

*Lori Custodero*

This study addresses the memories of formative musical experiences in the written autobiographies of 400 music education graduate students. Participants were asked to write about their musical memories of people, pieces, and events through 4 periods of their life: Before school, early schooling; secondary schooling, and college years and beyond. A content analysis of 400 autobiographies shows that parents are the "first music teachers," and that trajectories are varied in terms professional, community, and school settings. For this particular population, participants had very strong recollections of both positive and negative experiences with music, the latter of which were especially potent. Memories served to guide participants' personal philosophies and attitudes toward teaching. As they reflected, they reinterpreted the memories as educational tools, finding them imbued with learning about musical content. Additionally, they noted the development of [non-musical] personal characteristics, and lessons regarding successful pedagogical strategies, such as "This sense of displacement later made me more conscientious as an educator. I am able to differentiate instruction whenever possible to meet the individual needs of my students." Students also describe the aesthetic qualities of musical experiences and underscore key events as transformative experiences. For many, music teaching provides a means to retain the aesthetic and revise negative memories: "I get to teach children music everyday and we celebrate our differences through the arts. Although, it's painful to look back on my younger years of facing adversity ... I know it led me to where I stand today. For that, I am grateful."

## **INFANT AND PARENT MUSICAL ENGAGEMENT DURING LISTENING AND PLAY**

*Eugenia Costa-Giomi (Session Organizer), Carla Merkow, Lani Hamilton, Beatriz Ilari*

Infant music resources offer parents and their children with novel means of engagement with music. From infant music classes to digital music toys and baby CDs, music is available and experienced in a wide variety of ways. Compared to previous generations, young children today hear music that differs not only in its content but also in its source of production, mode of transmission, and integration with other activities and social contexts (Young, 2009).

The purpose of this session is to explore musical resources developed specifically for infants and the effects of their use on parents and children's musical engagement. We will focus on whether and how digital music toys, participation in baby music classes, and commercial recordings of "baby music" and children's songs facilitate musical behaviours and musical interactions between parents, and infants during listening and play activities.

The first paper is an analysis of data gathered from observations of mother-infant unstructured play with a digital music toy in a controlled environment. The second paper reports on the results of two studies on infants' preferential attention to various types of music including baby music and children's songs. The third paper compares

the musical behaviours of parents and infants who had and had not participated in infant music classes during a covert listening experience (e.g., listening to background music while in a waiting room). The findings discussed by the three presenters and reviewed by the discussant will convey how commercial music resources afford new opportunities for musical and social interaction and new ways of conceiving music in early childhood.

### **Infant and Parent Play with Digital Music Toys**

*Carla Merkow, Eugenia Costa-Giomi*

The prevalence of electronic music toys designed especially for infants and young children raises questions about their role in early musical play and development (Merkow & Costa-Giomi, 2013; Young, 2009). To investigate these questions, we explored infants' and parents' behaviors while playing with the Munchkin Mozart Magic™ Cube (i.e., Cube), an interactive sound and light toy designed for layering instrumental melodies. We videotaped participants, infants 9- to 24-months-old ( $M = 18$  months) and their mothers, in an unstructured play session with the Cube at a child development research center.

The observation of child-parent play with the Cube revealed great variability in children's behaviors and interactions with the toy and caregiver. Inherent differences in children's development and personalities, as well as the diversity of parenting styles and communication brought about unique experiences during these play sessions. Among both parents and children, overt music participatory behaviors occurred rarely. Mothers mediated children's engagement with the toy using a wide variety of strategies. In general, the results from our observations suggest that the musical and educational value of digital toys is dependent upon meaningful interactions facilitated by the caregivers.

In this presentation we will share narratives of the play sessions, show representative clips of parents and children's behaviors, and discuss the critical questions of whether and how digital music toys may contribute to children's development and musical engagement.

### **Music for Babies: What do Infants Prefer to Listen?**

*Eugenia Costa-Giomi, Carla Merkow*

The distinct music genre known as baby music is based on the premise that infants benefit from listening to music "re-orchestrated for their little ears." Recordings for babies often consist of synthesized arrangements of classical music. How does the use of synthesized timbres affect infants' responses to music? Do the instrumentations depicted in baby music elicit focused attention from infants? We completed two studies to address these questions.

Study 1 focused on infant attention to commercially produced baby recordings and the original acoustic music upon which the baby versions were created. Study 2 focused on infant preferential attention to the instrumental and vocal versions of a children's song; both versions were commercially produced. An infant-controlled preference procedure was used in both studies. The results showed that 12- and 13-month-olds ( $n=24$ ) were equally attentive to the original instrumentation and the synthesized baby versions of two classical compositions and that 11-month-olds ( $n=14$ ) listened significantly longer to the vocal rendition of a children's song than to the instrumental version.

The findings of Study 1 question the perceived need to alter classical music to make it more accessible or attractive to infants. Infants seem equally drawn to baby renditions of classical compositions and to the authentic versions of the pieces. The findings of Study 2 provide support to the ubiquitous child-rearing practice of singing to infants to elicit and sustain their attention. Infant-directed singing may be an adaptive practice that emerged from infants' natural attraction to song.

### **Infant and Parent Behaviors while Listening to Music**

*Lani Hamilton, Eugenia Costa-Giomi*

Young children and their parents engage in musical experiences such as singing, listening, and dancing often in their daily lives. Parents' unique musical background and attitude towards music can shape such experiences (Custodero & Johnson-Green, 2003; Ilari, 2005). We completed a study to explore the musical behaviors of parents and infants during a covert listening activity taking into consideration whether they had participated in early childhood music classes or not.

Infants and parent dyads ( $n=20$ ) waiting to participate in a research study were observed while they listened to a children's rhyme playing in the background. Half had participated in early childhood music classes and half had not.

The results indicated that parents who had participated in early childhood music classes became engaged in rhythmic activities such as tapping, clapping, or moving to the beat of the rhyme more often than did those who had not participated in such classes. Children who had participated in early childhood music classes were more likely to reorient themselves towards the source of sound than were children who had not participated. The analysis of parent-child dyads that displayed joint attention towards the sound revealed that children who had participated in music classes were more likely to initiate this behavior than were other children.

Overall, the findings of the study highlight the easiness with which some parents engage their children in musical activities and reflect the potential that participation in early childhood music classes has for the development of musical engagement.

# COMMUNITY MUSIC ACTIVITY COMMISSION [CMA]

## COMMUNITY MUSIC SYMPOSIA

*Lee Higgins (Session Organizer), Gillian Howell, Andre De Quadros, Glen Carruthers*

Community music as a field of practice, pedagogy, and research is coming of age. While the field has always been characterised by a wealth of vibrant, dynamic, and divergent approaches, the inclusion of new voices, agendas, and contexts indicate that the field is maturing. At the last ISME Community Music Activities Commission in 2012, the change was palpable. Practitioners and scholars engaged in intense new debates about the nexus of practice, pedagogy, research, and ethics. New voices broadened the agenda to consider settings where community music is engaging in social justice, political activism, peacemaking, health and wellbeing, and online engagement. A further internationalisation of the field brought insights from cultural contexts such as Asia and the Middle East, which challenged and problematized accepted approaches, priorities and ideas within the field.

This 90-minute symposium captures some of these developing trends in the maturing field of community music. It will be timed to coincide with the development of a new handbook in community music and will be chaired by its editors, and feature a small handful of contributors. Key themes will include new and current contexts and agendas in community music-making, emerging possibilities for interdisciplinary activity, current issues in education, training, research and evaluation practices, as well as an historic reflection on how these developments have come about.

### **Introduction to the Symposium and Brief Historic Reflection**

*Lee Higgins*

Outlining the field of practice from a global perspective it is possible to describe the distinctive traits that reflect the work of those who engage in community music. These dispositions can be considered alongside other music disciplines, such as music therapy, ethnomusicology, and music education. By understanding what community musicians do, helps us think about how the practice interacts with and becomes part of a broader strategy to educate people musically. This presentation will set the scene and clearly articulate what is meant by community music in this context.

### **New Contexts and Agendas in Community Music-making**

*Gillian Howell*

By highlighting projects that involve creative music making and improvisation, this presentation will explore community music as an intervention between music leader(s) and participants. Through illustrations of practice garnered from regions of the world including the Asia Pacific, the Middle East, and Latin America this session will expose a diverse and rich array of music making with a social purpose.

### **Emerging Possibilities for Interdisciplinary Activity**

*Andre De Quadros*

Community music is often part of a larger eco-system of arts education that might include dance, drama and visual arts, amongst other areas. Community music as field of study can also be understood from the perspectives of those working in the area of social work, adult education, youth and community studies, leisure and recreation. Through perspectives of those engaged in areas outside music education, this session will consider the potential of community music in an interdisciplinary context.

### **Current Realities in Education and Training**

*Glen Carruthers*

What does it mean to be a community music professional? After considering the current landscape of possibilities to 'train' or be 'educated' in the practice of community music, questions about inclusion within the Academy will be explored. For instance, this discussion will consider whether community music needs/should be professionalized. Likewise, it will consider whether a community music course should be distinctive or if the ideas and practices should be embedded within all music study.

### **Developing Strategies in Research and Evaluation Practices**

*Brydie-Leigh Bartleet*

With the ever increasing demands for reflexivity and accountability, this discussion will consider current approaches to research and evaluation within the field. Drawing on a collection of research and evaluation projects from around the world, issues of community engagement and ownership, efficacy and methodology will be covered. Embedded within

these discussions will be overarching questions surrounding the ethics of both the community music examples shown and the research and evaluation practices shared.

## **MUSIC, FOR EVERYONE'S LIFE: THE REPORTS OF THE COMMUNITY MUSIC ACTIVITIES FROM CHINA**

*Zhang Haiyu (Session Organizer), Zhang Zhe, Ying Li, Junjun Zhang, Zhang Yuan, Phil Mullen, Cong Fu*

The forum mainly introduces the status and development of Chinese community music activities. Lively discussion and music show allow participants to experience the Chinese traditional music culture.

Main content

1. Rich and diverse Chinese community music activities.
2. Unique way of teaching musician Chinese community.
3. What kind of music teacher the community activities need.

Presence

1. Paper presentation, symposium and workshop.
2. 6 people, for 90 minutes.

Specific topics

1. Papers presentation:

- 1) The way of Beijing Community Music Education and Teaching Organisation
- 2) Inheriting traditional music in Beijing's community
- 3) Music therapy intervention on the adaptive behaviour of community adults with intellectual disability
- 4) Mommusicing in Beijing's communities
- 5) A survey of Chinese seniors' community music education

2. Symposium

Chinese and foreign scholars will have the discussion on Chinese community music education:Based on AnXiangli community as an example.

3. Work shop

The show of singing and teaching Chinese ancient songs and folk songs.

### **The Way of Beijing Community Music Education and Teaching Organisation**

*Zhang Haiyu*

Dong Huamen community is the largest community in China. In recent years, music and cultural activities developed rapidly and present a variety of forms in Dong Huamen community. I am a community choir instructor in the community. As a community volunteer and vocal music teacher, I will take my own vocal music teaching as an example discuss the organisation form of community music teaching and and talent training.

### **Inheriting Traditional Music in Beijing's Community**

*Zhang Zhe*

Beijing Traditional Music Festival was founded since 2009. The aim of Beijing Traditional Music Festival is to revive folk music culture. The Festival carried out a large number of Traditional music-themed activities in Beijing's community. The study will take Jinsheng Orchestra of Jin Rong Street community in Beijing as a case to discuss how The Festival promotes the Protection and Inheritance of Chinese court music.

### **Music Therapy Intervention on the Adaptive Behavior of Community Adults with Intellectual Disability**

*Cong Fu*

Nowadays, few studies in china focus on the intervention on adults with intellectual disabilities. Qualitative research was used in this study, by means of observation, investigation, file and Audio-visual material analysis, in order to discuss the effect about music therapy intervention on the adaptive behavior of community adults with intellectual disability. Three typical representative of the mentally disabled adults who came from "Happy Music Club" of Taoranting district were selected as the object of this study, trying to do an in-depth analysis and diagnosis for the cases problems. The study concludes the following conclusions: 1. in the form of a combination of groups and individual forms, with the application of the methods of Orff music therapy, music therapy can not only improve social adaptive behavior of the individual cases in varying degrees, but also are positive effects for groups to promote their social ability and develop interpersonal and communication skills development, but to maintain and generate the effect that may require a long-term intervention process. In the meantime, qualitative research is applicable to this study, as the treated individual has strong heterogeneity and complex treatment process, the use of qualitative research clearly shows the whole treated process with a rich and vivid information to reflect the effect of the entire treatment process. The improvement

of social adaptive behavior of adults with intellectual disabilities is a complex and challenging project, the care and attention given by family and social has an important role in promoting the improvement of the treatment.

### **Mommusicing in Beijing's Communities**

*Ying Li, Yongna Shang*

This research starts from the question of what the role of Mommusicing in early music education is. The research will go on by taking XieJiaxing and Mommusicing Project as the subjects, combining with the methods of literature review and action research. The follow-up study of mother music courses and mother club in communities shows that Mommusicing is the way of early music education, and music education should begin with the harmonious mother-child relationship.

### **Beautiful Sunset: A Survey of Chinese Seniors' Community Music Education**

*junjun zhang*

In Chinese society today, senior citizens account for a large proportion of the total population, becoming almost the majority of society. Senior citizens' happiness index has gradually become the standard for judging whether Chinese society is harmonious and happy. With the improvement of the social security system, material needs of senior citizens' have been largely met. Their spiritual needs are on the increase. And music is also becoming a necessity for their spiritual life.

The "Loving heartsingingroom" of the Beijing Oriental Sun City community and the Choir of the University for the Elderly from Shanxi Yangquan City (County) are two very typical examples of Chinese seniors' community music education. The author researched and experienced seniors' community music education activities. In this paper, the author summarises some of the characteristics of Chinese seniors' community music education and offers some thoughts on the social culture value, future prospects, and existing problems of the spiritual meanings of seniors' community music education.

### **Chinese and Foreign Scholars will have the Discussion on Chinese Community Music education: Based on AnXiangli Community as an Example**

*Phil Mullen, Cong Fu*

Based on AnXiangli community as an example, Chinese and foreign scholars will have the discussion on Chinese community music education: 1) What problems are existing in the Chinese community music education; 2) How to train the teachers to adapt to the Chinese community music education needs; 3) How the foreign scholars understand Chinese community music education.

### **The Show of Singing and Teaching Chinese Ancient Songs and Folk Songs**

*Zhang Yuan*

The workshop is the transition segment of papers presentation and symposium. 1) The ancient Chinese songs Three odes and Yangguansandie; 2) Chinese folk song, the Jasmine; 3) The ancient Yuefu Changxiangsi.

## **CONTRIBUTIONS OF SOCIAL PEDAGOGY FOR A DEMOCRATIC MUSIC EDUCATION THE EXPERIENCE OF GURI SANTA MARCELINA – SÃO PAULO – BRAZIL**

*Paulo Zuben (Session Organizer), Giuliana Frozoni, Valéria Zeidan Rodrigues, Ricardo Appezzato, Marta Bruno*

Guri Santa Marcelina, a programme based on the assumptions of popular education, provides musical education and social and cultural inclusion for 13,000 youth aged 6 to 18 throughout Greater São Paulo. It views music education as a right; rejects and opposes any Salvationist connotation of arts, particularly music, in the lives of youth; opts for a critical, emancipatory, and liberating education; and seeks to have in social work, connected to musical education, the mechanisms to facilitate social and cultural inclusion. This programme places education at the centre of the debate and recognises it is a form of intervention. Such intervention implies both the effort to reproduce the dominant ideology and to unmask it, as noted by educator Paulo Freire.

This programme makes clear that education, regardless of the space in which it is practiced, is always the result of an option. This option will illuminate the Curriculum and Political Pedagogical Project that the school or institution wants to build. With this report we intend to present Social Pedagogy as a perspective of modern social work, seeking to develop a pedagogical approach to respond to social needs and problems, which are, in turn, connected to the processes of integration of each person to society.

### **The Social Pedagogy as Support for Music Education Democratic**

*Valeria Zeidan Rodrigues*

Starting from the reflection that education requires “making choices” and from the concept of curriculum as “the policy, theory and practice of what to do in education, at school, and in the actions that take place outside the school, in a critical-emancipatory perspective”, we will talk about the meaning of GURI Santa Marcelina option by a critical and emancipatory education, aiming to contribute to a democratic music education, which breaks with the vertical schemes, overcomes the contradiction between educator and students and has its strength in the dialogue. Thus, “the teacher is not who only educates, but one that, while teaching is also taught, in dialogue with the student, while being taught also teaches. Both thus become subjects of the process in which they grow together”. Thus, the GURI Program found in the precepts of popular education the basis of its Political Pedagogical Project, in which the rapprochement of the reality of the students, their families and communities, dialogue, respect for autonomy and stimulating hope are foundational concepts. Furthermore, to be successful in its practice, GURI Program opened an interdisciplinary perspective, seeking in Social Pedagogy theoretical and methodological support to answer questions and social needs that go beyond the content taught in music classes.

### **The Music Pedagogy - Investing in the Construction of a New Mentality**

*Paulo Zuben*

Present the music pedagogy as practiced in GURI Program pointing out its methodological procedures, which stand on the balance between two areas: music education and social work. The assumption of such conjugated action results in a sociopedagogical structure that starts from and that considers both the artistic-educational objectives and the social demands. Guri does not look for pre-established or already existent music education or social work models for direct application. However, analysis and dialogue with the history and experience of other Brazilian and/or international music education programs are part of the methodological principle that is practiced, allowing it to identify and compare needs, contexts and achievements. Among the objectives of the program are those to provide children and adolescents with a quality music education conjugated with social intervention actions that support their emotional, physical, cognitive, personal, within his/her family and community development; to provide the conditions for the students to confidently take ownership of the musical language and to understand it as a cultural activity and fruition as well as an object of study; to develop practical and theoretical knowledge, skills and competences in the music field that will warrant a professional path, would the student desire it; and to promote personal and social development, cultivating respect, solidarity, sensitivity to people’s differences and awareness in the appropriation of Brazilian and world’s history and cultures. The opportunity to grow through artistic experiences is offered to everybody, including the possibility of following it as a profession, so for that sake many types of courses are offered. The three types of courses that are offered in its curricular structure – Musicianship, Sequential and Modular – take into account collective classes.

### **The Performance as a Place for the Practice of Learning**

*Valeria Zeidan Rodrigues*

Youth and children artistic groups of the Guri Santa Marcelina Program are designed considering the importance of performance as a privileged place for the practice of musical learning. After a gradual development over five years, the GURI Program currently has ten artistic groups (2013), which are: Children's Choir, Youth Choir, Children's Symphonic Band, Youth Symphonic Band, Youth Big Band, Youth Guitar Group, Youth Choro Group, Youth String Orchestra, Youth Symphony Orchestra and a Choir formed by the students' families.

The Youth Groups are formed by young musicians selected among thirteen thousand students of GURI Program. The selection is annual and it is considered the technical and interpretive skills of the student, their availability and desire to pursue a particular musical activity. This selection process is part of the pedagogical work developed in each music center, and involves both teachers (preparing students), as social workers and other members of GURI pedagogical team, ongoing support to face this kind of challenge.

These artistic groups gather weekly in regular 3 hours rehearsals, usually on Saturday mornings (and extra rehearsals when necessary), in order to prepare a specific repertoire gradually developed for presentations, concerts and special projects.

The process of formation of these GURI Youth Groups is permeated by an educational perspective, allowing students the practical participation in the selection process, the ongoing discussion about the role of each student as a delegate of the GURI Program, the responsibility for borrowed instruments, the experience of playing together, among others.

### **Activities Extra Class - Extending Learning Beyond the School Walls**

*Valeria Zeidan Rodrigues*

The access to training, the cultivation of sensitivity and enjoyment of the art collection built by humanity are inalienable rights that guide the pedagogic and social vision of Guri. Developed, in this sense, means making the student capable of understanding, dialoguing, internalize and take ownership of culture material and immaterial with conscious and autonomy of judgement. The opportunity to grow from artistic experiences is offered to all.

The Guri Santa Marcelina, through its program of extra -class activities, seeks to create and widen access to students and their families to this cultural heritage through some actions like:

- Cultural activities: looking oportunizar the admission of students and families to the main public and private facilities of art and culture spread through the city of São Paulo, often inaccessible because of the geographical distances between the center and the peripheries of the city.

- Interchanges: seeks to share knowledge and experience between students from different poles or between professionals invited to work with students and teachers through national and international partnerships.
- Special Projects: created from the perception of pointed necessities or potentialities to be developed that will encourage students in their relationship with the community, learning, choices, decisions, among other topics.
- Class-show circuit: provides to students and communities musical performances of different genres and instrumental training that are discussed and contextualised by the artists themselves, providing to the public greater interaction and the opportunity to expand the repertoire.

## EDUCATION OF THE PROFESSIONAL MUSICIAN COMMISSION [Ceprom]

### DEVELOPING DIVERSE CREATIVITIES IN HIGHER MUSIC EDUCATION

*Patrick Schmidt, Patricia-Adelaida Gonzalez, Jody Kerchner, Gareth Dylan Smith, Deanna Peluso, Andrea Creech, Scott Harrison*

There is overwhelming evidence of the changing conceptions and diversity of creativities manifest in professional music-making. For professional musicians, building online communities is a fundamental part of the social interaction of developing new creativities. In the field of new music production, the peculiar, ever-expanding, online world is the medium through which musical culture increasingly organises itself. These new musical networks challenge the individualist conception of creativity, and demand a much broader collective and plural definition.

