ISME

INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

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ISME Commission on Policy: Culture, Media and Education**

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Editors

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Completed papers were fully (blind) refereed by a panel of international authorities before inclusion in the Seminar Proceedings.

Mission statement for the Commission on Policy: Culture, Education and Media

The mission of the ISME Policy Commission is to:

- Provide an interactive international forum for debate, exchange of information, communication, critical analysis, and expansion of knowledge regarding cultural, education, and media policy development and implementation

- Develop the agency needed for responding to current cultural, education and media policies and political agendas through research, policy briefs, and other collaborations around the world

- Recruit and support commission participants, including new and experienced scholars from diverse geographic locations

Commissioners 2022-2024

Anita PREST, Canada (Co-Chair)
Lauren Kapalka RICHERME, United States of America (Co-Chair)
Daniel HELLMAN, United States of America
Tuulikki LAES, Finland
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Note from the Commission Chairs

We are delighted to gather with you for the 2024 ISME Commission on Policy: Culture, Education and Media! Given the extensive disruptions from the global COVID-19 pandemic, which resulted in the canceling of the 2020 conference and a virtual 2022 conference, this will be the first time that we have met in person since 2018. During our time together, we look forward to learning about current scholarship as well as sharing informal dialogue about policy processes in diverse parts of the world.

This year's meeting includes a keynote from Alexandra Kertz-Welzel, two symposia, and 22 papers. Given that policy is crucial to the continuation of music education, many of the presentations focus on the main ISME conference theme "Advocacy for Sustainability in Music Education." Other presentations address perennial issues in music education policy, including efforts that promote, inhibit, or revive music education practices. Presenters will also examine the relationship between policy and specific student populations, including adult learners and special education. This year's conference also includes crucially important topics that have not been extensively explored at previous meetings. These include Indigenous knowledges, music as a political tool, and peacemaking. In addition to these wonderful presentations, we will spend part of our conference at the local Suomenlinna Fortress, where we will learn about its history, including surrounding government policies.

We would like to thank our wonderful host and commissioner Dr. Tuulikki Laes, who has dedicated substantial time and effort to organizing this event. Her service included booking all meeting spaces, managing registration, securing added funding, and arranging the keynote. We are also grateful to doctoral student Jenni Kilpi for her assistance and to the Sibelius Academy for providing us with the meeting spaces. Thanks also to our other wonderful fellow commissioners, Daniel Hellman, Euridiana Silva Sousa, and Pan-hang Tang. The commissioners have been meeting regularly since 2022 in preparation for this event. In particular, we have worked to make the conference more international, including through recruitment events and language translation options. We hope to see this work continue and grow in the future.

One of the greatest joys of this event is the opportunity to spend time with colleagues who care deeply about policy. In addition to learning about how participants are creating and responding to policies, we hope to brainstorm ideas about how to engage music students and teachers at all levels in rich policy conversations and actions. Robust policy knowledge and the willingness to engage with policy are crucial to sustaining, growing, and reimagining music education practices that meet current challenges and take advantage of opportunities. We look forward to learning from and with you over the course of this conference.

As we complete our six-year cycle as Commissioners, including our two years as Co-Chairs, we would like to extend our appreciation to ISME, fellow Commissioners, and pre-conference participants for this opportunity to serve and learn from the global music education community.

Anita Prest and Lauren Kapalka Richerme, Commission Chairs

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Keynote Address

How to Change the World: Perspectives from Music Education Policy

Alexandra **KERTZ-WELZEL**
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Abstract

Transforming society has been an important topic in music education and related fields such as community music in recent years. To a certain degree, "changing the world" seemed to be the only purpose of music education. While no one would doubt music's transformative potential, the belief that it can cause sustainable societal changes is exaggerated. Social change is a complex and ambivalent matter – and one to which various factors contribute. This keynote develops, based on critique of oversimplified concepts, a new model of music education's political and societal responsibility. By applying research from political studies, but also from the fields of utopian thinking, civic imagination and possibility studies, this keynote offers a new approach to music education's transformative potential and its significance for society.

Alexandra Kertz-Welzel, PhD, is Dean and professor of music education at Ludwig-Maximilians-Universitaet in Munich (Germany) and guest professor at Inland Norway University of Applied Sciences in Hamar (Norway). She is author and editor of several books, a frequent contributor to leading journals in music education, and has regularly presented at national and international conferences. She serves as editorial board member of several international journals, was co-chair of the ISME Commission on Policy: Culture, Education and Media from 2016-2018, and chair of the International Society for the Philosophy of Music Education (ISPME) from 2017-2019.

Symposium

Advocating for music in school or developing sustainable policies for music education? Latin-American context

The UN 2030 Agenda for Sustainable Development calls for developed and developing nations to unite in a global partnership for our survival as a planet. The Sustainable Development Goals aim at improving health, education, reducing inequalities, and economic growth, while at the same time seeking strategies for maintaining and preserving the natural resources that are essential for our existence. This symposium proposes a discussion from Latin American countries and SDG 4: Quality Education.

As music educators, we advocate for the presence