One of the key concerns is how we come to train professional musicians and teach the creativities that are valued in preparing musicians to enter diverse careers in music. We have plenty of evidence for challenging the singular and individualist discourses which define musical creativity in terms of the Western canonisation of musical creativity, with its limited definition of high art orthodoxies. A broader reconceptualising of musical creativities is now championed through a multiplicity of contemporary practices. For example, for people involved in the dance club scene, the forms of collective association which are built around musical tastes and stylistic preference, exhibited at counter or sub-cultural music scenes, offer clear examples of the very acts of consumer autonomy and creativities that open up and reconfigure the potential multiplicity of creativities in music.

This symposium focuses on key questions concerning what it means to be enabled in/by creativities, what underpins the real world practices of professional musicians, and what this means for the way in which higher education artist teachers and artist scholars (and their students) learn and why they change (or do not change), what motivates them, and what factors help or hinder their developing creativities.

In this symposium, evidence from national and international research studies will explain how higher music educators can foster more reflexive, adaptive, environments () and become more responsive to educational change and rapid reform.

#### **Creativity as a complex practice: Developing a framing capacity in higher education**

This presentation outlines how transformative educators should and often do circumvent limitations by recognizing learning communities as a space where a framing capacity can be understood and flourish. Framing is the disposition toward constructing outlooks that can expand and/or disrupt established understandings, making use of complex, albeit manageable parameters. This presentation will share some aspects of a healthy struggle with practice and thought.

#### **Performance creativities in higher music education**

The teaching and learning processes of music performance has been typically centered in the development of technical skills while less importance is given to an adequate balance of creativity and technique. This presentation will include an overview of socio-cultural and individual aspects that enhance or inhibit the development of distinctive musical creativities in music performance (either vocal or instrumental) within the context of higher music education.

#### **Reforming practice in music teacher education: Using a survey on creativities as reflective practice (Anna Houmann and Eva Saether at ISME presented by Eva Saether).**

This part of our presentation aims to understand the link between creativity and higher education pedagogy through the perceptions and opinions of teachers and students in higher music education. It uses the case of Malmö Academy of Music to discuss how a collaborative process of change can be enhanced by the use of a survey as a prompt for reflection.

### **Razing structures and raising creative teaching and learning in institutional programme curricula.**

In this presentation, 'fixed' structures in music teacher education programmes will be problematised and challenged, specifically institutional, philosophical, and pedagogical structures that influence pre-service music teachers' experiences.

### **Creative Space and Creative Destruction in Popular Music Performance Programmes**

This paper explores the facilitation of creative development at the Institute of Contemporary Music Performance in London, England. It focuses on a composition and audio recording project from November 2012, undertaken to help develop understanding of creativities and working practices among contemporary popular musicians, in order that pedagogy and curricula at the institution could best serve the needs of students and alumni in a changing global musical workplace.

### **Using iPads and Digital Media Composing to Enhance Music Educational Experience and Instructional Practice**

The millennial generation (born after 1981) has grown up immersed in multimodal messages and participatory online cultures. As a result, across all disciplines in education, we see changes in student engagement as well as new forms of content learning and conceptual understanding. In this paper, we examine the possibilities and potential of using mobile digital media, specifically iPads, for creative and collaborative composing in ways that enhance music educational experiences and emphasise effective instructional practices in higher music education.

### **Creative assessments of creativity in musical performance**

This paper explores the challenges implicit in achieving authentic assessments of creativity in musical performance. I argue that expressive interpretations in musical performance can be highly creative acts that involve lateral thinking, generating new ideas and risk-taking. It is this creative approach that characterises deep engagement with performance practice. The problem that I will address is whether creativity in musical performance can, or indeed should, be assessed in higher education contexts. I

### **Text-based and creative approaches in research and research education in music**

In the research and research degree space, the balance between creativity and more traditional approaches is problematic. While creative outputs are given value in research measurement exercises, the emphasis on creativity in research degrees has yet to gain significant traction. Driven in part by outmoded higher education compliance and policy strictures and a one-size-fits-all approach, music researchers are beginning to break new ground in the training of a fresh breed of academics through the research degree pathway. This paper explores those tensions in the context of the conservatoire.

## **EARLY CHILDHOOD MUSIC EDUCATION COMMISSION [ECME]**

### **CAPACITATING THE TEACHER FOR EFFECTIVE MUSIC TEACHING AND ASSESSMENT**

*Emily Achieng Akuno (Session Organizer), Margre Van Gestel, Lyn Schraer-Joiner, Katherine Thode Lindsay Weiss*

The symposium brings together three ISME Commissions to focus on enabling teachers to provide learners with meaningful music experiences in ways that demonstrate teacher competency. It is understood that teacher education often happens in contexts that do not allow adequate time for trial and sufficient practice of knowledge and procedures. The presenters have worked in projects that enable the teachers to further their skills and develop creatively as teachers, able to adapt available resources and procedures for effective teaching and evaluation.

#### **The Purpose**

To allow researchers from three cultural (US, Europe and Africa) and educational (ECD, Primary/elementary, secondary) contexts to share perceptions and related experiences from which teachers and teacher educators can draw inspiration for their individual work. The presenters aim to inspire teacher educators to revamp teacher-education programmes to more adequately prepare teachers for the task of moulding upcoming musicians.

#### **Motivation**

In an informal discussion, three of the presenters noted several points of convergence. It then became obvious that several music educator-researchers are doing similar things, or things that complement each other, unknown to one another. Their response is to encourage dialogue among various interest groups for sharing of experiences.

#### **Length**



The symposium will last 90 minutes.

#### Justification for the Session

This session affords opportunity for practitioners and researchers to learn from the experiences of educators and researchers in different contexts. The presentations are valuable pointers to best practice and possible activities for the largely generalist population of music teachers. They disseminate results of observation and concepts developed from practice, creating space for exchange of ideas. This forum should allow other researchers to add voice to the work of the presenters through questions and comments leading grounds for development of relevant philosophical statements on teacher empowerment for curriculum delivery and assessment.

#### **Equipping Teachers to Inculcate Musical Understanding and Musical Joy in Early Childhood Music Education**

*Margre Van Gestel*

The aim of Early Childhood Music Education in the Netherlands is to educate the young child towards musical understanding and musical joy thereby involving the whole child to contribute to their musical education. "Education should contribute to every person's complete development - mind and body, intelligence, sensitivity, aesthetic appreciation and spirituality" (UNESCO). Prerequisites for the music educational process are the firm underpinning of the musical activities through aims, goals and didactical structures.

This presentation is based on a developed programme for teacher education. In order to provide the students with the necessary tools child-parent groups are provided during their training. Each student gives at least two lessons. Direct feedback, considered to be the most purposeful way of learning, is provided during each lesson when both the fellow students and the teacher will discuss the lessons to reflect on the content, the process and the responses of the children in combination with the observed (musical) skills, preparation and conduct of the student. To close the training, a broad range of topics is addressed. Observed elements during the practice group sessions are theoretically elaborated. Different methods are used to stimulate the students towards critical thinking concerning their practice and the application of theory.

#### **From Singing to Learn to Learning to Sing: Getting Generalist Teachers to Impart Music Skills to Learners**

*Emily Achieng Akuno*

The practice in lower primary classes in Kenya is to use song to enhance mastery of the curriculum. Song is used especially to aid recall, and so teachers adapt tunes that children already know, inserting relevant words from the subject at hand. This singing that is so rampant in schools is however not recognised by the same teachers as music training in the class, and so little if any effort is put in the actual music production. Teachers do not pay attention to the sound of the music, as the intention is to capture facts about various things, including the soil, the weather, numbers etc. and present them in a way that the young learners will quickly remember.

This feedback from teachers at the start of a 20-week Music for Literacy Development project in Kisumu, Kenya, sparked interest in observing teachers' responses to the activities of a trained musician who will be guiding children's musical behaviour in their classes over the 20 week project period. The observation aims to decipher how teachers respond and relate to the musician's focus on the musical substance that the learners produce, how they sing, how they organise the song text, and how they articulate the musical works that they will be using in the project. This presentation analyses the teachers' journey as they move from using singing to learn to arrive at learning to sing.

#### **The Teacher Work Sample (TWS) as an Effective Assessment Tool in the Music Classroom: One University's Approach**

*Lyn Schraer-Joiner*

There is limited research on the assessment of pre-service teachers' successes as measured by student learning (Rideout & Feldman, 2002, p. 880; Stiggins, 2008, p. 880). Music education researchers agree that the focus and intent of music teacher training programs needs to change in order to better address the 21st century classroom (Brophy, 2002; Colwell, 2003; de l'Etoile, 2005; Hammel, 2001). Research examining the fieldwork experiences of pre-service music teachers in settings with which they have had limited experience (i.e. the urban setting, self-contained classroom or special schools) has been conducted. However, limited research involving the assessment of student learning as a means of measuring the effectiveness of the pre-service candidate in these settings is available (Hourigan, 2007, 2009; VanWeelden & Whipple, 2005, 2007; Rideout & Feldman, 2002). To address such issues, teacher training programs are adopting the Teacher Work Sample (TWS), a process developed to provide authentic evidence of competency before a student receives teaching license (Henning, Kohler, Robinson, & Wilson, 2010, p. 8). This presentation will highlight approaches to music teacher training in conjunction with the implementation of the TWS at one university in the North Eastern, United States. Several TWS examples, particularly those involving P-12 learners in need of special support will be featured. Teacher candidates' personal reflections will be shared as the field experience is a key component of the TWS and to the development of best music teaching practices.

#### **Preparing and Assessing Pre-Service Candidates to Teach Special Learners: One Music Education Program's Approach**

*Katherine Thode*

Music teacher candidates are faced with a myriad of requirements as they prepare for a career in music teaching. During their four or five years of study, they are stretched to the limit with coursework to hone their musicianship skills and teaching techniques.

Therefore, music education studies are intensive and leave little room for additional coursework not to mention opportunities for practical application during the field experience (Colwell, 2000, 2003, 2006a; Hammel, 2001). According to Hickey (2002) most training programs remain “compartmentalized in specialized courses intended to develop future teachers: expertise in general music, band, chorus, or strings” (p. 1). This approach continues to present a challenge for the music education candidate, as not all programs are able to provide courses, for example, that can address the unique of special learners (Colwell, 2006; Darrow, 1999, 2006; McCord, 2006; McCord & Watts, 2006). Such experiences are crucial if pre-service music candidates are to develop the necessary skills for meeting the needs of his or her students (Darrow, 1999; 2006; Hammel, 2001). The result is that too often they enter the field with minimal experience in this area yet are expected to teach music to all children grades P-12. This presentation will highlight the teaching and assessment methods, materials, and related field experiences implemented at one university located in the North Eastern, United States.

### **edTPA: An accurate prediction of pre-service music teacher “effectiveness” in The United States?**

*Lindsay Weiss*

Feeding off of America’s obsession with standardized test scores and fear of teacher ineffectiveness, another form of teacher assessment has come into the forefront of the American educational system. The edTPA (Educational Teacher Performance Assessment) has been created in order to measure the instructional quality of pre-service (student) teachers before they graduate from their university programs. One of the main purposes of this assessment is to standardize the way in which universities predict the level of their student teachers’ “effectiveness” before they graduate from their teacher certification programs. However, according to Gage (1978), teacher “effectiveness” is a process-product paradigm that exists within the individual teacher’s classroom behaviors and measures of their students’ learning outcomes. Therefore, it is questionable if student teacher effectiveness can be predicted and assessed prior to teaching in their first classrooms. Additionally, music teacher educators advocate that some of the most important developmental lessons toward teacher “effectiveness” do not occur until they are teaching in their first classrooms, after graduation (Campbell, Thompson & Barrett, 2012; Conway, Smith, & Hodgman, 2010).

The purpose of this presentation is to describe the theoretical framework, expectations, and methods of edTPA in order to critique it as a tool of predicting a pre-service music teacher’s teaching effectiveness. The reflections of early career in-service music teachers will be presented in order to contextualize the requirements of edTPA in comparison to the actual demands of a music teaching position in the United States. Implications for pre-service music teacher education program evaluations will also be discussed.

## **COMMISSION ON POLICY: CULTURE, EDUCATION AND MEDIA**

### **CHANGE OF PERSPECTIVE AND PROPOSAL OF THE MUSIC EDUCATION WITHIN THE EMERGING ECONOMIES IN LATIN AMERICA COUNTRIES**

*Raymond Torres-Santos (Session Organizer), Antonio Fermin, Sergio Figueiredo, Ricardo Lopez-Leon*

To share the creative and proactive role of music education in the emerging Latin American countries in the 21st century.

The discussion will be centred on:

- A brief description of the music education in Latin America and the Caribbean;
- The music performance within the school context as a means for social collaboration;
- Advantages of integrating national musical products with global musical trends;
- Latin America as a new resource of didactic and pedagogical music materials and trends;
- A new look at the colonial musical activities from European nations;
- Brazil and Jamaica as examples of a successful musical consumer and exporter of culture;
- Connection between the school music education and the national music production;
- The similarities and particularities of the music education teaching strategies in the old and the new world.

Authors from Latin America, who attended the ISME Conference in Thessaloniki, Greece, in 2012, were excited when they met at different sessions and realised the importance of their emerging Latin American countries in the larger discourse of the current music education landscape.

Emerging Latin American countries have been transformed from being a mere consumer of trends and models from Europe and the United States to an important producer of new music education paradigms. These paradigms embrace a sincere social consciousness, the need to express themselves in a unifying autochthonous voice, and the undertaking of music institutions as generators of economical growth based on the creative perspective of teaching

music and the others arts. Latin America is without doubt in an unprecedented accelerated expansion of its platforms and technological systems, after being considered, by some, as a retrograde region. As emerging countries, they start to propel by their own efficient and competitive productive system, their growth of goods to the outer world, and their growth in value. For example, principles of collaboration, cooperation, self development, and solidarity are promoted as a cross content curriculum in the music class.

### **Popular Music, Economy, Culture and Music Education in Jamaica**

*Raymond Torres-Santos*

Elements of popular (non-formal) music in Jamaica arise from diverse and ancient antecedents. Fossil evidence indicates that the island was first inhabited as early as c. 5000 B.C.E. by ethnics known as Ciboney or Guanajatabey who were descendants of those Asian tribes who walked from Siberia to North America across a now submerged land bridge spanning the Bering Straits. These tribes came at the end of the last Ice Age and spread from Alaska to the Caribbean and South America, and music was an important feature of their culture. In Jamaica therefore, the music of three cultures was eventually expressed – the Amerindian Tainos (Arawak forms), European (mostly English forms), and African forms, originating from several nations on the continent. English forms enjoyed precedence prior to independence in 1962, but thereafter the spread of Nationalistic fervour led to adoption of African and Taino forms into the music curricula of the school system. This was done nationally by an annual National Festival of the Arts in which all Schools had to participate. Also involved were the Reform of Secondary Education (ROSE) projects which were inclusive of Jamaican, Taino music retentions and, indeed, aspects of world musical culture. The Tertiary system now includes degree courses in the teaching of Jamaican popular forms, classical European, Jazz, and other North American forms and elements of Spanish music.

Music education efforts of the public and private sector have contributed to a new paradigm, which includes the exportation of curricula and materials, thus impacting other regions.

### **New trends of Music Education in Mexico and the Impact in Other Countries**

*Antonio Fermin*

The collective potential of traditional music in Mexico is manifested in both rural and urban settings - despite considerable demographical differences and ethnic diversity between these two groups. This traditional music is the living expression of the country's folklore and daily life and the means through which people appreciate their own nation's musical heritage and cultural identity. Can social movements play a decisive role in the emergence and shaping of a rooted sense of musical identity and cultural self-worth? This study examines the various musical and socio-cultural developments that have influenced music education in Mexico—from its early stages in the pre-Conquest era to modern times. It recognises the value of social movements in defining the nation's musical urgency by providing an understanding of music teaching and learning in broad historical and cultural contexts. It examines some of the transformations that occurred in public music education—from the onset of the Mexican Revolution, a period that defined Liberalism and Positivism—through other various social reforms that contributed towards the unification of the country's nationalistic principles. Exploring the impact of democratisation on music education, how this process translates in terms of educational policies, music teaching knowledge, and the competency of music teachers in post-revolutionary Mexico forms the basis of the study. The assessment of these issues contributes towards a better understanding of the importance of traditional music and culture in defining the aims of music education in Mexico and its significance in the defence of other countries' own nationalistic musical developments.

### **Current Issues on Brazilian Music Education**

*Sergio Figueiredo*

Issues on Brazilian music education will be addressed in this presentation. Music education has been part of Brazilian education in different periods, with diverse formats and approaches. The XIX century produced specific legislation regarding music and the preparation of music teachers. Choral singing was also a tradition in terms of music education in the first half of XX century. From the 1970s the idea of integration (*educação artística*) was defined as a model to be followed, and all the arts in school, including music, should be taught by one teacher. In 1996 a new legislation excluded the *educação artística* from the text, including the arts teaching as a compulsory component in the curriculum. In 2008, a specific legislation reinforced that music should be a compulsory curricular content in schools. Currently we are working in the implementation of the law that includes music as a curricular content, facing a number of obstacles mainly related to conceptual and economical issues. For many people, including administrators, the old model of *educação artística* should be maintained. And for obvious reasons, one teacher teaching all the arts is less expensive than 4 specialists in each arts area. The presentation will address these issues, bringing points to a debate about music education in schools across the world.

### **Cuba: a Paradigm for an Official Music Education**

*Ricardo Lopez-Leon*

This paper presents a descriptive research of the history of music education in Cuba from varied perspectives, including the potential influences for these times of changes in education. General music education at the schools on the island

has been part of the school offering for more than fifty years. Currently, music education is recognized as an essential discipline in the Public of Education's official curriculum. Educational models, such as Cuba's offer an ideal structure for official music education in any country. This is particularly true, due to its cultural particularities. Its structure for public education is clearly defined in its objectives and social functions. In this country, music education curriculum excels by its programmatic, philosophical, and contextual suitability and has the flexibility needed to adapt to the flows of a globalized world.

## **LOOKING FOR APPROACHES TO THE MEDIA SOUNDTRACK AND THE IMPACT ON CHILDREN**

*Amparo Porta (Session Organizer), Remigi Morant Navasquillo, Alberto Cabedo Mas, Anna Vernia*

This symposium is intended to show the importance and impact of the Media soundtrack in childhood. It is organised as a series of short presentations for proposing a journey through some different studies:

- The film *Happy Feet*, which sought to explore the music in the story, the relationship with the cultural domains, as well as its relation with social beliefs and ideological tendencies.
- The use of music in the great sports ceremonies and the analysis from a communicative perspective.
- The effects on the perception of an audiovisual extract in 10-12 year-old children from a primary school in Spain.
- Silence, when accompanying a picture, becomes more significant than music and thus provides a dramatic character when sound and silence come to talk.

The members of this symposium are part of a research group whose purpose is to know the music of children's everyday environments and young people, with particular attention to the mass media, and the ultimate goal to provide educational alternatives from music education.

### **An Approach to the Children's Film Music and its Effects: Happy Feet**

*Amparo Porta*

The field of music has undergone a number of important changes in the last fifty years, mainly as a result of the developments made in technology and the mass media. The paper focuses on the sense and the meaning of film music in childhood. Due to its nature as a massive audiovisual sound medium, it requires tools that consider it as discourse. Thus, musical analysis was used to determine what is listened to, sociological analysis was taken to explain what it is like and how its music is constructed, and semiotics was applied to access its sense and meaning, which is the ultimate aim of the study. The paper ends with an analysis of the film *Happy Feet*, which sought to explore the music in the story, its relationship with the cultural domains, metaphors and associations, as well as its relation with values and ideological tendencies. This research can help gain new insights into some of the social and educational functions of music in childhood as a way of representing the world. Similarly, it can be useful in explaining the value of musical and artistic expression in school curricula, provide some instruments with which to study it, and also help raise awareness about film production and its repercussions.

### **The Use of Music in The Great Sports Ceremonies**

*Remigi Morant Navasquillo, Amparo Porta*

The music of the Olympic games, especially that of their grandiose rituals and ceremonies, can be considered a great study laboratory due to its relevance, selection of contents, production forms, diffusion and also because of its capacity for being a synthesis of mediums, supports and musical tendencies. This paper studies the music of the inaugural ceremony of London 2012 and has as its purpose to determine its presence from a communicative perspective. It examines it by means of the musical analysis and also the content revision, studying the music that is listened to and its characteristics, the way it is built up, its effects and tendencies. Research results show its specific traits and relative positions into the communicative chain being its persuasive and moving speech determinant for the effectiveness of this ceremony that does not make any sense without music. Music acts as emotional catalyst and also as a metronome of the dynamism of the show and, finally, it shows its capacity to persuade, to move and to become a symbol of identity, achievements and agreements among cultures.

### **Perceptions of Images and Audio from an Animated Film in 10-12 Years old Children: The Particular Case of The Croods**

*Alberto Cabedo Mas*

Audiovisual media meaningfully communicate, among others, through the synchrony that occurs in the combination of image and music. In the reception process of an audiovisual product, knowing the characteristics containing dissociated visual and musical languages is important to understand the holistic perception of the work.

The study analyzes the effects on the perception of an audiovisual extract in 10-12 years old children from a primary school in Spain. To this aim, we chose a 2-3 minutes excerpt from the animated film *The Croods*, whose musical and visual features had been previously studied. This passage was screened twice separately, extracting the music first and

then the image. Data were taken from the reactions arisen from the perception that each fragment produced in the individuals.

The results show interesting information about punctual moments that generated interest in each of the projections, whether it was an exclusively visual excerpt or musical. Knowledge on the effects that both visual and musical languages generated in listeners is important to approach and analyse children's sonic environment. This analysis can lead us to study to what extent formal music education in Spain prepares students to face the music they listen to beyond the school.

### **Silence vs Sound as Communicator Emotions in a Drama Film. The Original Score "The Impossible"**

*Anna Vernia*

This communication is intended to reflect the impact that silence brings the genre of cinematic drama. To do this we analyzed the BSO of the movie "The Impossible", with music by Fernando Velázquez. The analysis led us to different points in the movie where it was hoped a powerful dynamic in music, instead opting for a sudden and absolute silence heightens the dramatic tension of the scene. Although the protagonist in our analysis is the communication from the silence caused by the BSO, in no case would have been significant to our understanding if it had not been preceded by sound. So, the issue is generated from elemental sound from a significant silence, understanding silence from two perspectives, on the one hand negative silence produced by repression, censorship, fear, pain, death and secondly the positive silence produced by peace, friendship, peace, etc. From our point of view, the silence of the film follows the first postulation, increasing emotional communication, contrasting well with the feeling of hope that looks at certain times by the timid notes of the chord.

### **CURRICULUM POLICIES OF MUSICAL TRAINING IN LATIN AMERICA: THE CASES OF CHILE, BRAZIL, AND MEXICO**

*Carlos Poblete Lagos (Session Organizer), Katharina Doring, Rosalía Trejo León*

The curriculum policy analysis is relevant and meaningful because it reveals the issues, challenges, and solutions of a society that recognises, selects, and organises valid knowledge to be transmitted to the generations in training. The current symposia presents a comparative analysis of the music education curriculum policies designed and implemented currently in Chile, Brazil, and Mexico. It identifies the fundamental ideas that support - in terms of approaches and key concepts - the main characteristics of the design (in terms of sequence and learning progressions), and how they are implemented, both in school education and in teacher training.

The aim of this symposia is to begin a regional discussion about the role and impact of the national policies of music education. It uses the example of the three countries who, with their proposals, are showing different solutions for problematics in our area: the compulsory presence of music on school, the situation of music teacher training in Latin America, and the multiple relationships between music and society in Latin America (specially in the cultural dimension of the repertoires). The methodology incorporates elements of qualitative content analysis, the construction of categories, and analysis of quantitative data on policies. It is expected that the results of this roundtable will promote reflection and debate on the current state of music education curriculum reforms in Latin America and motivate future studies in this area.

#### **Curricular Policies and Music: Towards an Integrated View of Music Education in Chile**

*Carlos Poblete Lagos*

This paper presents an overview of the curricular policies implemented for school education and training of music teachers in Chile, watching some critical points in terms of approaches and concepts central, connection between the school and university, her implementation and connection with the social environment.

The results of the study present a complex landscape: a context of curriculum policies developed for different levels (primary school, secondary / college undergraduate) and modalities (general school education and artistic differentiated training, training of music teachers) that lacks mechanisms interconnect and of devices for monitoring its implementation. It is also expected that these results can provide important information for future research and developments in the area.

#### **Curriculum Policies for Music Teaching in Brazil**

*Katharina Doring*

In the history of Brazil, curriculum policies for music education have gone through contradictory and unsatisfactory periods over several decades, widely described in the specialized Brazilian literature. Currently, the education policies of Brazilian music are giving a promising step in the Law No. 11.769, which founds a commitment to teaching music at all levels of the national curriculum, as a permanent component of your plan studies. On other hand, the discussion in the Brazilian academic circle about this law and her effects has been working about several topics: curriculum policies, music teacher training, integration of different repertoires, methods, procedures and teaching materials, between

others. This paper focuses on some of these issues in the broader perspective of Latin America, taking as its musical diversity with multiple repertoires and musical practices that are mostly not included in the curricula of schools and universities. Thus, this work comes with a wide range of school curriculum policies (and out of school) education and training of music teachers in Brazil, raising the critical points between music education in the formal school years the ramifications of music learning and music practice diversity of Brazil and other Latin American countries, who are demanding new theoretical and practical parameters of contemporary music education.

Keywords: compulsory music education in Brazil; curriculum policies; musical diversity.

### **Music Education and Curricular Policies in Mexico**

*Rosalía Trejo León*

Currently, the music class in Mexico is given either by general education teachers and / or musicians, and only in the last two decades are emerging careers music education for the specialized training of music teachers. This paper presents an approach to music education curriculum reforms in Mexico, showing through the revision of the curricula for different levels, the axis through the teaching of music and its link with general schooling. From the study, we can conclude that there is an open field for research in music education in Mexico, which is essential for improving the training of teachers as well as to strengthen his link with national curricula.

## **ISME FORUM FOR INSTRUMENTAL AND VOCAL**

### **WHY SING? MULTIDIMENSIONAL APPROACHES TO THE SINGING VOICE**

*Diane Hughes (Session Organizer), Anne-Margaret Power, Belinda Lemon-McMahon, Sarah Powell, Naomi Cooper, Veronica Monro*

In singing, the human voice conveys emotion, purpose, gender, and culture. As a social activity, singing can unite communities, be celebratory, or even provide comfort. Singing intent and context varies in levels of engagement, in ability, and in motivation. At times, we actively participate in singing or we appreciate the singing of others; at other times, we hear or audiate the sound of singing. Singing can be personally expressive and has the capability to empower, to provide a voice for the voiceless, and to embody ethnicity and heritage. Yet for some people, and in particular contexts, singing is avoided and/or undervalued.

With a focus on the singing voice, the purpose of this symposia discussion is to bring together performers, researchers, practitioners, and educators to discuss approaches to and experiences of singing. By linking practice and research, the discussion will address the reasons as to why people sing, the roles and purposes of singing, what motivates people to sing, different types of singing in the 21st Century, and how to communicate effectively through singing. Throughout the discussion we aim to highlight expressivity through singing (personal and collective), creativity and singing, healthy singing, and technology and singing. The symposia will include implications for vocal pedagogy and wider implications for music education.

Six presentations will be conducted in the ninety-minute symposia; panel discussion and question time will conclude the session.

### **When Young Australian Aboriginal Adolescents Sing**

*Anne-Margaret Power*

Young Australian Aboriginal singers in remote locations most often have role models they hear on Youtube clips, films or the radio. In two schools in Tennant Creek, in the Northern Territory, in which I've been working for the past three years, it varies greatly whether students hear their teachers sing. To a large extent, the primary school students do not. The High School students do. Nevertheless, a case study of two students demonstrated what is achievable when skills are nurtured. The female and male students were in Year 7 and Year 11 respectively (aged 13 and 17 years) and the skills they developed included techniques of breath control, pitch matching, learning how to rehearse and interpret and extend their vocal repertoire. The nurturing was done in different ways. Family has been supportive. In Australian Aboriginal families, this is as variable (no more, no less) than any families in low socio-economic circumstances. There was a teacher from the Northern Territory School of Music who provided early contact with music of different genres: folk songs, ballads, classical airs and pop. There was also a recording studio, the Winanjikari Music Centre. Finally, in Tennant Creek, there was an annual music festival called Desert Harmony, at which the best of the local talent performed alongside top billing artists; and for this festival, visiting mentors were engaged to particularly support emerging artistry. For these two, the 'village has raised the child' and made it possible for them to sing.

### **Singing as Authentic Learning**

*Diane Hughes*

Singing is the combination of vocal and musical expression; the vocal instrument is physically embodied. The significance of singing has been demonstrated in recent research in areas such as neuroscience, voice science, music therapy and/or psychology. While research identifies that singing provides opportunities for both personal and collective communication, studying singing may also facilitate authentic learning in a number of ways and often in ways that extend beyond the singing voice. This presentation discusses authentic learning as evidenced in students undertaking contemporary vocal studies in a tertiary music program in Australia. Students clearly engage in learning suited to individual styles of learning. However, specific curricula to facilitate reflexivity in learning processes, also underpins vocal and personal development. Collaboration and individual tasks provide opportunities for students to improve confidence and presence; critical analyses engage students in active listening that is in direct contrast to the passive musical listening often encountered in daily life. Experiencing technologies that impact on the sound of the voice facilitates a deeper understanding of the implications of perfected sound that is often heard in the musics of popular culture. The discussion concludes with student perspectives on the authentic learning experienced through singing in contemporary vocal studies.

### **Considerations for the Vocal Health and Individual Identity of the Contemporary Singer**

*Belinda Lemon-McMahon*

Singers of popular culture musics (PCM) are required to be unique and innovative in their performances, in musical arrangements and in their vocal sound. A singers' artistry is typically related to "how" they sing and "why" they sing, and is underpinned by the individual sound of the voice. In PCM, there is a wide array of vocal styles and nuances that are explored and utilised by singers. These include characteristics such as "whispers", "shouts", and even "gravels" or "vocal fry". Vocal qualities such as a "rasp" sound, and even a "constricted" sound, are sometimes used for effect; a variety of onsets of sound ranging from "hard" to "soft" are also utilised in a range of genres. Contemporary singers are free to choose the stylistic effects they use and it is these choices that largely determine the vocal identity or signature of a particular singer. However, it is widely acknowledged that utilising vocal effects such as vocal constriction are not efficient means of phonation and may result in vocal health problems. This therefore presents an obvious conflict for those singers of PCM who try to sing with healthy and efficient phonation while also maintaining a strong vocal identity through the utilisation of stylistic effects. This discussion concludes with research findings that identify the link between vocal identity and vocal health.

### **Perceptions of Boys (and men) Who Sing in a Choir**

*Sarah Powell*

Australian masculinity is largely defined in terms that denote power and strength. Men are depicted as competitive, aggressive, dominant, and non-feminine. In this socio-cultural context, boys align themselves with hegemonic masculinity, learning to avoid that which does not reflect this image, afraid of being stereotyped or harassed as feminine or gay. Choir represents a deviation from this construction. Instead it is associated with a 'soft' masculinity and, consequently, participation has feminine and homosexual implications. Whilst it is acknowledged that this is not the case in every school or community in Australia, research suggests that the mere existence of such an ideology is damaging and far-reaching, and that even well-intentioned efforts to address the issue, unintentionally perpetuate stereotypes surrounding boys and singing. This research study explores the perceptions of boys (and men) who belong to a choir, in terms of their beliefs about success and masculinity, and the role of identity as it relates to decisions regarding choir. The theory of possible selves is used to consider how to promote positive experiences of choir during boyhood and establish it as an integral part of boys' identity. The theory suggests that past experience and visions of the future will affect present decisions. Simultaneously, past and present experiences will influence future directions. For a boy to remain in choir throughout his life, he must be able to envisage himself in that future space (a successful space) and this is primarily based on his current space.

### **Accessible Singing and the Community Choir**

*Naomi Cooper*

Ever since the advent of recording technology, people have increasingly become music consumers rather than music makers. The commercialisation of the music industry has also contributed to this, fostering the misconception that music should only be made by 'the experts'. This has resulted in many people believing they are unmusical and cannot sing. The community choir movement, which began to flourish in Australia in the 1980s and continues to expand, has sought to counter this non-singing culture with the philosophy that everyone can sing. Community choral directors employ a range of strategies to make choral singing accessible to self-professed 'non-singers'. These include choosing interesting and relevant repertoire, finding fun and efficient ways to teach songs, writing arrangements that are simple yet satisfying, and a holistic teaching approach. This holistic approach seeks to incorporate all aspects of musicality (not only pitch and rhythm but also dynamics, expression, articulation, groove and style) from the very start of the learning process. The holistic approach allows for an immediate sense of musicality for people who may not have experienced singing or music making previously, through the universal instrument of the singing voice. It is this accessibility which appears to have led to the burgeoning of community choirs in Australia.

### **Vocal Expression and the Singer-songwriter**

The domain of singer-songwriters exhibit a craft that is traditionally associated with naturalistic singing, acoustic self-accompaniment, folk music and well-articulated story telling. Yet through rapid developments in technology paralleled by stylistic fusions of genres, a modern form of the singer-songwriter is emerging. Artists now engage with technologies, varied instrumentation and vocal production techniques that influence their craft. This results in songs that are created through different forms of authorship and performance settings that enhance their creative intent and influence constructed song meaning. Contemporary singer-songwriters exist in all areas of popular culture musics (PCM) and utilize new mediums of performance and vocal expression. By deconstructing the term singer-songwriter, and in acknowledging their overall vocality, a focus on artists who primarily sing, write and heavily influence the majority of their music is discussed. Though a preference towards the aesthetic appeal of songs exists in PCM, the ways in which contemporary singer-songwriters create, the musical influences that underpin their art, their stylistic leniencies and artistic purposes influence their vocal expression.

## **VOCAL PRACTICES IN DIFFERENT CONTEXTS**

*Jaqueline Marques (Chair), Lucia Teixeira (Session Organizer), Leila Dias, Ana Cláudia Specht, Agnes Schmeling, Denise Blanco*

As music educators, conductors, vocal coach and researchers / graduate students in different Brazilian universities and extension projects, we have sought to reflect on training and making music-vocal students / singers of different ages and in different contexts.

We consider the different vocal practices of individuals who engage with the singing, trying to understand its musical and vocal training from this involvement. With music teachers and/or vocal practice, we seek to provide students / singers musical experiences that are meaningful to them, not dissociating from their social experiences (Souza, 2000).

This symposium aims to reflect on vocal-musician practice performed in different contexts. Our motivation for the purpose of this symposium is the result of concerns and questions arising from our teaching practices, whether in the classroom, either with vocal groups and choirs. We also intend to expose, from the account of our experiences as music educators, conductors, vocal preparers, and researchers / students graduate, some ways in which the singing is worked in various contexts in Brazil.

There will be six presentations on vocal practice, preliminary results from researches, and experience reports. The first presentation is about musical learning generated and stimulated by/ in the Choirs Festivals of Rio Grande do Sul, Brazil (1963-1978); The second, the singing training in the daily; Third, music-vocal practices in the third age; Fourth, collective singing with high school students; Fifth, popular singing as the object of music education study, and; the sixth, singing as socio-musical interaction. The presentations will each be ten minutes long, leaving thirty minutes for interaction with the audience. The total duration of the proposal for the symposium is ninety minutes. The symposium's organisation justified itself as a space for reflection and discussion of issues related to the practical vocal when viewed in a "broader and complex than the order sound, musical, aesthetic and artistic aspects" (Souza et al., 2009).

### **Musical Learning Generated and Stimulated by/in the Choirs Festivals of Rio Grande do Sul, Brazil (1963-1978)**

*Lucia Teixeira*

This communication aims to present preliminary analyzes of data from a doctoral research that has focused on the musical learning engendered in Choirs festivals of Rio Grande do Sul, during the period 1963-1978. The research follows a qualitative approach (Melucci, 2005; Pires, 2010; González Rey, 2005) and uses the oral history (Portelli, 1997, 2011; Meihy, 2005; Bosí, 2003; Melucci, 2005). As data sources are being done interviews with Festivals participants (public, conductors, singers and organisers), documents (newspaper articles, letters, and music programs), interview and field diary. In Festivals, public, governments, supporters, press, choirs, conductors, business companies and Festivals Association were the propellants of events, year by year. The Association - concerning the social representation of its members - and action - in the aspect of mobilisations that caused other participants agents in the events - is seen, in the system, as a key player in the maintenance of their movement. The mobilisation of musical-education practices is observed in three temporal dimensions. First: since the preparation of choirs for participation in festivals, given the commitment of groups and conductors to participate and the choice of repertoire to be presented in each edition; Second: during the events, the participation of a large audience and the expansion of their musical knowledge; Third: impact on the achievement of Festivals, perceived in stimulating musical conductors qualification and the creation of other choirs festivals in Brazil and abroad, driven by the Rio Grande do Sul.

### **The Singing Training in the Daily**

*Ana Cláudia Specht*



This paper presents some clippings of a developing study on the singing training in the daily. The definition of the research topic is related to the personal and professional history of the researcher, containing reflections and questions that permeated this course. The investigative look emphasizes the training of an individual singing, which changes from the relationships that the singer subjects establish with their voice and beyond their vocal. The research has, as investigative method, two case studies, that approach the singing of two subjects interested in knowing their training course. Data collection was done through audiovisual recordings and observations in order to capture songs and speeches in spaces in which singing subjects circulate, work, live and experience their singing. In this paper, we present the methodological steps of interviews analysis, their categorizations and some considerations of the researcher. As a reflection on the first categorizations, I observe that the singing training happens not only from the continuous and daily experiences, but also in relation to each singing subject is with own voice. The theoretical approaches emphasize the contributions of the following authors: Abreu (2008; 2001), Carmo Júnior (2005), Finnegan (2008), Travassos (2008), Valente (1999).

### **Music-vocal Practices in the Third Age**

*Denise Blanco*

This communication aims at reporting the experience of music-vocal practices with ladies in the third age. Singing and Life Choir (female choir of the third age) is one of the groups that integrates the Choir Movement Extension Project, of Feevale University, Rio Grande do Sul state, Brazil. It Began its activities in 1998 and today has the participation of 40 singers, aged between 65 and 87 years, who meet to sing, every Wednesdays, from 14:30 to 17h. Since its inception, the group has the same conductor, and from 2008 as a vocal coach. In the activities, socialization, understanding of making music (Bündchen, 2005; Specht, 2008; Schinca, 1991) and aesthetic sense are considered key elements for vocal and musical building of the group, promoting the constant discovery of artistic potential, the recovery of self-esteem, joy and pleasure in making music. Besides the aspects that we consider striking over the 15 years of the choir's existence, such as travel and presentations in different locations and events, emphasise the actions that go beyond music-vocal developing and performance provided by the coexistence and singing in group. From the testimony of the choir's members and the annual evaluation report, noted the importance of this group activity as a living space that promotes the recovery of self-esteem, socialisation and seeking a better quality of life (Sá da Silva; Cechetto, 2008; Valente, 2001).

### **Collective Singing with High School Students**

*Agnes Schmeling*

This paper presents an experience of collective singing experienced with high school students of Federal Institute of Education, Science and Technology of Rio Grande do Sul (IFRS), Osorio campus, reflecting on the 'way' of youth's singing related to learning occurred by electronic media (Schmeling, 2005). The vocal activity is permeated by the choice of repertoire which is largely the result of the songs that are part of students' daily and the approach of the singing way of singers who listen, follow and reproduce. Thus, the choice of songs and singers who interpret them constitute a vocal-aesthetic pattern, which becomes a music-vocal reference for them. Young people go through a process of identifying and reproduction within the chosen genre, which is reproduced and adapted to a collective vocal execution. In the process of listening / mimic / singing is a (re) interpretation of what they are listening and playing, developing their own form of expression. Besides the voices, a band (keyboard, guitar and percussion) make up the group, which enables the approach to musical genres chosen as well as assists in the music-vocal learning process of the participants. The developed musical activities include the musical experience as social experience, built from the interests, skills and needs of students. See and hear the students singing, opining about their music-vocal making denotes to consider their musical daily: what kind of music they consume, how they relate to music and their ways of learning (Souza, 2000).

### **Popular Singing as the Object of Music Education Study**

*Jaqueline Marques*

In this presentation I propose to discuss the process of construction of the research object to be developed in music doctorate - music education. The theme is the Popular Singing. My interest takes from my practice as a singer and also to realise how this "way" of singing, better known as the popular singing, needs studies. How the Musical Education area has thought the Popular Singing? Some words and subjects within this great theme have my attention, such as "commercial" singing and voice, "schools" of popular singing by the media, "media" singing and voice. My concern with these issues is due to observe how people learn to sing seeing these singers who are in the mainstream media. What I question is how these "famous" singers that, without having as purpose, build "singing schools" and form their diverse experiences with the singing and the "way" of singing. How does happen experiences and / or singing popular learning through the media? How the singers, who are considered "famous" in Brazil, learnt to be singers? What were or are the training requirements to act in this "business singing"? I hope this communication may contribute to inspire ways to reflect on how popular singing can be an object studied of the music education area.

### **Singing as Socio-musical Interaction**

*Lella Dias*

The singing voice in choirs of a university extension project, studied here, is supported in the academic context and also in the daily theories by promoting canonical dialogue with the drawn knowledge from the experiences of the choristers. The university extension projects have always existed, however electing only those who are able to learn what is proposed. However, thanks to the appreciation of other knowledge, in this project, people who seeking the choir are accepted simply by the desire to sing and to establish new social arrangements, and is in line with the Bastian's ideas (2000), that music is life. Despite being set in the standards of academia, this Coral Project includes all age groups: Children, Children and Youth, Youth and Adults. The making music is seen like a space where everyone claims as subject and as a social being, as stated by one of the chorister, housewife, after a public presentation of the adults' choir: "That day, I saw my family getting ready to see me singing in the theater. They looked at me. It was the happiest day of my life!". These experiments demonstrate the development of subjectivity, ie, music as social experience defended by Souza (2000). It was observed that these experiments promoted the self-confidence of choristers, basis for overcoming shyness even by having the reception of those who wished to sing in a choral group, generating thereby a sense of belonging as well as the experience of alterity and living with the differences.

## **SIG: ACTIVE MUSIC MAKING**

### **ACTIVE MUSIC-MAKING PEDAGOGIES AND TWENTY-FIRST CENTURY LEARNING SKILLS**

*Daniel Johnson (Session Organizer), Judith Bond, Malina Sarnowska, Susie Davies-Splitter*

**Purpose:** The purpose of this session is to provide ISME members with an understanding of the four major active music-making pedagogies in terms of twenty-first century learning skills. This symposium will focus on the integral connections between the four Cs (critical thinking, collaboration, communication, and creativity) and the pedagogies of: Dalcroze, Kodály, Orff, and Gordon. Panelists will present perspectives from both music teachers and teacher-educators, inviting delegates to pose questions and make comparisons between twenty-first century learning skills and the four major active music-making pedagogies.

**Motivation:** The motivation for this session is to reinforce the relevance of music instruction by offering a strong rationale for cross-curricular connections. A panel of experienced music teacher-educators will draw comparisons among different iterations of active music-making from different countries to include an international audience. They will also highlight the rich and diverse ways teachers use active music-making by sharing experiences from their teacher workshops.

**Length:** The length of this symposium is 90 minutes, consisting of four fifteen-minute presentations. The symposium convener will provide a five-minute description of the session and a ten-minute conclusion, followed by a fifteen-minute question-and-answer period.

**Justification:** This session will offer ways to justify the contributions music education makes to all students in terms of twenty-first century learning skills. It will explain and demonstrate how these contributions further the ISME mission and core values by promoting music education for people of all ages. This session will also invite delegates to consider way they might enhance students' experiences of music through the four Cs: critical thinking, collaboration, communication, and creativity.

#### **Creativity and Active Music-Making Pedagogies**

*Judith Bond*

Under the heading "Learning and Innovation", the Partnership for 21st Skills lists creativity, collaboration, communication, and critical thinking as the "4 Cs" needed for success in the global environment. Music educators have the challenge and opportunity to move our profession forward as we explore and document how thinking in music, responding to music, practicing music, performing music, and composing music can help students develop the 4 Cs.

This portion of the symposium will focus on the development of creativity as it may occur when teaching is based on an active music making approach such as that of Dalcroze, Gordon (Music Learning Theory), Kodály, or Orff. Because each of these approaches can be taught in ways that inhibit creativity as well as ways that encourage creativity, the role of the teacher will be analyzed and evaluated in relation to level of musicianship, planning and preparation, presentation of instruction, and ability to monitor and adjust to diversity in students and the specific environment.

One issue to be considered is how musicianship and creativity are developed concurrently. The teacher's level of musicianship is of prime importance, but this must go hand in hand with qualities of curiosity, imagination, and openness to new ideas, i.e. "out of the box" ways of thinking. Students must also be encouraged to develop a high level of musicianship if musical creativity is the goal. According to David Elliott (1995), "there is little point in trying to promote musical creativity without developing students' musicianship" (p. 227).

#### **Critical Thinking and Active Music-Making Pedagogies**

Daniel Johnson

As one of the most common terms in twenty-first century education, “critical thinking” has a variety of meanings and interpretations. It is a complex educational goal with wide applications to disciplines across the curriculum. Depending on the context, thinking critically can indicate higher-order cognition, creativity, problem solving, decision-making, and a number of other interpretations. In terms of music, critical thinking is a relatively new area with many different interpretations. As such, critical thinking presents music educators with a variety of challenges as well as many opportunities. One of those opportunities is situating critical thinking in an active music-making context.

In this segment of the symposium, I will apply critical thinking to musical contexts using Bloom’s Revised Cognitive Taxonomy (2001). In doing so, I will suggest a way to frame musical thinking in terms of twenty-first century learning skills. Using practical examples from the Kodály, Orff, Gordon, and Dalcroze pedagogies, I will show examples of how students can engage in critical thinking activities while actively making music. From this perspective, I will explain how students learn more effectively through doing (active participation) and show how the age-old dichotomy of thinking vs. doing is inadequate. I will also show ways teachers can adopt some of these pedagogies to enhance their students’ critical thinking skills.

### **Collaboration and Active Music-Making Pedagogies**

*Malina Sarnowska*

As a vital part of making music, collaboration is an essential ingredient to the process of effective student efforts and building a sense of community. It is a key part of social and collegial interactions that allow for the possibility of synergy, especially when uniting with others in the processes of discovery and exploration. In terms of music, people experience this synergy when participating in a group and making music together. As articulated by Merriam (1964), music’s ten functions include four with strong ties to social interactions: enforcing conformity to social norms, validation of social institutions and religious rituals, contributions to the continuity and stability of culture, and contributions to the integration of society.

Collaboration is an essential aspect of learning music. Internationally established pedagogies such as Orff-Schulwerk provide robust examples of collaborative and cooperative processes. Often considered an objective for group learning and interpersonal intelligence (Gardner, 1983), collaboration also supports musical skills and develops social networking. Collaboration is especially important in the phase of discovering and exploring new musical material. Examples of this include synergy, improvisation, and “jamming sessions.” Similarly, collaboration is also key in well-planned processes such as structured interpretations (performances) of established chamber music masterworks. With extensions beyond making music, collaboration is an essential tool for cooperative efforts and one of the most socially conscious twenty-first century skills.

### **Communication and Active Music-Making Pedagogies**

*Susie Davies-Splitter*

Through improvisation, call-and-response, multi-layered ensembles, and other musical features, this segment of the symposium will demonstrate how making music actively promotes communication and collaboration as twenty-first century skills.

Communication in the arts is a fundamental skill that lies at the heart of non-verbal expression. Transferring ideas and delivering powerful messages are key to exchanging information, building knowledge, and expressing yourself. Because most communication is non-verbal (Mehrabian, 1972), focusing on this skill has a significant impact on the overall message. Despite advancements in communication technology such as cell phones, VOIP, and video conferencing, the means of communication is not nearly as important as the content.

As ways to embody imagination and creativity, the arts are the most versatile and universal way to communicate human expression. Specifically through sound, people engage with music in a wide variety of musical pursuits to express culture worldwide. One of the most interactive and engaging ways to experience music is by making it or by musicking (Small, 1998). As you will see in this portion of the symposium, actively making music directly addresses the communicative roles music plays. Regardless of international boundaries, music “speaks” to people around the globe while delivering its non-verbal messages. Active music making can bring about communication through a heart connection.

## **SIG: MUSICIANS HEALTH AND WELLNESS**

### **INJURY PREVENTION AND REHABILITATION FOR MUSICIANS: THE CURRENT AND POTENTIAL ROLES OF THE MUSIC EDUCATOR**

*Serap Bastepe-Gray (Chair and Session Organizer), Sylvia Schwarzenbach, Gail Berenson, Julian Gray, David Sobel*

Continuing high prevalence and incidence rates of injury, as well as recurrence rates of up to 40% indicate a need for a paradigm change in the preventive and rehabilitative approaches to musicians' injuries. Recent large-scale studies show that, as compared to traditional rehabilitation approaches, programs with ergonomic and biomechanical education components yield better outcomes in shortening the duration of work-disability. Professionals with high-level understanding of biomechanics and ergonomics of specific work-related activities are participating in the rehabilitative processes as work-specialists and work-coaches.

Instrumental and vocal pedagogues have a specialised understanding of the sound-driven aspects of musicians' work. They are equipped with experiential wisdom, and technical and pedagogical expertise. In order for prevention and effective rehabilitation of musicians' playing related disorders, instrumental and vocal specialists need to be involved in this field at various levels, including policy-making, community program development, and one-on-one training occurring in rehabilitative contexts.

Although designated as being on the front-lines in prevention efforts, the role of the instrumental and vocal pedagogue in the rehabilitation process of injured musicians is still in the formative stage. The purpose of this panel is to illuminate the current and potential roles of music educators in injury prevention, rehabilitation, and facilitation of return to play in professional and student musicians. A panel of experts in a variety of disciplines; instrumental pedagogues and performers, medical professionals, and a recent conservatory graduate with personal experience of injury rehabilitation will offer short presentations in pertinent subject areas including the impact of professional associations in driving policy as well as providing health and wellness resources to music educators. The discussion will continue in a round table format with proposed models for collaboration between healthcare practitioners and music educators, and will be opened to the audience for comments and questions.

#### **Assessment of Current Roles: An Overview of Musicians' Health in Europe - Citing Switzerland as an Example**

*Sylvia Schwarzenbach*

During the last 20 years, efforts have emerged to build a network in many countries of Europe in the field of Musicians' Health. It started with the foundation of special associations holding annual conferences, symposia and meetings. Musicians' Health Institutes were initiated, researching and opening doors with new courses for students, collaborating with Music and Art high schools.

More and more the Institutes involved in Music Education for professionals and non-professionals began to emphasize the importance of educating their students to avoid performance injuries. Clinics and medical surgeries specializing in treating musicians' injuries emerged. Specialized journals were created, and many books on the subject of musicians' health have been written.

Switzerland played a significant role in this movement. SMM- Schweizerische Gesellschaft für Musik-Medizin was founded in 1997 and became an important institution in the field of Musicians' Health in Switzerland, serving as a center of contact and counseling for health problems. Annual symposia are held around the country in one of the Swiss Music- or Art High schools to help to inform musicians about the broad subject of musicians' health. The Proceedings from every symposium have been published. The SMM also offers medical consultations in the three regions of Switzerland – the French, Italian and German-speaking regions. The SMM also organizes presentations and workshops in all Swiss symphony orchestras and music schools, and works together with other important organizations in the country and throughout Europe. The SMM Homepage provides a resource for information [www.musik-medizin.ch](http://www.musik-medizin.ch).

#### **Instrumental and Vocal Specialist: Unique Perspective and Contributions to Functional Rehabilitation of Injured Musicians**

*Serap Bastepe-Gray*

The tradition of the master-apprentice relationship in instrumental and vocal instruction creates years of exposure to regular one-on-one engagement between the student musician and their teacher. It is rare to find another field of study where there is such a tradition or opportunity for individual training for hundreds of hours with a specialist in the field. This exposure creates an environment of instruction where the student musician is not only trained to perform, but is also trained to re-create important aspects of the pedagogical context during his or her practice sessions. Also unique to the training of musicians is the intrinsically derived and focused self-study from a very early age where the musician spends regular daily hours exploring the causality between precision fine-motor events and the quality of sonic actualization in a quest for high level artistic expression. Consequently, an entry level professionally trained musician often has more than ten thousand hours of first-hand specialist-guided experiential knowledge, and considerable skills aimed at the application of biomechanical and ergonomic principles to non-normative fine-motor movements in order to achieve sound-driven results.

Due to the similarity of frameworks, these skills and knowledge of the professionally trained musician are highly transferrable to the medium of rehabilitation in the form of biomechanical retraining and ergonomic adjustments. Additionally, a professionally trained musician has a deep understanding of the interdependence between musician, instrument and repertoire. This presentation will highlight the unique perspective and potential contributions of music educators to the functional rehabilitation of injured musicians.

#### **Supporting Knowledge: Do Not Underestimate the Athletic Physicality of Musicianship**

*Jeff Russell*

Musicians, whether instrumental or vocal, require a high degree of various physical capacities to perform well and reduce their risk of injury. These essential capacities are not unlike those required of traditional athletes, and both the musicians themselves and the physicality of their music performance must be respected and trained accordingly. Beyond technical instrumental or vocal training, musicians must develop muscular strength, muscular endurance, and flexibility, along with proper habits of nutrition and rest. Depending on their specific demands, some music forms also require above average cardiorespiratory endurance. In addition, physical conditioning is well known for its positive effects on general health.

Whereas music educators are positioned at the ideal intersection of wellness and music practice, they likely hold the greatest influence over whether or not student musicians [1] comprehend the high degree of physicality required in music performance and [2] either embrace or reject the responsibility to establish physical training regimens that help them accommodate physically and psychoemotionally to the demands of performing. Therefore, this portion of the roundtable will highlight examples of the various real physical demands on musicians, compare them briefly to those seen in traditional athletes, and offer basic recommendations that music educators can adopt to help their students improve their physical conditioning with a view to reducing music-related pain and injury and improving overall health.

### **Professional Associations: Music Teachers' Essential Wellness Resources**

*Gail Berenson*

Although some universities are beginning to integrate wellness information into music degree programs, many music teachers, both veteran and novice, are turning to their professional associations for further education on this important subject. As a result of an increasing awareness of the growing number of musicians coping with physiological or psychological problems that are negatively impacting their ability to continue making music, there is a rising demand for information on the complex and expansive subject of musicians' health and wellness, and the professional associations are stepping in to meet these needs.

It is interesting to note that when associations established wellness committees twenty-five years ago, they typically were referred to as music medicine committees, with a focus on curing existing injuries. Years later, the attention has shifted toward "wellness", with an emphasis on injury prevention. Today the emphasis has expanded to also include a focus on "maximizing performance".

The following professional associations have established wellness committees or forums, and are taking the lead to help educate current and future teachers on this important topic. This presentation will review the wellness initiatives undertaken by the following associations over the past twenty-five years:

Performing Arts Medicine Association

Music Teachers National Association

National Conference on Keyboard Pedagogy

International Society of Music Education

International Society for the Study of Tension in Performance

European Piano Teachers Association

Seeing the directions these associations are taking may also provide thought-provoking and stimulating implications for the medical community and may also inspire inventive and beneficial future collaborations.

### **To Teach or Not To Teach: How to Approach the Injured Student to Facilitate Return to Play**

*Julian Gray*

At the moment that an instrumental music student finds that they are unable to play due to injury, they are in a situation that combines confusion, anxiety, anger and guilt. Foundational questioning of identity and self-worth puts the student in a position of high vulnerability.

This presentation will discuss the importance of maintaining regular lesson meetings with the injured music student both for their psychological wellbeing and to continue to advance their musical skills in a nonperformance environment during their rehabilitative process. Lesson planning will include tactics and strategies for the creation of significant musical work that does not require performance on an instrument including listening assignments to continue the discussion of interpretive shaping, a review of instrumental pedagogical literature to refine personal practice organization and a more detailed understanding of the biomechanics of optimal performance.

Perhaps most importantly for the students' gradual return to play, the instrumental teacher will bring their understanding of the scale of physical challenges created by different positions and movements on the instrument in order to determine the progression of the reintroduction of specific technical maneuvers, the amount of time allocated in practice to specific categories of movements determined by their work-intensive nature, the choice of repertoire guided by the work effort inherent in the movements required to perform a piece and the judicious use of editing in concert repertoire to allow the study of musically meaningful repertoire while avoiding physical risks associated with specific work-related issues in the production of sound.

### **Therapeutic Triad: The Student Musicians' Experience and Role in the Rehabilitation Process**

*David Sobel*

The student musician's lived experience of the recovery process from musculoskeletal disorders is rarely addressed when discussing the creation of effective protocols leading to consistent positive outcomes of injury rehabilitation. With increased awareness of the prevalence of injury among student musicians, as well as the potential for its recurrence, the importance of the students' role in their own injury rehabilitation has been thrown into greater relief. Recovering from injury requires the same alert discipline that is necessary for professional musical training. From the initiation of the rehabilitation process to on-instrument training, the quality of each valuable minute in which the student works to retrain the body is of utmost importance. Examples of this training include facilitating efficient proprioceptive models, constant and consistent control of work tension, calculating the increase of workload, both in instrumental practice and daily activities off the instrument, and creative editing of repertoire to accommodate the injury at hand. Lifestyle changes that accompany the rehabilitation process can prove to be difficult for young students who may be living alone or independently for the first time. Daily activities such as cooking, cleaning, and laundry, as well as school related activities such as typing and writing can easily compromise the rehabilitative protocols. When students are made aware that their active participation is a key role to their recovery, both successful outcomes of that rehabilitation, and maintenance of performer's health will be supported.

## **SIG: ASSESSMENT IN MUSIC EDUCATION**

### **ASSESSMENT IN MUSIC: PRINCIPLES AND PRACTICES**

*Don Lebler (Session Organizer), Gemma Carey, Diana Blom, Kelly Parkes, Diana Tolmie, Heather Monkhouse*

Following the highly successful Assessment in Music (AiM) symposium held at the Queensland Conservatorium Griffith University (QCGU) in Australia in July 2013, this proposed 90 minute symposium session intends to share some of the ideas presented at the AiM symposium with a wider audience and to provide a forum for critical discussion on current assessment processes in higher music education. Presentations at the Australian symposium which will be covered in this session include the assessment of musical performance, one-to-one teaching, innovative assessment techniques, the Threshold Learning Outcomes for the Creative and Performing Arts, assessment in curriculum design, and non-traditional forms such as self- and peer- and collaborative assessment. Feedback from symposium attendees indicated strong support for follow-up sessions to further explore assessment practices in music in both the tertiary sector and with links to secondary education.

The purpose of the symposium is to provide attendees with an overview of current higher music assessment practices, mainly in the Australian context. Particular emphasis will be given to the results of the Assessment in Music project which is addressing the alignment of assessment tasks at QCGU with the Creative and Performing Arts Threshold Learning Outcome statements (CAPA TLOs), the Griffith University Graduate Attributes (GGAs), and the Australian Qualifications Framework (AQF) Learning Outcomes. An introduction by the chair will present an overview of current assessment practices in the Australian context including new regulatory requirements for the accreditation of tertiary institutions. This will be followed by abstract presentations by six presenters from the AiM symposium. Attendees will have the opportunity to participate in a round-table discussion on the main constructs with the AiM project team and symposium presenters.

#### **Assessment in Music: Mapping Outcomes for the Creative and Performing Arts**

*Gemma Carey*

This presentation will describe the Assessment in Music project, an Australian Learning and Teaching Council/Office for Learning and Teaching funded project. In broad terms, the AiM project set out to explore the relationships between assessment practices in music and the Threshold Learning Outcome statements for the Creative and Performing Arts as developed by Jonathan Holmes as part of the ALTC Learning and Teaching Standards project. Since the project began, a variety of changes in the regulation of the higher education sector in Australia have taken place, and the AiM project has endeavoured to adjust to these new regulatory contexts. Our progress to date will be reported and we will describe our plans for the immediate future.

#### **Understanding Collaborative Possibilities through Peer Evaluation of Collaboratively Written Essays about Music Performance**

*Diana Blom*

Asking university music students to engage in peer evaluation develops self-reflection and offers experience in an activity many will undertake in their working lives as performers, teachers and composers. When the peer evaluation is focused on collaboratively written essays (written in pairs) within a subject focused on collaborative music performance, students gain a first hand view of the collaborative experience which can provide useful insights. This section of the symposium discusses the responses of 70 second year music performance students in their peer

evaluations, as individuals, of collaborative essays of their peers, each student designated two areas of evaluation to focus their thinking. The students' evaluation comments were couched in positive yet critical terms and revealed a spectrum of understandings of collaborative essay writing possibilities in relation to structure and content.

### **Assessment in the One-to-one Music Lesson Studios in Higher Education: An International Overview of Methods, Instruments, Reliabilities, and Outcomes**

*Kelly Parkes*

The nature of lessons within conservatories and music departments in higher education holds a unique place. Measuring student music performance achievement, or student outcomes, with reliable and valid assessment tools in students studying to be musicians has been the focus of researchers internationally for the over three decades. The purpose of this paper is to provide a critical overview of this international body of work, including several research studies conducted by the author, to synthesize what the findings imply. The research conducted offers insights into how measures are created, and if they suit self, peer, or alternative settings.

Researchers have found some tools have more stable internal consistencies than others and that some applications are more appropriate in alternative settings. Additional factors include pre-post-testing effects, authentic assessment versus examination assessments, and the degree to which these instruments reflect course content and curriculum goals. The overview and analysis presented will include the types of assessments created, descriptions of the assessment tasks, examples of how they are best used, and the criteria generated for rubrics and other instruments, along with their internal consistencies. This paper will offer synthesized implications and predictors apparent from this large body of work, to cross-walk what previous studies might have to offer as a foreground the upcoming Tertiary Education Quality and Standards Authority processes being developed, to include Threshold Learning Outcomes, specific to the applied (one-to-one or studio) music performance learning setting in higher education.

### **Addressing the Challenge of Aligning Student Attitudes, Assessment, and Curriculum Design within the My Life as a Musician Vocational Preparation Strand**

*Diana Tolmie*

Following the review of its Bachelor of Music programme, an Australian Conservatorium introduced a vocational preparation strand, My Life as a Musician (MLaaM) in 2011. MLaaM is a compulsory course offered for one semester each year for the duration of the Bachelor of Music, and Bachelor of Music Technology degrees. It includes a suite of tasks ranging from identifying personal career development and planning, small-to-medium business enterprise skills, to creative entrepreneurship and new venture management. With no prior model to duplicate, the MLaaM curriculum and assessment design has been predominantly inspired by previous research regarding student career attitudes, and an audit of music industry elective and core courses. Amongst the many considerations concerning the implementation of this strand, a primary challenge is identifying the most pertinent forms of assessment for students of varying stages of professional development and identification. Research determining the non-music skills and attributes of Queensland musicians, attitudes and industry activity of tertiary music students, and tertiary music lecturer opinions of industry education, is currently in progress. This paper explores the results of research utilising students' perceptions of the educational value and relevance of the third year MLaaM assessment together with lecturer reflections. The implications of these results serve as a guide for the design of vocational preparation courses in tertiary music programmes.

### **The Bachelor of Music: Purpose, Desires and Requirements**

*Heather Monkhouse*

Effective curriculum design demands a thorough understanding of the purpose of the particular award, balanced with awareness of the amount of time required for knowledge, understanding, and the development of skills necessary to demonstrate achieved learning. For practical, tertiary-level, music study there are several intersecting imperatives that must be considered when establishing a curriculum to sit within a Bachelor of Music. This paper summarises, briefly, international guidelines established for Bachelor of Music programs, in particular the desired attributes for tertiary music performance graduates, then details the Australian context and finally considers how assessment practices may be used to support required learning outcomes.

### **Self and Peer Assessment in Popular Music**

*Don Lebler*

The learning characteristics of students in an Australian Bachelor of Popular Music program are multi-faceted in terms of their engagement with music making and this has led, in turn, to the development of a complex assessment process that takes account of collaborative work and submissions in which a student may have a number of types of involvement. This process includes self-assessment, peer-assessment and assessment by teachers. Such an array of assessments has clear learning benefits, but it has become increasingly difficult to sustain as enrolments in the program have grown.

Since the program began in 1999, students have submitted critical reflections about their creative assessment submissions, thereby being the first to make judgements about their own work. The assessment process was expanded

in 2001 to include peer assessment; the complete submissions of six or seven students from all year levels of the program are assigned to panels consisting of a teacher and six or seven students (also from all year levels of the program) who conduct the formal assessment of the recorded submissions and the associated written work. This process is now accommodated in an on-line application called the Bachelor of Popular Music Assessment Tool (BoPMAT), which was developed by the author and a development team from the University that hosts the program. This paper presents the BoPMAT process as an exemplar of a rich assessment process that is intended to use assessment as a means of enhancing student learning.

## **SIG: EL SISTEMA**

### **NATIONAL IDENTITY – HOW CAN WE LEARN FROM EACH OTHER INTERNATIONALLY?**

*Richard Hallam (Session Organizer), Elaine Sandoval, Adena Portowitz, Jonathan Govias*

The purpose of this symposium is to explore the different ways in which Sistema-inspired programmes and projects have evolved in four areas: Canada, Europe, Israel, and the USA. By presenting a set of integrated papers relating to this theme, these perspectives will provide a greater understanding of the key elements to successful networking and sharing of practice within and between countries. Discussion and debate within the symposium and beyond the session will further support improved collaborative working and the opportunities for more shared research.

Sistema-inspired programmes and projects have grown rapidly over the past five years. The question of whether the Venezuelan model can be transplanted to other cultural contexts has been discussed extensively. According to Sistema's founder, Abreu, 'a translation to the specificities of each context' is required. Four papers will be presented by experts from each of the areas being considered in detail. Drawing on research into effective partnership working in music education, the presenters will share the context, history, current state, and future plans in each area. A discussant will provide a critique and draw out key issues after which the session will be opened up for a full discussion.

Alongside the growing interest in El Sistema and Sistema-inspired programmes are several debates and discourses relating to the principles that underpin this approach to music education. These debates are concerned with the challenges, strengths, and risks associated with translating the Venezuelan model to other cultural contexts and the evidence relating to the potential for music education to effect true social reform. By exploring how these dialogues and practices are being facilitated, networked, and shared within and across countries, this symposium will make a valuable and timely contribution to evolving practice and research.

#### **Sistema Europe: From Conception to the Early Stages of Maturity**

*Richard Hallam*

Sistema Europe provides a collaborative and mutually supportive network for all Sistema-inspired projects and programmes throughout Europe. The aim of this research was to identify the key factors that have influenced the development of Sistema Europe from an informal idea in the mind of a few key individuals to a formal organisation supporting projects, individually and in partnership, throughout Europe and internationally. Documents and minutes of meetings were examined and interviews were held with key personnel. Key processes and milestones involved were identified drawing on research into effective partnership working in music education, including the context, history and leadership. The current situation and future plans are described. Sistema Europe is considered by all those involved to be a successful network for collaboration and mutual support. Key factors contributing to this view are: a consensual and enabling leadership style; the adoption of a set of agreed core values and principles; the flexibility and creativity necessary to take advantage of opportunities and to address challenges constructively; the building of trust, openness and mutual respect. The findings provide a greater understanding of the key elements to successful networking and sharing of practice within and between countries as they grapple with the challenges, strengths, and risks associated with translating the Venezuelan model to other cultural contexts.

#### **El Sistema in the USA – Learning from The National Alliance**

*Elaine Sandoval*

The network of El Sistema-inspired programs in the USA has gone through a remarkable number of iterations since the first initiatives around 2009. Even Jose Antonio Abreu, El Sistema's original founder in Venezuela, has acknowledged the breadth of endeavors, including in his description of United States El Sistema networks the NAESIP (National Association of El Sistema Inspired Programs), the YOLA Longy-Bard alliance, El Sistema USA, the monthly newsletter "The Ensemble", and the New England Conservatory Sistema Fellows Program. Abreu himself states that, "[n]ow the



challenge is to think of a structure that could encompass all of them, although maybe it could be the NAESIP, by widening its membership.”

The NAESIP, began in 2012, could indeed provide the infrastructure to individually support and promote collaboration amongst the huge variety of El Sistema-inspired endeavors in the US. However, it also encountered controversy, especially at its outset. In this presentation, I will explore the evolution of NAESIP in both philosophy and practice, with the goal of pointing out important considerations for other countries at the beginning stages of developing similar alliances. I also hope to offer an understanding of the US movement which can underpin increasing international collaboration. This research is based primarily on conversations with key leaders, combined with feedback from individual El Sistema-inspired programs belonging to NAESIP.

### **Israel's "Model Music Community"**

*Adena Portowitz*

In 2003, inspired by the worldwide revolutionary impact of the El Sistema programs, Israel's Ministry of Education, in collaboration with local authorities, initiated a music education program for children growing up in Israel's periphery. This program, coined the "Model Music Community," sought to offer instrumental group lessons to children of all ages while establishing wind and string orchestras in the schools. In keeping with the vision of El Sistema, the program aimed to serve as a catalyst for social change and foster communication skills while pursuing artistic excellence. Providing instrumental instruction in large and small homogeneous and heterogeneous groups, the program operates today in over 40 municipalities, and engages children of diverse cultural traditions, many who otherwise would not have access to a music education and would be at risk of plunging into the perilous circle of delinquency and social unrest.

In response to a dire need for quality group instrumental music teachers who regard education as a calling, the Ministry of Education, in collaboration with the Council for Higher Education, have initiated a teachers' training program that will offer its graduates a B.Mus.Ed, with a speciality in instrumental group teaching. In developing this pioneering program, it is our hope to work in collaboration with the international community, to address common concerns, and to disseminate pedagogical tools and resources which will aid educators in their efforts to realize the ever evolving El Sistema music education model.

### **Towards a National Sistema Network in Canada**

*Theodora Stathopoulos*

This presentation tracks the progress and findings following a year-long national needs assessment and feasibility study that was commissioned by the J.W. McConnell Family Foundation and facilitated by Canada's National Arts Centre. The process was led by a National Sistema Steering Committee made up of Executive Directors from seven different Sistema programs located coast to coast to coast, as well as in urban and rural communities. The research sought to identify specific areas where Sistema programs can benefit from a national network; assess the unique and common needs of Sistema programs; identify communities in Canada where additional Sistema-inspired programs could be encouraged; learn about the scope and models of other national Sistema models around the world and about organisational structures and models in Canada. Topics examined include the purpose of the program and the relationships between social, development/social action and music education; sustainability; community relations and access; pedagogical approaches; professional development and program evaluation. Baseline surveys, in-depth interviews, web reviews and community profiles were used to gather evidence and data. Two workshops involving a National Sistema Steering Committee were held to vet the findings and outline the key roles a national entity could play in Canada. Results and recommendations, including next steps, were reported. This presentation will inform the worldwide debate by sharing this information and the work that led to a unanimous decision to create a national Sistema organization in Canada.

## **THE PRINCIPLES AND PRACTICES OF PEDAGOGY WITHIN EL SISTEMA AND SISTEMA-INSPIRED PROGRAMMES**

*Andrea Creech (Session Organizer), Richard Hallam, Adena Portowitz, Graça Boal Palheiros, Vanessa Rodrigues*

As the Sistema movement expands worldwide, there is a growing interest in the pedagogy that underpins this approach to music education and social change. This 90-minute symposium begins with a short overview of research and critical debates relating to pedagogy within Sistema contexts. This will be followed with three papers and one demonstration that explore specific facets of pedagogy within Sistema-inspired programmes in England, Israel, Portugal, and Brazil. The first paper reports on a questionnaire and interview study with Sistema teachers in England and Canada, highlighting the teachers' reflections on specific ways in which their practice has been influenced within Sistema-inspired contexts. The second paper reports on the pedagogical approach within a choral programme for at-risk children in Tel Aviv. The programme promotes musical excellence while encouraging self-expression, self-esteem, social bonds, and well-being. The third paper focuses on a Sistema-inspired programme in Portugal, highlighting the ways in which the local cultural context as well as the expectations and motivation of participants influence pedagogical practice. Finally, the symposium will conclude with a short practical demonstration from a Brazilian Sistema-inspired programme, where well-known local folk music is the genre through which children

access the joy of music-making in ensemble. Discussion will focus on how the broad pedagogical principles that are identified in the literature as being integral to Sistema-inspired programmes may be translated in to practice, and what the challenges may be.

### **Introduction: The Principles and Practices of Pedagogy in El Sistema-inspired Programmes: A Literature Review**

*Andrea Creech*

Alongside the growing interest in Sistema-inspired programmes are several debates relating to the pedagogy that underpins this approach. This introduction draws upon our recent (2013) global review of research, evaluation, and critical/theoretical papers relating to El Sistema and Sistema-inspired programmes.

A number of studies have identified characteristics of excellent pedagogy within 'Sistema' contexts. These include: positive interpersonal teacher-student relationships; nurturing of children's musical development; high expectations of musical excellence and of positive behaviour; safe learning environment; unified purpose, and shared values. Specific practices have also been noted, in particular the emphasis on ensemble from the beginning and peer learning and teaching. Although examples of positive peer learning have been reported, the pedagogy that underpins this has not been thoroughly investigated. Peer interdependence, learning, and teaching may be most effective when students are supported with strategies and approaches to listening, encouraging and explaining. Furthermore, the review revealed that some teachers continued to value one-to-one tuition, notwithstanding the focus on ensemble. Finally, while many of the researchers noted the holistic personal and social development of students, attributing this to learning through ensemble, the 'social pedagogy' that underpins those reported positive benefits has not been articulated fully. Given the emphasis on peer learning and teaching, as well as the development of the 'whole person' within Sistema - inspired programmes, this is an area of teacher development that deserves attention, and where successful Sistema programmes have much to contribute to the wider music education community.

### **The Reflective Teacher**

*Richard Hallam*

Care for the whole child's personal, social, educational and musical development underpins a Sistema-inspired approach to music education. This research project explores how the values and ethos of a Sistema-inspired approach impact on the ways teachers engage with children and young people. Evaluation reports of the first three Sistema-inspired projects in England were examined to draw out key aspects of the impact of the programme on teachers' attitudes and pedagogy. Questionnaires were sent to 30 instrumental and class-based teachers to draw out their attitudes to and the influences on their teaching and to discover if and how these have been changed through involvement in the Sistema-inspired programmes. A representative sample of teachers was interviewed. From these findings a set of statements using a 5 point Likert scale was used with teachers in Sistema-inspired programmes in Europe and Canada as well as being made available more widely. Early findings suggest that both attitudinal and pedagogical changes are taking place. Having reflected on their practice, teachers are finding new and creative ways of effectively supporting children in their learning. Impact on teaching approaches include: working as a team, greater clarity of focus, pace of lessons and raised expectations of young people.

### **Sing-Up, Jaffa: The Role of Pedagogy in Quality Choral Programs for At-risk Children**

*Adena Portowitz*

A comprehensive meta-analysis of music research demonstrated that carefully designed experiences with music can have a positive impact on children's intellectual, social, and personal development, showing also that extra-musical factors, such as quality teachers and good teaching practices, impact positively on the levels of musical achievement (Hallam, 2010). While pedagogical principles and practices constitute central considerations in most music education programs, they are of particular significance in programs designed for at risk children (Hallam, 2010). This paper reports on the pedagogical approach adopted in a choral program which utilizes singing and current theories of learning to mediate the music learning experience. Sponsored by the Jaffa Institute, the "Sing-Up Jaffa" program serves 45 at-risk children, ages 7-11, who have been referred to an after-school child-care centre in Tel-Aviv by the Ministry of Welfare. The pilot program, designed as a model choral program for at-risk children, promotes musical excellence while encouraging self-expression, self-esteem, social bonds and well-being. The pedagogical principles involve nurturing values of trust, caring, accountability, respect, and responsibility, while promoting motivation and active participation. Translated into practice, a relatively large staff of musicians, therapists and researchers, partake in the program. Classroom management and behaviour issues are prime concerns, as are motivation and commitment. Based on quantitative assessments of singing proficiency, attitudes towards singing and music, and general well being, and qualitative analysis of observations, diaries, and interviews, the strengths and limitations of the model as well as the general implications for practice in music education will be discussed.

### **Interpreting the Portuguese 'Sistema': Ways of Teaching and Learning Ensemble Music**

*Graça Boal Palheiros*

The Portuguese Orquestra Geração was founded in 2009 as a replica of the Venezuelan 'El Sistema', with the claim of promoting social inclusion through ensemble musical practice. The orchestra has grown in primary and secondary

schools in deprived neighbourhoods in the suburbs of the city of Lisbon, most of the families being immigrants from African origin.

This presentation analyses data collected from ethnographic observation of individual and group lessons and orchestra rehearsals, as part of a multi-case study that investigates this project and its participants: children, young people and their families, promoters, co-ordinators, music teachers, school directors and staff, and orchestra conductors. Reflecting on ideas of critical pedagogy, some pedagogical principles and practices of Orquestra Geração are discussed. It appears that, within a hierarchical system, this project seems to pursue multiple goals: engaging children in musical activities that lead to successful playing orchestral classical music; showing this success to local communities and the society via the media; and promoting social inclusion through musical practice. While Orquestra Geração is unified in some respects, with set standards for teacher qualifications, repertoire, and resources, pedagogical differences have emerged that can be attributed to individual teacher personalities and personal styles. Furthermore, in a process of 'transplantation' from Venezuela to Portugal the pedagogy requires adaptation to different cultural contexts. Understanding the high expectations and motivation of all those involved might provide insights into pedagogical issues and into other multiple dimensions of this project.

### **Bridging The Foreign and the Familiar: Teaching Folk Music to Facilitate Orchestral Instrumental Training in El-Sistema Programs in Brazil**

*Vanessa Rodrigues*

This demonstration focuses on instruction of violin students participating in El-Sistema programs in Brazil through the medium of traditional folk songs. Orchestral training has been largely inaccessible to the majority of Brazilians, and therefore beginners entering El-Sistema programs may not have had prior contact with orchestral instruments. Numerous teaching methods have proven to be widely effective; however, strictly adhering to a given method may not always produce the same results uniformly across all cultures and socio-economic backgrounds. The flexibility to integrate musical elements from the students' particular cultural background is an invaluable complement to the chosen method. The families of students in Brazil's El-Sistema programs are often migrants from the country's North-eastern region. Migration waves from the North-east due to continued poverty in the region have resulted in the growth of 'favelas' (shanty-towns) in larger, economically viable urban centres such as Rio de Janeiro and São Paulo; several El-Sistema programs have been established to serve such communities. The Brazilian North-east is home to a variety of rhythms and a vast tradition of folk music; introducing these rhythms and melodies already familiar to the students gives them the immediate satisfaction of being able to draw something recognisable out of an unfamiliar instrument, while at the same time allowing them to confront this new, possibly intimidating challenge by connecting it with a source of cultural pride. This bolsters confidence and enjoyment of the exercise and eases some of the difficulties they may be bringing to the classroom from potentially adverse home situations.

### **MUSIC AND SOCIAL INCLUSION – IN THE SHADOW OF VENEZUELA'S EL SISTEMA**

*Graça Mota (Session Organizer), Geoffrey Baker, Beatriz Ilari, Susan O'Neil, Yaroslav Senyshyn*

Social inclusion, in the context of music in the social and behavioural sciences, is a concept that has been discussed in the literature in terms of the possibility that every individual, and particularly every child, may have access to and participate in music education environments, irrespective of economic means, class, race, religion, linguistic and cultural heritage, or gender. As a brief summary, the following issues may be identified in the academic field of music and social inclusion:

- Music as a social practice can be seen as a vehicle for the promotion of citizenship and social inclusion, a sense of belonging, and the development of group identity while maintaining the possibility of multiple and complex ways of musical dissidence and experimentation.
- The possibility of professional engagement with music may improve self-esteem and quality of life while bearing in mind that music is and must remain social and ethical.
- Musical projects working with populations excluded due to severe social disadvantages may promote new life perspectives.
- A revolutionary construction of knowledge can be fostered through shared experiences of breaking barriers between high art music and popular music cultures.

One of the most emblematic examples of musical practices that claim to address some of the issues raised above is the Venezuelan National System of Youth and Children's Orchestras, known as El Sistema. This programme was initiated in 1975 by the Venezuelan conductor José Antonio Abreu, and has subsequently attracted the attention of various other countries that have started programmes that adopt, and sometimes adapt, El Sistema's ideals.

As a contribution to advancing critical thinking in this domain, the participants of this symposium will share either their critical approaches to El Sistema or accounts of systematic research about projects that claim an affiliation with the Venezuelan model.

## **Social Inclusion or Exclusion? Venezuela's El Sistema**

*Geoffrey Baker*

Social inclusion has become the primary *raison d'être* for Venezuela's El Sistema and its unprecedented funding, yet has received remarkably little critical attention in this context. This paper draws on a year of ethnographic fieldwork in Venezuela and insights from musicology, ethnomusicology, sociology, and music education research to examine the relationship between claims and realities, taking into account (for the first time) the perspectives of ordinary participants and critical observers rather than official spokespeople.

The paper examines the inclusivity of El Sistema's practices, questioning whether the symphony orchestra and a competitive pre-professional program, both of which produce stratification, serve as motors of social inclusion. The program fosters tribalism but may simultaneously weaken ties between young musicians and other social networks, principally their school peer group and family. El Sistema also sets up an adversarial dynamic with surrounding communities, which are treated as a problem rather than a partner. The language of "escape" and "rescue" casts participants' social context in the role of persecutor; collective activity does not therefore equate to healing social divides. Finally, the relationship between social and cultural inclusion is examined. A program that favours classical music and marginalizes many popular practices may not serve as an effective source of inclusion.

The debate revolves around competing understandings of social inclusion. In practice, El Sistema defines this term narrowly, as opening its doors to all. A stronger conception of inclusivity, taking into account curriculum and pedagogy, and seeking a place for every individual, interest, and ability, is lacking.

## **The Portuguese Orquestra Geração – Questioning Discourses Between Concepts of Social Inclusion and Musical Excellence**

*Graça Mota*

Like Venezuela's El Sistema, the Portuguese Orquestra Geração has grown out of the same claim of promoting social inclusion through collective musical practice. While claims for the benefits of engagement in musical activities have been documented in significant literature that seeks to provide evidence for extra-musical gains from children and young people's participation in activities involving singing and ensemble playing, one aspect needs to be addressed: a systematic questioning of concepts of social inclusion in the discourses of all the participants involved in those musical ensembles. Furthermore, the fact that many of these orchestras also pursue an obvious aim of attaining musical excellence calls for a research approach that might shed some light on what is really at stake with respect to these two sides of the continuum. This presentation draws on data collected in the context of a multi-case study in which a set of combined qualitative methods interrogate the discourses of the various participants in the project Orquestra Geração: children and young people, music teachers, mentors and school coordinators, and parents. Ethnographic observation of individual and collective instrumental lessons, orchestra rehearsals, and summer internships adds a significant dimension, enabling the interpretation of a complex network where the presence of a permanent ambivalence begins to emerge. This discussion will be based on evidence of lives showing possible upward cultural and social mobility, and the identification of life stories at a crossroads.

## **Opportunity, Occupation, and Learning: Conversations with Latino Families Involved in El Sistema Inspired Music Programs in the U.S.**

*Beatriz Ilari*

Access to formal music programs is often linked to social class and cultural capital (Bourdieu, 1977, 1982; Wright & Finney, 2009), and typically associated with middle-class and affluent families (Lareau, 2011; Vincent & Ball, 2009). Many programs worldwide have been attempting to bridge this social gap by offering high quality, intensive music programs to children and youth from underserved communities. Because social class is not a standalone category, but related to culture and ethnicity, these programs are also breaking important ethnic and cultural barriers. In Los Angeles, for example, several El Sistema inspired programs have been serving children from the Latino community, a large, ethnic minority group that represents approximately 38% of the population in the state of California (U.S. Census Bureau, 2012). Here, I present data from interviews conducted with Latino children (aged 6-12) and their parents, focusing on the following interrelated issues: reasons for and values associated with participation, learning experiences and their impact on child/family life. Parental and child discourses are analyzed through the lenses of concerted cultivation (Lareau, 2011), social capital (Bourdieu, 1977, 1982; Hampshire & Matthijsse, 2010), and ethnicity and identity (Hebert, 2009; Ilari, in press). Implications for music education will be outlined.

## **Transitions and Transformations within an El Sistema Inspired Program: A Phenomenological Analysis of a Leadership Perspective on the Affordances and Constraints of Social Inclusion**

*Susan O'Neill*

This study explores the affordances and constraints of social inclusion and transformative music engagement within an El Sistema inspired program for urban, low-income and disadvantaged youth in Vancouver, Canada. The term affordance has its origins in Gibson's (1977) work on perception in psychology to express the relationship between the perceiver (human) and the perceived (environment). As music education has shifted from a dominant epistemology of transmission to constructivist approaches, a relational focus on affordances and constraints from the perspective of

program leaders offers insights into their sense of the role they play in promoting social inclusion through collective music making. Drawing on a positive youth development framework and phenomenological variant of ecological systems theory (PVEST), the analysis of semi-structured interview data with the program's leader focuses on the integration of intersubjective experiences of expectations, stereotypes and biases, and character development that differentially influence meaning making and a sense of connectedness among children, their families and the local community. The findings shed light on the role that cultural practices play in shaping both the structure and outcomes of the program and the consequential actions that are perceived as necessary to foster meaningful change. This leadership vision recognized the need for music education that moves beyond a mere model of bringing young people together to learn music regardless of their background, ethnicity or social class and crossed into an ideological territory that involved music learning as a catalyst for transformations in personal and social responsibility. Implications for pedagogical practice will be discussed.

## **IS THERE A PLACE FOR SISTEMA IN INDIGENOUS COMMUNITIES?**

*Elaine Sandoval*

Sistema-inspired programmes have grown rapidly over the past five years. Even though Sistema's founder, José Antonio Abreu, advises that 'a translation to the specificities of each context' is required, the question of whether the Venezuelan model can be transplanted to other cultural contexts has been discussed extensively.

The purpose of this symposium is to examine the ways in which the Sistema movement is a) being implemented in indigenous communities in Canada and New Zealand and b) is relevant in the context of the cultural identity of indigenous communities in the 21st century. By presenting a set of integrated papers relating to this theme, these perspectives will provide a greater understanding of the key elements to successful networking and sharing of practice between countries whose indigenous people implement a Sistema program their community. Discussion and debate within the symposium and beyond the session will further support improved collaborative working and the opportunities for more shared research.

The discussant will provide a critique and draw out key issues after which the session will be opened up for a full discussion.

### **A Cultural Study of El Sistema**

*Elaine Sandoval*

Typically, El Sistema is discussed and practiced as a program of social intervention, and touted for being socially inclusive. However, El Sistema is first and foremost a music program, explicitly grounded and entrenched in a cultural activity. In this paper, I will examine El Sistema as a cultural intervention, particularly by discussing cultural inclusion as related to social inclusion. Understanding the cultural ramifications of El Sistema-inspired music education is foundational to the question of how it develops in different cultural contexts, and particularly, in indigenous communities.

Drawing on discourses related to ethnomusicology, culturally-relevant pedagogy, critical multiculturalism, and decolonial aesthetics, as well as anecdotal experiences of El Sistema programs in Venezuela, the UK, and the US, I will explore the typical activities and practices of El Sistema and what they represent culturally. I will then examine cultural outcomes related to the 1) cultural identity of the student, 2) cultural empowerment of the community, and 3) cosmopolitanism as they potentially align with El Sistema-inspired programming. This discussion will focus on the role and significance of bringing other - especially local - music cultures into El Sistema-inspired programs, an exploration which is crucial to understanding the possibilities of El Sistema in a variety of communities.

## **SIG: SPIRITUALITY AND MUSIC EDUCATION**

### **SPIRITUALITY, RELIGION, MUSIC, AND THE ETHICS OF TEACHING**

*Marie McCarthy (Chair), Frank Heuser (Session Organizer), David Lines, June Boyce-Tillman*

At the 2012 ISME Conference in Thessaloniki, a number of papers were presented under the auspices of the newly formed Spirituality SIG. At the 2013 biannual meeting of the Spirituality and Music Education organisation, we agreed to propose a spirituality symposium for the 2014 ISME Conference in Brazil. The theme is spirituality, religion, music, and the ethics of teaching. The symposium brings together four presenters from several countries to provide differing perspectives related to the theme. The chair will provide an introduction as well as a response and will lead an audience discussion.

Recent scholarship in music and education, among other disciplines, reveals the depths of spirituality in human functioning and its role in music making and in the educative process. A basic premise of this symposium is that the teacher needs to develop an understanding of the spiritual quest that is inherent in the lives of children and youth so that spiritual growth might be gently nurtured through music learning. Since the music classroom is a potential site of spiritual encounter and the spiritual is inextricably bound up with religious values or world views, teaching from a spiritual perspective requires careful attention to the ethical implications for teaching and learning. Because the personal spiritual outlook of the individual music teacher will manifest itself during instruction, an awareness of how ethical considerations intersect with spiritual concerns should be cultivated.

In this symposium, each speaker will address (1) the relevance of spirituality and/or religion in their national educational context, (2) the influence of educational policy concerning spirituality and/or religion on music teaching and learning, (3) the ethical implications of approaching music and music education from a spiritual perspective, and (4) ways to nurture reflective teachers who are aware of the intersections and ethical implications of personal views of spirituality, religious beliefs, and educational policy on their practice.

### **The Place of Faith Narratives in the Context of Spirituality**

*June Boyce-Tillman*

This paper will examine the role of the narratives of various faith traditions in teachers' perceptions of spirituality (Pratt: 2012). It will examine spirituality as residing in profound relationships which generate particular types of awarenesses (Clarke, 2008) or consciousnesses (Lancaster, 2004). It will examine the distinction that can be made between spiritual and religious and spiritual but not religious. The new atheisms (Dawkins, 2006, Beattie, 2007, Keen, 2010, De Botton, 2012,) will be examined in the way that they separate the narratives from the experience. It will draw on the place of process philosophy (Whitehead, 1929, process and reality underpinning the aesthetics of Dewey (1934) and Shusterman (2008) and the way this has been developed in the 'sacred ignorance' of liberation theologians (Keller and Danielle, 2002, Christ, 2003). This will be linked with Christopher Small's concept of musicking (Small, 1998). These will be seen as dealing with some of the problems within the concept of a sacred/secular divide (Bender, 2010). It will see the potential for enabling a musical pedagogy based on respectful encounter (Levinas, 1969, Buber, 1970, Ellis, 1985, Tisdell, 2007, Boyce-Tillman, 2010, Nussbaum, 2012), challenging the value systems underpinning Western education. In this context it will interrogate the use of music with 'religious texts' in the context of the classroom. The paper will draw on the related but distinct academic disciplines of Theology and Religious Studies to illuminate the understanding.

### **A Soulful Ethos of Music Education**

*Peter Gouzouasis*

Compared to other areas in education, there is relatively very little scholarship in music education that directly or indirectly concerns spirituality. Moreover, there is no single definition of the nature of spirituality. This seems odd in that music is one of the most subjective, evocative, emotional, affective forms of human expression which frequently takes people to transcendental realms of experience when engaged with various forms of musicking. Both vocal and instrument music have been connected to notions of faith, hope, and love and used in religious and non-religious contexts to convey theological virtues. Yet, we seem to have neglected the 'soul' in, and of, music education.

While music is experienced in many contexts, the core impact of music making and music engagement is typically on a personal, emotional level. This form of spiritual meaning making is conveyed in all styles and genres, yet we avoid discussions of virtues (i.e., faith, hope, and love) and spirituality in music education research texts. Even though the medical profession recognizes spirituality as central to the well being of all humans, our profession is not engaged with promoting this essential aspect of music and music making. It is as if we write about music, and music making, without soul.

This paper discusses contemporary research approaches being used across the Arts to empower researchers to write about spirituality and other highly subjective learning experiences, and how we might develop a soulful ethos of music education that includes spirituality – and themes as a core, essential component of writing about music learning and teaching experiences.

### **Adolescents' Identity Work and Religious Music: An Australian Perspective**

*Janelle Alison Colville*

This paper investigates how religious music in Australian schools may shape adolescents' identity work and aims to illuminate the social and cultural influences that shape adolescents' religious musical experiences as well as the existing musical and religious identities they bring to their schooling experience. Catholic schools in Australia were chosen as field sites in which to explore the interception of music, religion and adolescent identities. As a project that seeks to understand individual perspectives of an aspect of lived experience, a qualitative research approach has been adopted. Through narrative inquiry, participant's life worlds are illuminated providing valuable insight into their identity work and engagement with religious music. The findings revealed the positive influential aspect religious music has on adolescent's religious, spiritual, musical and personal identity work. Whilst religious music does provide many positive aspects to adolescents identity work, the participants did reveal that if religious music was not chosen appropriately, it may in fact inhibit their religious and spiritual development. This paper provides educators and relevant stakeholders

with further insights and greater understandings of the importance of religious music to adolescents' identity work. It recognises the need for educational policies to provide further support in delivering religious music in Australian schools and encourages educators to enter into further dialogue in order to ethically support adolescent's religious, spiritual and personal identity needs.

### **Establishing an Ethical Framework for Nurturing Spirituality through Music Education in a Secular Setting**

*Frank Heuser*

Music conveys something that is inexpressible in words, often seems "spiritual" in nature, and offers teachers and students opportunities for exploring their personal and communal spiritual selves. Although most young people are spiritual seekers, the secular educational policies dictating curricula in the United States make attempts to address the spiritual concerns of learners extremely difficult. Initiating such explorations with students requires great care and presents many ethical challenges. This paper discusses issues music educators seeking to explore spiritual meanings in their work must confront to establish an ethical framework directing their teaching activities.

Both music and spirituality allow and actually require exploration of the mystical, mythical and ineffable as well as the rational. The behaviors central to both ways of knowing include ritualized activities, rational examination, deep reflection, dedicated practice, social engagement and mystical seeking. Approached ethically, a teacher can use music learning activities to help students develop the dispositions needed to become comfortable with understandings acquired from multiple perspectives, to draw conclusions without creating absolutes, and to become increasingly tolerant of challenging insights from unexpected sources. Helping learners access different levels of significance and explore the existence of multiple possibilities within a single musical experience parallels the ways individuals might develop meaningful and tolerant spiritual understandings. In this way music learning offers models for future teachers to help students explore their spiritual identity. Music has transformative power that provides individual and collective spiritual experiences. Music educators must acknowledge this power and model ethical ways of using music learning experiences to nurture students' spiritual lives.

### **JAZZ, CREATIVITY, AND CONSCIOUSNESS: HARNESSING THE TRANSFORMATIONAL POTENTIAL IN AMERICA'S INDIGENOUS MUSICAL ART FORM**

*Ed Sarath (Session Organizer), Anthony Branker, Kathleen Camara*

Recent years have seen increasing interest in jazz as a model for creativity across fields. Inspired by the idiom's improvisatory core, practitioners in areas as varied as business, education, law, medicine, and sports have recognised that the qualities of spontaneity, interactivity, and individuality that make jazz unique in the contemporary musical world are equally important to success, fulfilment, and progress in their respective disciplines. This presentation takes this thinking a step further—into the interior dimensions of human consciousness that underlie and are intertwined with creativity. The jazz tradition boasts a long legacy of leading innovators who engaged with meditation and other contemplative disciplines in order to more systematically integrate the transcendent experience invoked in their creative excursions into their work and lives. Heightened mental clarity, focus, well-being, mind-body integration, self-awareness, presence, purpose, and communion with surroundings are among the features associated with such practices, with a growing body of research providing empirical support for these claims. An expanded developmental template emerges, at the heart of which is the interplay of improvisation and meditation, that poses important ramifications for musical study, overall education, and society at large.

Panelists will explore a range of connections to this topic. Research will be considered on jazz-based programs for youth from underserved communities in which the role of "flow" experience factors prominently. Pedagogical applications among college music majors support arguments for improvisation to play a more central role in musical study. The all-important need to embrace practices promoting a heightened sense of awareness effectuated by principles associated with aesthetic education promotes an expanded conception of diversity that sheds further light on this essential topic. Theoretical and empirical ramifications for a new understanding of human consciousness, including findings that suggest an intersubjective field aspect of consciousness that is enlivened in peak collective improvisation and meditation practice, will also be considered.

The purpose of the 90-minute symposium is to bring attention to the transformational potential inherent in an art form that continues to occupy the curricular and cultural margins in musical study in America and elsewhere yet has much to offer in and beyond music. Each presenter will speak 12-15 minutes on their work, with 15 minutes for discussion.

### **Creating Mindful Re-Imagings: Practicing Aesthetic Education in the Improvising Ensemble**

*Anthony Branker*

Spaces are needed where lived experiences are valued, multiple perspectives are permitted to co-exist in creative tension, interactive processes create synergistic realizations, and where difference is a fuel for powering collaboration and creative actions. It is when we assume such an aesthetic and educational stance that we may start to become aware of those new openings that may lead to possibilities never imagined; so we can begin to envision things in ways other than the recognizable.

For students to embrace the spirit of such an educational paradigm, a mindful approach must be utilized. Welcoming such a disposition can provide those involved with opportunities to confront and reflect upon that which original preconceptions had once closed off to them. Through developing an awareness of “other ways of knowing” and the propensity towards viewing situations from a variety of vantage points, students can be transported from those reflexive ways of thinking and approaching the process of music-making that are reflective of an outlook guided by habits of the mind.

This paper will examine what took place when college music students had the opportunity to reimagine the process of creative music-making through the use of collaborative activities in collective improvisation. What did they discover about music-making when working in this way? What did they glean from the experience of creating music with students who had different musical backgrounds from theirs? What were their thoughts on the meaning of music going into this experience and did their beliefs change by the end of the study?

### **Music-Making, Inner Awakening, and the Development of Purpose Among Youths from Underserved Communities**

*Kathleen Camara*

Improvisational music-making provides opportunities to positively influence the formation and development of purpose in youth. Aesthetic experiences that emerge through collaborative and creative activities foster the development of qualities and habits of mind that lead to a sense of purpose and identity. Collective music experiences can influence how youth shape their lives and minds in such a way as to promote personal happiness, social benefit, and spiritual progress. Purpose is defined as being true to one’s inner self, identifying one’s virtues and living in accordance with these virtues. Whether it be to serve, to seek justice, to develop awareness, or to bring some creative gift into the world, one’s inner purpose is not primarily a means to an end but rather something that leads to greater awareness that is fulfilling in itself and which emerges through contemplation, discernment, and by being in communion with the moment. Based on interviews and observations of over 400 youth involved in music programs throughout the U.S., this paper will examine how purpose evolves through participation in contemporary improvisational music ensembles and how youth, despite extraordinary life challenges, have responded with dedication and passion in attaining their goals. Particular emphasis will be placed on the “flow” experiences, or episodes of transformed consciousness for which improvisatory creativity is a robust catalyst, in this growth. Their stories speak to the resilience and purposeful paths students are taking, acknowledge the strengths of the cultural communities in which these youths live, and broaden our understanding of collective and improvisational music-making as an important process related to the development of youth.

## **OTHER**

### **DIMENSIONS OF MUSIC AS POINTS OF ENTRY FOR MUSIC LEARNING**

*Jackie Wiggins (Session Organizer), Sharon Davis, Shinko Kondo, Deborah Blair, Joseph Shively*

Since the mid-20th century, curricular approaches and materials for teaching Western music have envisioned music as comprised of elements (rhythm, pitch, tempo, dynamics, form, texture, etc.). In many cases, this vision of music, combined with mid-20th century reductionist/atomistic frames for curriculum and teaching (rooted in empiricism and behaviourism), gave rise to reductionist approaches to teaching music and musicianship. Although broader conversations in our profession have moved toward more holistic, contextual, socioculturally-embedded, process-oriented, embodied, understandings of music as a human phenomenon, in many music education materials, curricular documents, and classrooms worldwide, reductionist approaches persist, although they run counter contemporary visions of the nature of music and the nature of learning.

We offer an alternative approach to conceiving music curriculum, replacing atomistic, elements-based, visions of the nature of music with a broader, multi-dimensional, vision that includes teaching for understanding of

- a) social/historical/cultural/personal/presentational/interpretational contexts,
- b) roles of architecture, structure, time, and space within those contexts,
- c) roles of individuals in collaborative musical contexts,
- d) roles of sense of simultaneity and ensemble,

and within these broader metadimensions, development of understanding of more local dimensions of musical works and processes and how those dimensions interact to produce the larger metadimensional, affective, qualities of musical experience.



The convener will introduce the overarching ideas. Participants will then present specific examples of how the ideas have been used to conceptualise teaching and facilitate learning in general music classroom settings, ensemble settings, studio settings, teacher education settings, and in practicing teachers' conceptions of music curricula. A whole group discussion will follow. Does this seem a useful frame for the setting in which you teach music? Might it foster musicianship and musicality in learners? Might it be useful to think about a variety of musics from these or similar perspectives? We look forward to your comments and ideas.

### **Theoretical Frame**

*Jackie Wiggins*

In this symposium, we offer a vision of music curriculum and teaching as enabling learners to develop understanding of broad metadimensions and more local dimensions of music and musicking. In the presenters' work in a variety of music education settings, thinking about music and musicking in this frame gave rise to music learning experiences that fostered musical initiative, independence, decision-making, and agency in learners.

The idea of understanding music through its dimensions and metadimensions is rooted in the work of sociolinguists Lakoff and Johnson (1980/2003), who proposed a theory of knowing and understanding known as metaphor theory. Lakoff and Johnson characterize complex human ideas, like love, fear, anger, and hope, as multidimensional gestalts. Taking a perspective that all human knowing is embodied, they suggest we come to understand complex ideas through our bodies, through our relationships to others, and through our relationships to the world around us. To understand the most complex ideas, we relate them metaphorically to our sensory experience in the world (e.g., feeling "hot under the collar" or "burned" when we are angry).

Wiggins (2009) proposed adopting this frame as a way of thinking about music and musicking in learning and teaching processes, suggesting that music is a highly complex human idea that we come to understand through metaphors of bodily experience in the world (e.g., feeling music as moving fast/slow, up/down, or as having shape, structure, weight, thickness). Wiggins proposes these metaphors as dimensions of music, larger more holistic musical concepts as musical metadimensions, and framing music learning and teaching from a perspective of developing understanding of how musical dimensions interact within music and musical experience to create its broader metadimensional qualities. Presenters will share applications of these ideas in practice, in a variety of music learning settings.

### **Teaching Primary General Music through Musical Dimensions and Metadimensions**

*Sharon Davis*

Presenter 1 has had diverse teaching experiences in elementary and secondary general music in the United States and in International schools in Europe and Southeast Asia. She will share some of the ways she has used dimensions and metadimensions of music to frame her approach to primary school general music. In this session, she will share examples of musical activities and compositions in which students in a school music program have had opportunities to create personally meaningful music.

Her curriculum provides learners opportunities to participate actively in a wide range of musical activities, through singing, playing instruments, moving to music, creating, learning to read and notate music, listening to, and analyzing and evaluating musical performances. Through engagement in these experiences, learners develop as musicians. Taking a constructivist approach that is dynamic, mindful, and respectful of learners, she develops and poses musical problems of emerging relevance to students. This process requires an insightful, active role for the teacher as listener, observer, inquirer, and designer. In her experience using a musical dimension and metadimension approach to teaching, Presenter 1 has found that this approach connects to students' musical understanding in broader ways and provides opportunities for them to develop independent musicianship.

### **Using Musical Dimensions and Metadimensions to Frame Studio Teaching**

*Shinko Kondo*

With more than 25 years of studio piano teaching experience in Japan, Europe, and the U.S.A., Presenter 2 struggled for a long time with traditional models of studio instruction in which a) students are entirely dependent on the teacher to learn music, b) students wait for the teacher to find mistakes and correct them, and c) students copy the teacher's interpretive decision-making without knowing or thinking about music. She felt that, in studio instruction, learning should be more than accumulating techniques [associations between stimulus (notation system) and response (motor skill)], but more importantly, should be about learners developing musical independence - ability to know about and think about music, through enabling learners to construct their own musical understanding that could be applied to any musical situation they might encounter in the future.

For Presenter 2, adopting a constructivist approach to studio teaching caused her to change her teaching dramatically. In her current studio, students construct their own conceptual understanding of music with their whole bodies and all their senses through interaction with music as dimensions of a multidimensional structured whole (Wiggins, 2009). Applying the idea to studio piano teaching enabled her to realize that students' musical experience, practice, and eventual performance became musically richer.

Presenter 2 will share some examples of creative musical activities from her studio piano classes for beginner- to intermediate-level students, looking at how students construct their own understanding of music through dimensions of music as points of entry and how they demonstrate these understandings in music through their instrument.

### **Musical Dimensions and Metadimensions in Teacher Education**

*Deborah Blair*

Presenter 3 will share some of the ways she has used dimensions and meta-dimensions of music to enable pre-service and in-service music teachers to learn to frame and approach their planning and teaching from a more holistic perspective. As a music teacher educator, her goal is to foster understanding of a constructivist approach to music learning and teaching, enabling prospective and practicing teachers to establish their music classrooms as environments in which their learners engage in musical problem solving as they interact musically and socially.

Presenter 3 will share an approach to music teacher education in which preservice and inservice music teachers learn to think about and understand metadimensional qualities of music in experiential contexts of listening, creating, and performing. These experiences foster teacher understanding enabling them to think more musically about their planning and teaching. This emphasis on informed musical thinking and doing encourages teachers to step aside and allow learners space to explore the dimensional and metadimensional qualities of music. Key pedagogical characteristics include a holistic approach, finding the doorway in to the musical encounter, and continuing with further exploration of expressive musical dimensions through listening, performing, and creating music. Music educators are encouraged to include opportunities for peer interaction, hands-on musical experiences, and creative critical thinking in collaborative settings to foster learner independence. Lesson plan design templates, exemplars, student examples, and assessment rubrics will be shared.

### **Using Musical Dimensions and Metadimensions to Frame Teaching in Performance Ensemble Settings**

*Joseph Shively*

Presenter 4 focuses on new ways to teach ensembles. Having grown up performing in very traditional ensembles with the conductor as musical decision maker, he has shifted toward creating rehearsal environments where the teacher facilitates shared musical thinking within the ensemble. In these rehearsals, fostering individual and collective musical understanding that supports the interpretation and performance of a range of music is the goal. Using the dimensions and metadimensions of music as a guide, this presenter will demonstrate reconceived processes for selecting music, as well as strategies that encourage learners to use these same dimensions and metadimensions in making their own musical decisions.

This shift also has implications for educating ensemble teachers. The flexible application of their musical understanding, rather than learning highly prescriptive teaching methods, should be the focus. This requires them to carefully examine closely held beliefs about the traditional role of the conductor, particularly in educational settings. They find this new approach to ensembles resonates more with their musicianship than traditional roles and methods.

Presenter 4 will share dimensional matrices of music for these ensembles, specific teaching strategies based on this music, and a guide for introducing the approach to future teachers. Examples will include both notated and improvised music. Having worked with a range of ensembles from bands and orchestras of varying sizes to guitar and percussion ensembles, he has found this approach to be effective with elementary to university level ensembles whether performing notated or improvised music.

### **Using Musical Dimensions and Metadimensions to Frame Curriculum Writing**

*Jackie Wiggins*

Presenter 5 has done extensive work facilitating the writing of music curricula with practicing teachers working in professional development settings. For many years, this presenter used the elements of music to as a starting point for music teachers to think about what they teach and how. Once she began suggesting that teachers think about music learning and teaching in terms of understanding musical dimensions and metadimensions, teachers' conversations became richer and deeper, their conceptions of music and music teaching became more artful, and the resultant curricula had a level of depth and sophistication that has not been present in curricula framed by elements of music.

Presenter 5 will share sample pages from curriculum documents written collaboratively by school music faculty, showing the differences between curricula based on a vision of music as comprised of elements and curricula conceived as teaching for understanding of music through its dimensional and metadimensional qualities.

The session will close with discussion, comments, questions, and opportunity to share ideas about potential applicability in other settings.

## **GLOBAL PERSPECTIVES ON POPULAR MUSIC IN EDUCATION**

*Sheila Woodward (Session Organizer), Manuel Ahlqvist, Don Lebler, Gareth Dylan Smith, Scott Burstein, Heloisa Feichas, Jonathan Patterson*

Popular music performance has increasingly emerged in formal education internationally over the last few decades (Byrne & Sheridan, 2001; Vakeva, 2006). This development has led to the establishment of a relatively recent field of research in music education that examines philosophical foundations, educational curricula, pedagogical practices,

and learning styles appropriate to courses in Popular Music Performance (Campbell, 1995; Lilliestam, 1996; Allsup, 2004; Rodriguez, 2004; Soderman & Folkestad, 2004; Davis, 2005; Westerlund, 2006; Kratus, 2007; Williams, 2007; Green, 2004, 2006, 2008; Kelley, 2009). Lucy Green's pioneering studies of "the nature of popular musicians' informal learning practices, attitudes, and values" and explorations of "the possibilities which informal popular music learning practices might offer to formal music education" helped legitimise its inclusion in curricula and research agendas (2001, p. 7). More recent literature examines perceptions on the value of such courses in preparing students for successful careers in the music industry (Woodward & Smith, 2012). Outside of formal education, popular music (in its extensive variety of styles) has played a critical role in educating the public, offering both social comment and direction. This 90-minute symposium explores perspectives from around the globe on popular music in formal and informal education. It highlights ideas on goals and challenges in merging popular music into schools with traditional curricula. Strategies for integrating informal learning practices into the formal education setting are discussed. Notions of success are shown to not easily translate between programs, presenting faculty with the need to develop new approaches to assessment. A further perspective explores challenges in exporting a popular music program from one country to another country. Another view suggests that non-traditional student populations are attracted to popular music programs. Strategies for equipping teachers to incorporate popular music curricula are offered. The importance of incorporating popular music of students' own cultures is stressed in building bridges between student musical practices in the educational institution and those outside of school. Final thoughts explore the need to understand the global popular music market when designing popular music curricula and end with an example of how popular music from one culture can be integrated in programs across the world.

### **Preparing Students for a Career in the Contemporary Popular Music Industry**

*Manuel Ahlqvist*

A case study of the cultural and pedagogical challenges and successes of bringing a Swedish education philosophy to the UK when designing and launching a Bachelor of Arts degree within the field of popular music in London in 2011. Is there a unique Swedish way of teaching music and, if so, what is it, is it any good, and will it work outside of Sweden? The Swedish music export industry is huge and there is a lot of buzz around the Swedish music export phenomenon. Swedish academic Johansson (2010) presents a theory on the reason for the globalization of Swedish popular music, where music education is one important factor. The article mainly discusses the infrastructure of music education and does not go into great detail of the actual teaching methodologies. As Gardenfors argues (2010), there is a big difference between 'knowing' and 'understanding'. A successful music export industry will have creativity and innovation at its heart. Innovation is only possible when you fully 'understand' something and if we take 'understanding' combined with the way the Swedish education system works with 'motivation factors' we see a pattern - a Swedish model. In 2010, I left Sweden to work at an institution in London, having been asked to bring a fresh perspective into designing a degree programme aimed at the modern day 'portfolio musician'. The programme should have strong elements of entrepreneurship and focus on developing each student's individual creative and musical identity. I decided to bring in part of the 'Swedish model' to see if it would survive in a school attracting students from all over the world. In my presentation, I will talk about the philosophical framework – the ethos of the programme – as well as on the research from which the programme design had drawn. I will discuss the successful components, the problems that arose, mistakes made in, things that surprised me when running the programme and other reflections I made that could hopefully be helpful for others involved in programme design.

### **Informal Learning Practices in Formal Contexts**

*Don Lebler*

There is growing interest in how informal learning can inform practices in formal contexts. Influential scholars such as Lucy Green and Heidi Westerlund (among others) have identified the characteristics of informal learning found in popular musicians, and proposed that this could inform practices in school and higher education music contexts. Indeed, articles about this topic have been among the most downloaded and most cited articles in leading music education journals. In 1999, there was little published about these approaches when an Australian institution initiated a Bachelor of Popular Music program (BPM) that was designed to employ many of the learning approaches that popular musicians were thought to employ when they learned outside of formal contexts. Many of the design decisions for this program were based on anecdotal information and the personal experiences of the designers of the program, but the assumptions made about how popular musicians learned have been supported by subsequent research. Collaborative practice, minimal micro management, varied and multiple involvements by individuals, extensive use of recording and computer music applications, intensive training in the history and analysis of popular music, and innovative self and peer-assessment processes were adopted. The impact of these processes was the topic of substantial research and subsequent publications, and the structure of the program remains largely as it was at the start, even though the program has been rigorously externally reviewed on a number of occasions. Student satisfaction has remained high throughout the fifteen year history of this program, and graduate outcomes have also been positive. Increasingly sophisticated technologies have been developed to enable the process to be scaled up as the demand for the program has increased, and approximately 150 students are currently enrolled in the three year program. This presentation will

provide a brief history of the BPM program which will include a description of the complex assessment method that is at the heart of learning in this context.

### **Understanding Success in Popular Music**

*Gareth Dylan Smith*

Research in music education, and in higher music education especially, increasingly draws on connections between the triple musical and career imperatives of creativity, collaboration, and entrepreneurship (Cartwright, Gillett & Smith 2013, Smith & Shafighian 2013). Conservatoires and university music departments often discuss a “pedagogy for employability” (Smith 2013), and grapple with translating this into advice for students (Gaunt & Westerlund (eds.) 2013). As literature and institutions incorporate more diverse music/education paradigms such as community music and popular musics, there is a need to expand notions of what it is to be a ‘musician’ (Bennett 2008, Cottrell 2004). A portfolio or protean career is the norm for most ‘popular’ musicians, but is unrecognized as a ‘success’ by mainstream media narratives and rhetoric from institutions of higher music education, that tend to emphasize outdated notions of the Romantic, lone artist (performer, conductor, composer, producer, etc.). This is an age of decreasing opportunities for traditional monetization of music such as unit sales of albums and singles, and even touring for all but the ‘biggest’ acts. We are witnessing, conversely, increasing convergence between entertainment media and multi-platform branding with computer games, film, clothing, and advertising. Narratives from mainstream media, discourse in higher music education, and the literature in popular music studies all risk marginalizing and even disabling true successes such as graduates and students who, sometimes despite their (institutional) education, to forge careers as ‘popular’ musicians.

### **Establishing Popular Music Literacy for Music Educators**

*Scott Burstein, David Wish*

One of the many benefits of using popular music in the school curriculum is the way it utilizes the cultural capital of the students and gives them a voice in their own educational experience (Bourdieu, 1984; Kindall-Smith, McCoy, & Mills, 2011). However, just the inclusion of popular music isn’t enough, as many teachers are unfamiliar with the genre’s traditions and the informal learning styles associated with the creation of the music (Wang & Humphreys, 2009; Green, 2002). Although more universities are including popular music courses in their music programs, they remain often absent but necessary in pre-service music education coursework, as argued for in a multitude of sources (Fesmier, 2006; Hannan, 2006; Humphreys, 2004; Tobias, 2010). It was reported that 728 schools in the United States housed guitar programs in 2008 (Rodriguez, 2012), but at current count, a non-profit organization reaches 927 schools with their unique curriculum and pedagogy for popular music, providing a source for current music teachers and pre-service students with music instruments and instruction, based on the model of utilizing composition, improvisation, student-centered music, and music acquisition theory. The goal of the program is to create music-makers, or amateur musicians who can choose to become fully trained professional musicians or life-long music enthusiasts. Since 2002, over a thousand teachers have begun modern band classes at their schools in 26 cities, and have noted that the popular music instruction has not only revitalized their love for teaching music but also has the unique ability to reach students at their schools who would typically avoid large traditional music ensembles.

### **Toward a Pedagogy of Integration in Popular Music**

*Heloisa Feichas*

Approaches to working with popular music in higher education courses are examined in light of pedagogical strategies that promote integration among students with different backgrounds and profiles motivating the cultural diversity in the university environment. A music school in Brazil has been educating performers in Western classical styles of music for several decades. Since 2009, Popular Music, Music Therapy and Music Education courses have been created and are attracting new types of students. This new scene requires new approaches for teaching and learning that are appropriate to these fields. All three of these programs require a focus on popular music, though in different ways, according to their particularities. Furthermore, all students need a deep knowledge specifically in Brazilian popular music, since it is part of the world in which they live. These strategies foster the building of bridges between student musical practices in the educational institution and those outside of school.

### **Looking to J-Pop for Popular Music Insights**

*Jonathan Patterson*

The digitization of all aspects of popular music production and consumption have given aspiring artists unprecedented access to recording technology for the creation and marketing platforms for the promotion of their music, engendering a thriving population of developing artists who represent a world of exciting opportunities for music education. As we teach popular music practice, however, we are compelled to also prepare our students for the challenges of the digitized marketplace where consumers have unprecedented access to free music through services such as Spotify and YouTube, the physical CD sales market continues to decline, and live music venues in many countries wane. Against this backdrop Japan’s popular music industry stands out as an important example and resource. Looking at “J-Pop” offers insight into understanding the global popular music market, provides fresh ideas for music marketing paradigms, and

presents many opportunities for bringing music into other fields of education. According to the Recording Industry Association of Japan's statistics, in 2010 Japan for the first time in history surpassed the U.S. in recorded music sales to become the world's largest consumer of popular music, reaching \$4.1 billion in sales followed by \$3.6 billion in the U.S. With 84% of Japan's music sales coming from domestic recordings by Japanese artists, we get a sense of the enormous scope of the Japanese popular music industry, with a highly evolved structure, a huge roster of artists and an ever-growing catalogue of mega-hit songs. The success of the commerce of J-Pop shows us many creative examples of how popular music consumption can thrive outside the CD box, from lucrative TV and Karaoke licensing to a grass-roots-supported live music scene. This presentation will introduce J-Pop and suggest how it may be used in popular music education worldwide. It will draw on research as well as the author's extensive firsthand experience, including several years working as a performer in a Japanese hip hop band, a radio personality and program host for Japanese commercial FM radio, a studio singer in Tokyo producing commercial jingles and commercial music, and a J-Pop ambassador in the U.S. performing for multicultural events and conducting music outreach into Japanese language classes.

## **CREATING A CROSS-CULTURAL DIALOGUE FOR INTERNATIONAL EXCHANGE**

*Janet Robbins (Session Organizer), Sergio Alvares, Paul Scea*

The purpose of this symposium is to promote a dialogue about the rewards and challenges of international exchange in higher education. Common to the five proposed papers is the Music Alive! International Consortium, a multilateral partnership between four universities (two in the U.S. and two in Brazil). Topics for discussion include faculty collaboration, cultural and language immersion, informal and formal learning practices, and musical outreach programs.

For the past seven years the concept of study abroad has been enriched and sustained by the work of Music Alive! faculty who regularly travel to perform, teach, and study at each others' institutions. The result is an emerging "international community" of faculty performers and scholars who are working together on shared performances, pedagogies, and curricular initiatives that promote and celebrate the cultural richness and diversity of musical traditions in the United States, and Brazil.

At the heart of the project is the semester-long exchange of music students who study music in combination with intensive language-culture classes. Because language training and cultural immersion are critical factors in students' academic success, music faculty collaborated with foreign language departments to develop intensive pre-semester language immersion courses for students. Not only do faculty play a critical role in helping their students prepare for the semester-long study abroad, they also work closely with students who arrive to study on exchange.

Five papers for this 90-minute symposium will examine multiple aspects of the Music Alive! Exchange and reflect perspectives of participating faculty and students.

### **Documenting Intercultural Practice: History of Music Alive!**

*Paul Scea*

Music Alive! A U.S.–Brazil Higher Education Music Arts Consortium formed an innovative international and multilateral partnership. The project resulted in 38 student exchanges, an integrated music curriculum (including experiential credit programs), 21 faculty residencies involving research and performances, and approximately \$29,500 in additional cash cost-share dollars from the U.S. and Brazil partners.

The project was underwritten and sponsored by the Fund for the Improvement of Post-Secondary Education (U.S. Department of Education) and the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES). The consortium consisted of West Virginia University (WVU) in Morgantown, West Virginia; East Carolina University (ECU) in Greenville, North Carolina; the Universidade Federal do Rio de Janeiro (UFRJ), Rio de Janeiro, Brazil; and the Universidade Federal de Pernambuco (UFPE) in Recife, Brazil.

These four universities celebrated the depth and diversity of music traditions, styles, and roots found in both countries, and combined traditional educational exchanges with unique activities afforded by high-tech music studios found at the U.S. partners and community-based non-profit organizations found in Brazil.

Music Alive! became widely known as a regular music education exchange on the campuses of both U.S. and Brazilian partner schools. While the consortium's faculty consisted of a diversified team representing a range of musical traditions and expressions, the U.S. international programs officers managed the project through five years from Fall 2006 through Fall 2011. In terms of funding, the combined governments' support amounted to about \$395,000, and the partners provided an additional \$29,500 in cash cost shares.

### **Crossing Borders: Students' Perspectives**

*Janet Robbins*

The primary purpose of this paper is to examine the perspectives of students who participated in the semester-long Music Alive! The project resulted in 38 student semester exchanges. The formation of the Music Alive! International

Consortium embraced the idea that study abroad had the potential to effect change in students' lives and careers. The question was "how" and "to what extent?" Such questions are rarely answered quickly or easily, but evidence began to surface that suggests the lasting impressions of their border-crossings.

As American music students exchanged places with Brazilians and crossed borders to study for a semester in Brazil, they found themselves standing in the shoes of the "other," initially feeling like strangers in unfamiliar territory. Students' journals and blogs provided one opening into their semester-long study abroad experience and several shifts in thinking about music, teaching, and life. Among the most noticeable and notable were: a) new musical vocabularies learned in Brazil that were stimulating creativity, b) an openness to new roles as musicians and teachers, c) an increased mindfulness about the notion that music is an inclusive rather than exclusive enterprise, and d) new perspectives on the ways informal music-making and learning could be integrated into classes and ensembles.

#### **Faculty Collaboration: Fulbrights, Conferences, and Performances**

*Sergio Alvares*

The Music Alive! FIPSE grant has led to multiple and varied faculty and student collaboration. The faculty involved have performed together at jazz festivals and international conferences. In some cases, students from the exchange were able to perform with faculty on these festivals and conferences. The participating faculty have also performed together on the campuses of the four institutions and in local communities. The students from Music Alive! performed on the campuses of the universities and in the local communities of Morgantown, WV, Greenville, NC, Recife, Brazil, and Rio de Janeiro, Brazil.

In addition to joint performance opportunities, faculty have collaborated to give workshops, papers, and presentations on multiple topics at several international conferences. Faculty from all four institutions travelled to each participating university to give workshops and master classes as well as to discuss the curricular impacts of the project. More formal Symposia with a broader scope involving additional faculty from the four schools also took place in Recife and Rio de Janeiro, Brazil.

The results of the faculty collaboration have been significant. One of the Principal Investigators from Brazil was awarded a Fulbright Award to study the application of Jazz Pedagogy to the teaching of Choro music in Brazil. All of the faculty collaboration that resulted from Music Alive! is ongoing and having a substantial impact on the research agendas of the participants.

#### **When Two Worlds Meet in Music Teacher Education**

*Janet Robbins*

This paper features research conducted during my professional development leave that involved a "cultural plunge" into the schools and neighborhoods of Northeast Brazil. As a lead faculty with Music Alive!, I was learning about the multi-dimensional and cross-generational "realities" of music teaching and learning in Brazil, and I wanted to challenge myself to live, learn, and discover across cultural and linguistic boundaries.

Thanks to an invitation from a colleague at the Universidade Federal de Pernambuco, I was able to spend eight weeks immersed in his undergraduate music education classes. I attended bi-weekly classes for six weeks assuming the role of observer, participant, and teacher and had regular opportunities to discuss his "integrative" approach to music teaching. In addition to my work at the university, I visited local schools where both formal and non-formal music education was taking place where.

The Music Alive! experience affirmed my commitment to creative pedagogies in cross-cultural settings and has made me aware of the important nexus between environment, culture, and education. More dialogue is needed as we continue to promote culturally responsive attitudes and approaches in our music teacher education programs.

#### **Short-term Study Abroad and Cultural Immersion**

*Sergio Alvares*

The short-term study abroad component of Music Alive! provides a sustainable, continuing education exchange beyond the immediate faculty involved with the grant. Modeled after WVU's faculty-led study abroad trip to Ghana, the initial three-week course in 2011 combined faculty from WVU, ECU, UFPE, and UFRJ and collaborated with community members in Recife and Rio.

The short-course included a language component in addition to musical workshops, performances, and specialized instruction. Highlighting the trip were workshops given by musical outreach programs, *Corpos Percussivos* and *Monobloco*, building important relationships between U.S. students and members of the community.

All students were able to engage in a trans-Atlantic dialogue, with the U.S. students presenting a workshop on African music to university students at UFPE and also participating in a UFPE led Afro-Brazilian musical workshop. In Rio, all participants performed with students, faculty, and community musical specialists, culminating in a public concert.

As a result of the short-course, WVU and ECU have maintained individual relationships with partners in Recife and Rio, with WVU hosting faculty from UFRJ and community ensemble director, Jorge Martins, from Recife. Future projects include a combined WVU/UFRJ short trip to Ghana in the summer of 2014.

## **NARRATIVES ABOUT MUSICAL ROUTINE: SOME PROBLEMATISATIONS ON LEARNING IN HIGHER EDUCATION, INSTRUMENT TEACHERS, AND RELIGIOUS ENVIRONMENTS**

*Ana-Lucia Louro (Session Organizer), Ziliane Teixeira, Lucius Mota, Jéssica de Almeida, Diogo Lima, Glaubert Nüske, André Reck, Michelle Lorenzetti*

Among the many aspects of daily life brought by the theories on music education is the possibility of enhancement from the “narrative of the self”. The “narrative of the self” constitutes a recall that may ponder the students’ learning experiences. In this symposium we present three different researches, all scrutinised in a set of similar investigation. The first paper presentation discusses the possibilities of “narratives of the self” about music in undergraduate courses. The verbalising memories find the described learning. We present data from written narratives with students in music disciplines, in bachelors, and licentiate degree in dance. In the second presentation we present questions about the musical instrument teachers, their practice and instruction, the possibility of studying them from interviewing their Oral History. This colloquia also presents data from an interview on Electric Guitar teachers about teaching children. In the third paper presentation we problematise themes related to learning in religious environments. This type of circumstance of learning has often been described in scientific papers as a place where music is experienced. There is some data from a study case on a worship ministry in a Pentecostal church. The papers presented have in common the appreciation of what was lived, within an approach to theories of everyday life for Music Education and the use of “narrative of the self”. The studies presented were developed in two partners’ research groups working with these approaches. We aim to contribute to the debate about the possibilities that such approach brings to music education.

### **Verbalizing Musical Memories: The Lived Presence in Undergraduate Courses**

*Ana-Lucia Louro, Ziliane Teixeira*

Many people have memories of songs that were significant in their lives. Finding in the literature review some assumptions about auto/biographical research and the role of narratives on research in Arts and Music Education. We followed a trend of previous studies within the research group in which we were engaged and also carry on a written narratives with undergraduate Dance students.

This tendency fortified itself from questioning about the role play by memories in learning from undergraduate music students. On which way “remember again” can help to contextualise learning the subjects considered new. During the research, in a discipline for baccalaureate degree and licentiate in dance, the students’ musical memories were crafted from a reflection on their life stories and the relationship with dance. In such memories, the songs are not treated as mere illustration, but are catalysts of subjectivities that are verbalised, and through these texts, reflected by the students of the discipline. Regarding Music Education, we’ll find the theories of everyday problem-solving as a look at the stories and analyse the written narratives data, where we discuss the role of music chosen as a theme to the narrative. We hope to contribute to the debate on education research in undergraduate university courses, particularly in Music and Dance scope.

### **Musical Instrument Teachers: Studying the Relationship between Teaching Practices and Performing Beyond the Dichotomy “be a Musician” or “being a Teacher”**

*Lucius Mota, Jéssica de Almeida, Diogo Lima, Ziliane Teixeira, Glaubert Nüske*

The training and activities of music instrument teachers, in different contexts and levels of education, in Brazil are focusing on this paper. The analysis of this issue is conducted within the review of authors. Among them previous studies, in progress, of the research group to which the authors belong. A focus on the different approaches to the question of the relationship between education and action regarding the relationship between musical and pedagogical practices is taken. That analyses within a bias of theories of everyday life and musical education.

As an example of research data are analysed interviews from electric guitar teachers who teach children in which teachers wonder about the methodological adaptations needed and how these affect their ways of being instrument teachers. In general, all research carried out emphasise the methodological approach auto/biographical, taking Oral History methodology, seems to be relevant on narratives of teachers also to lead them to reflection as to provoke debate about their training and performance. Contemplating the relationship between musical practices and pedagogical researches, it points out that before there was an ideal profile of musical practice related to an ideal profile of pedagogical practices there are multiple realities experienced by teachers. We aim to contribute to the questioning about the instruction and performance of musical instrument teachers seeking to provide an opening in the range of possibilities beyond traditional models described in the literature on musical instrument teachers.

### **Religious Cultures as a Learning Environment: Musical Identities Analysed from the Contemporary Mobility**

*André Reck, Michelle Lorenzetti*

The following communication discusses religious musical identities from a perspective in Music Education which turns our gaze to the everyday musical practices in different socio/cultural contexts, understood as historical summit and immersed in a web of multiple experiences. Pedagogical and musical experiences analyzed can benefit the

understanding of this complex context like performance area for music educators, as a place by musical practice. As an example of research, considering also the problematization presented in another study performed with musicians from Catholic church, we present a Master thesis which focuses on the development of identities in gospel musical culture, assembled from a case study in a Pentecostal worship group. From data we suggest to distinguish the gospel music identity beyond the binomial sacred/profane or Christian/non-Christian providing other spotlight to understand it as a complex network of relationships between devotee and musical experiences from the regulation that gospel culture plays, especially through the media and the market. A comprehensive understanding of musical identities as structure involving memories, life stories and people's everyday lives, provides a review of static concepts of identity on -based biases and stereotypical generalizations "naturalized".

## **AIRS QUADCULTURAL STUDY OF SINGING AND CULTURAL UNDERSTANDING: IMPLICATIONS ON TEACHING AND RESEARCH METHODS**

*Lily Chen-Hafteck (Chair and Session Organizer), Elizabeth Andang'o, Zuraída Abud Bastião, Angelita Broock, Arla Good, Jiaxing Xie*

This symposium reports on one of the Advancing Interdisciplinary Research in Singing (AIRS) projects that aims to investigate whether singing songs from foreign cultures leads to increased appreciation of people from those cultures. During 2012, 439 children from four countries (Brazil, Canada, China, and Kenya) learned to sing traditional songs from these four cultures, together with the cultural background. Teaching materials included a songbook and powerpoint slides in three languages (Chinese, English, and Portuguese) and demonstration audio and video. Two schools in each country and two classes of children from each, ages 10-11, participated. One class (the experimental group) received instruction on both the cultural information and songs while the other class (the control group) received instruction on only the cultural information and no singing. Children answered questionnaires before and after the study to assess attitudes toward the people from the four countries as well as song preferences. Interviews were conducted with teachers and children at the end of the study. Teachers and researchers wrote observation reports. Some lessons were video-recorded.

A measurement of cultural understanding was developed, demonstrating a higher level of cultural understanding achieved by the experimental over control group from the Canadian qualitative interview data at one school. However, questionnaire data indicates there is no significant difference between the pre-test and post-test results of the experimental and control groups across the countries. But differences between schools have been found in China and Brazil.

The panelists are team members who will report on the research processes and findings from their sites. They will also share their thoughts on the cross-cultural research methodology, implications on the teaching approaches in multicultural music education, the challenges of working across five countries, and across disciplines of music education and psychology. (Work is supported by the Social Sciences and Humanities Research Council).

### **Brazilian Children Singing Multicultural Songs**

*Zuraída Abud Bastião, Angelita Broock,*

This paper is about the research processes and findings from two Brazilian schools that participated in the Quadcultural Singing & Cultural Understanding Project (AIRS subtheme 3.1). CESA is a public school and the students are from very low income families. 2 de Julho is a traditional private school and the students come from medium and high income families. Collected data included field observations and reports by the Brazilian researchers; pre-test, post-test, questionnaires, interviews and video registers by the students, and also interviews and reports by the teachers. The use of CD and DVD were very effective, since the examples were expressive and performed by native children from the selected countries. Children from both schools showed a great affinity with songs from Kenya and they learned more songs from Kenya and Brazil. At the public school the classroom teachers participated as real partners in the project. At the private school there was only the involvement of the music teacher. Preliminary observations indicate that the project was rewarding for teachers, students and social-educative context of the public school. Positive responses were noted among experimental class students, due the strategies developed by their teacher. But there was no significant difference between the pre-test and post-test in this group. The music teacher from the private school showed more enthusiasm in using PowerPoint presentations about the cultural information. Consequently, it caused positive responses of the control class students. Implications on ways to improve the research design for future studies have been derived.

### **Group Singing in a Multi-cultural Canadian Classroom: Challenges and Payoffs**

*Arla Good*



What happens when a group of multi-cultural students sings songs from around the world together? Grade 5 students from a multi-cultural classroom in Toronto, Canada participated in a 2-month study whereby they learned to sing songs from four different countries: Kenya, China, Brazil, and Canada.

There are a number of challenges during the study. Cultural differences and sensitivities in the multi-cultural classroom lead to considerations and challenges unique to the Toronto site. Four major challenges will be discussed. Obstacles faced with the Toronto School Ethics Board required omission of several questionnaire items, which limited the quantitative data available for Toronto. Difficulties obtaining parental consent restricted videotaping opportunities during group singing sessions. Religious circumstances prevented group singing in the classroom; all singing was limited to the music class. Time restrictions allowed for only one song from each country to be learned.

Though the challenges were abundant, the payoffs were plentiful. One-on-one interviews with each participating student and teacher revealed the profound effect that the music program had on the cultural knowledge and attitudes of the students. Using a thematic qualitative analysis, differences were found between the singing and the control condition in constructs of cultural understanding and perspective taking. Students who learned to sing songs demonstrated more positive attitudes and understanding towards children from other countries. This was evident from the words of one of the participating student: "We are all people so we are the same, it's just the culture that is different."

### **The Chinese Experience in Learning Multicultural Songs**

*Jiaxing Xie, Yue Xiao*

This paper reports on the research processes and findings from two Chinese schools that participated in the Quadcultural Singing & Cultural Understanding Project (AIRS subtheme 3.1). Yucai School is a very famous and outstanding school in Beijing, China's capital city. Taoxinzhuan School is a small school in the rural area of northern China. Teacher reports, interview data from the teachers and the students, and observation report from the researcher were collected. The experimental and control groups showed great passion on the project. But the experimental group has a more positive attitude and they tend to investigate deeper cultural meaning of both their own country and the other three different countries. The results from quantitative analysis of the pre-test and post-test questionnaires are different from the result of the qualitative data from interviews and reports. We will explain such differences from the teaching approaches, the settings of the schools and other contextual factors.

### **Kenyan Children and Teachers' Perspectives on Multicultural Music: Implications for Music Education**

*Elizabeth Andang'o*

This paper discusses the Kenyan account of the Quad-country Intercultural Project. The participants were 11 year old pupils from two schools, Playway Educational Center, a private school, and Kenyatta University, a public school. Each school had an experimental and a control group. The respective class teachers for each of the 4 schools were the main facilitators of the Project, assisted by 2 research assistants. Data was collected through a pre-test and post-test; observations of the teaching process which took place over a period of 12 weeks; video recordings of short portions of the classroom proceedings, and interviews for all teachers involved and selected pupils. Preliminary results reveal that the use of technology as a learning tool was a novelty for both teachers and pupils. The experimental groups in both schools enjoyed learning the songs from different cultures. Interestingly, the pupils enjoyed learning songs from China, despite the challenge their teachers faced in teaching the songs. Some of the children also appreciated the additional information they learned about their own country, Kenya. The control group, which was not taught the songs, felt they had missed out on a vital aspect of the Project. Interviews and observation notes also revealed that the teachers found it effective to use the diverse instructional materials (CDs, DVDs and a book). They also shared interesting perspectives on multicultural music education. The results of the Project bear some implications for the teaching of multicultural music in terms of methodology, approaches and children's perception of cultural understanding.

## **MUSIC EDUCATION IN HIGHER EDUCATION – IN SEARCH OF RELEVANCE**

*Graça Mota (Session Organizer), Sergio Figueiredo, Cathy Benedict, José-Luis Aróstegui, Patrick Schmidt*

Addressing music education in the context of higher education (HE) inevitably raises the issue of relevance. Given the political, sociological, and philosophical complexities that permeate today's changes in different parts of the world music educators, when designing graduate music education curriculum, must not avoid discussing, a) what is relevant and counts as most significant in the core curriculum of a graduate course in music education, and b) how this relevance can be embedded in the curriculum so as to ensure that future music educators are prepared to face numerous challenges throughout the world.

Beyond governmental general policies in education and today's institutional constraints, can music education live in a vacuum—above all tensions and conflicts—as if neutral in the face of political disturbance, and social and economic inequality of opportunities?

The symposium will consider the impact of educational policies on those who translate political priorities into the day-to-day work of music in HE, schools, and classrooms, illustrating how political decisions in music education can be explained by the personal experiences, predilections, and short-term needs of key decision makers. Significant questions are: Where is music in HE going, and what lessons can we learn from each other concerning the relationship between policy makers and music in HE? The participants will share, from their different points of view and parts of the world, visions for the preparation of future music educators, and how these ideas might be constructed for the twenty-first century.

It is expected that the round table discussion format will enable an expanded discussion with the audience to both identify what forces drive politician's reform agendas and the constraints on radical reform and the possible pathways to make music in HE more relevant.

### **A View from a Peripheral European Country**

*Graça Mota*

Portugal has gone under massive changes in Higher Education (HE) programs since the democratic revolution in 1974. Music Education for the very first time was addressed in the context of HE building on the seminal idea that to be a music educator working in schools with children and young people was a matter that had to be addressed per se going beyond a musical training solely in performance or composition. This change gave rise to broad discussions on what was supposed to be the core issues to include in a graduation program for music educators, and in fact it was not until 1987 that the first degrees were offered in the Schools of Education of the Polytechnic Institutes. After almost 25 years, and given Portugal's full involvement since 2010 in the European Bologna Process, the time has come to further the discussion on issues of relevance in music education in HE. Topics that will contribute for this symposium's round table discussion include: the relationship between economic, political, and sociological crisis that the country is undergoing, and the changes in the educational system in general and in arts programs most particularly; the urgent need for reflexive thinking by scholars, and practitioners in the field in face of today's locus of music education in the various places where it takes place, and ways of interrogating today's political decisions concerning education in the arts.

### **Music Education in Brazil: Educational Policies and the Preparation of Teachers**

*Sergio Figueiredo*

Music education is facing a very challenging period in Brazil. In 2008, the Law 11769 established music as a compulsory curricular component in Basic Education. The new Law is broad in terms of interpretation, and different educational contexts could decide very different approaches to music education in the diverse levels of Basic Education. Educational policies are directed to different focuses, including curriculum, both in schools and universities. In Brazil, all teachers in Basic Education should have a certificate from a university undergraduate course called 'Licenciatura'.

Music is one of the 'Licenciatura' courses to be pursued by students who want to be music teachers. In general, the 'Licenciatura' should develop pedagogical and musical competences, in a balance, to allow students to be competent musicians and teachers. The balance between pedagogical and musical issues has been one of the most important challenges to prepare competent music teachers. The documents that regulate such preparation are also very broad, allowing universities to develop diverse programs in the preparation of music teachers. The consequence is the diversity of conceptions and actions in terms of music education in schools. From the new legislation for music in schools, a number of questions have been raised:

- 1 - what is the suitable preparation for music teachers to teach in basic schools in Brazil?
- 2 - what kind of music should be taught in regular schools?
- 3 - who will decide about contents and other regulations in terms of music education?

These questions will be addressed in the symposium.

### **What is Relevance: The Pursuit of Higher Pay, the Longing for a Different Life**

*Cathy Benedict*

In the US one way to earn more money as a teacher is to return to school and complete a graduate degree. In some cases, many of these returning students have an undergraduate music education degree and desire to further their music education studies and / or look forward to a doctoral program somewhere in their future. For these students personal relevance in a graduate program is perhaps guided more by how quickly and cheaply they can earn the degree rather than meaningful connections and critical learning environments

In other cases, because of alternative pathways to a teaching license or certification, many of these returning students do not have an undergraduate background in music education. These students have an undergraduate degree in any number of subject areas and yet they return for a graduate music education degree because they have stayed connected to musicing practices that were more than likely not traditionally supported by "school music" programs or experiences and desire to both further those experiences and share them with others.

What then is personal relevance to these sets of students and how do university programs decide what will be relevant in the contexts of both the lives of these students and the lives of local and global communities? In this presentation I investigate the challenges, problematics and ethics of deciding for others that which is relevant as I think through those

ways curriculum across disciplines and contexts should help students link “knowledge, social responsibility and collective agency” (Giroux, 2002).

### **Every Cloud has a Silver Lining: Implications of the Higher Education International Policies for Music Education in Spain**

*José-Luis Aróstegui*

Convergence in Higher Education developed by the EU and neoliberal policies promoted by the OECD are having a deep impact on music teacher education in Spain.

The Bologna process has brought the elimination of music teacher education programmes. The argument to eradicate them is that ‘there are no such programmes in Europe’. An overview of what is happening in EU countries provides an enormous variety in a supposedly process of convergence, though. The training of music teachers has been replaced by a Primary-Education degree with a so-called ‘mention’ in music education that entails to train music teachers with half of the time available before.

OECD policies demand the implementation of an evaluation system based on the assessment of outcomes obtained according to performance indicators. These indicators employed in public universities are similar to those implemented by private companies. In addition to the different nature of public and private institutions, music education departments have to face new demands for which they are not prepared. For example, most of our colleagues are still attached to a ‘didactic’ approach of music education which is quite distant from research outcome demands. The achievement of funds will increasingly become more and more difficult.

What we understand as music education in compulsory education and its corresponding teacher training need dramatic changes. Spanish music education departments must question what they are doing not only to get adaptation to this new scope, but also to change the paradigm implied in many of our current teaching and research practices.

### **From practice to policy – A Strategic Architecture in Music Education**

*Patrick Schmidt*

Policy can serve as a space for cohesive thinking about teacher education, on one hand producing analysis of significant as well as innovative practices. On the other, cohesive thinking can establish both tactical as well as strategic outlines for identified issues that are key to the profession.

Due to the complexity of policy operations in today’s educational realities it is important to address the differences between systematic change and the micro level engagements or the “modest kinds of successes” that teachers hope for. This presentation takes as a starting point the notion that policy is more than statements, directives or legislation, but rather constitutes a flexible and contentious ecosystem where various players interact. Thus, it places policy as a form of social contract highlighting its relevance according to four parameters - all of which intersect the needs of those engaged in higher education and the formation of professionals in the music education field. They are:

- 1) The notion that a web of policies impacts and regulates educational enterprise; many developed by agencies with little or no input from music educators.
- 2) The notion that policy is neither singular nor detached from the realities of practice and therefore out of the reach and meaningless to music educators.
- 3) The notion that policy research while growing in numbers, importance and influence, is yet to be systematically developed by music educators.
- 4) The notion that policy-talk is an indispensable skill for music educators in a full-communication, politically-savvy, economically adaptable 21st century context.

### **MUSIC EDUCATION ADVOCACY: WHY AND HOW WE SHOULD SUPPORT THE PROFESSION?**

*Patricia-Adelaida Gonzalez (Session Organizer), Sergio Figueiredo, Kari Veblen, Anri Herbst*

Internationally, financial crisis around the world have increasingly put at risk adequate and ongoing provisions for music education programs in schools. As music educators, we need stronger evidence, arguments, and strategies that allow us to disseminate the importance and intrinsic value of music education among politicians, educational authorities, and the general public. The purpose of this symposium is to discuss our individual and collective responsibility in sustaining, supporting, and developing the discipline, by identifying and overcoming difficulties and challenges in advocating for music education. The group of panelists, from differing geographical regions, will present diverse perspectives on which advocacy could and should be grounded, taking into consideration the particular sociocultural and educational contexts. While no simple recipes exist, the discussion aims to address relevant issues involved in supporting the profession, securing the place of music education within the curriculum, acquiring and sharing resources to support music, with implications on educational policies that acknowledge the role of music education.

The symposium begins with a brief presentation on the role of the ISME Advocacy Standing Committee (ASC), its functions and current activities in identifying and disseminating available resources. It will also discuss the difficulties

and challenges of advocating for music education at the local, regional, and international level. The second paper discusses the misconceptions about the nature and function of music education, as well as the psychological and sociological underpinnings on which advocacy efforts might be funded. The third paper addresses advocacy issues and challenges in the particular context of Latin America, taking into consideration a philosophical perspective based on critical thinking. Finally, the last presentation refers to the role of music across lifespan and its implications in advocating for music in diverse educational contexts.

**The ISME Advocacy Standing Committee (ASC): Its Mission, Aims, and Current Activities in Music Education Advocacy**  
*Patricia-Adelaida Gonzale*

This presentation, that serves as a brief introduction to the symposium, will provide a description of the role of the ISME Advocacy Standing Committee (ASC), its functions and responsibilities in identifying and creating opportunities to advocate on behalf of the music education community in regional and international forums. Current activities of ASC involve identifying, collecting, and sharing successful advocacy resources and materials from around the world. This presentation will also address the complexities of advocating for music education, such as the need for international collaboration and communication, and open the discussion on additional difficulties and challenges, but also opportunities and strategies to develop better advocacy initiatives for music education.

**Latin American Music Education: Advocacy Matters and Challenges**  
*Sergio Figueiredo*

Music education in Latin America presents an uneven scenario. Although the musical practice is a strong component in the cultural environment in different countries, the presence of music education in schools and other contexts is still irregular and not accessible for all. Diverse concepts and practices evidence the continuous necessity of convincing administrators, teachers and the society in general about the relevance of music education in the human preparation in a democratic perspective. Beyond the political element inherent to advocacy activities, it is necessary to consider other factors that should be attached to this perspective. The literature on advocacy reinforces its relevance, but alerts to possible dangers of actions that argue in favor of a music education practice based on promises that could not be achieved. Wayne Bowman's ideas will be a reference to include in the advocacy debate, which relate to the necessity of a philosophical perspective that emphasizes critical thinking as a fundamental component for music education advocacy. Why is music education important? Why should it be inserted in the school curricula? Which approaches and curricular content are relevant to be adopted in music education practices in different contexts? These and other questions will be addressed considering the Latin American context, with specific discussion from the perspective of different countries, with a special focus in the current situation of the Brazilian music education.

**The Role of Music Across Lifespan and its Implications in Advocating for Music Education**  
*Kari Veblen*

The World Health Organization (WHO) reports that people throughout the world are enjoying longer life expectancy due to socio-economic and public health developments. WHO notes that more people will live to see their 80s or 90s than ever before. Furthermore, the UN (United Nations) Department of Economic and Social Affairs forecasts that this population aging is pervasive, unprecedented, and enduring. As these demographic changes shift societal structures, the ways in which people learn and connect through music will adapt. And as further understandings of music's influence on mind and body are documented, it is very likely that lifelong music education in every phase of life becomes increasingly championed. One of the justifications for music education in the school is the vision of music for all, the conviction that everyone is entitled to a musical education. Does this pertain only to the young or can it be expanded to reach all ages and economic circumstances? What would a program that truly embraces the entire span of human life look like? What implications does it have for music education advocacy?

**Music as a basic psychosocial need for survival: re-contextualising indigenous knowledge systems in Africa**  
*Anri Herbst*

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Promoters:



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Platinum:



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Gold:



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Silver:



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Partners:



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Support:

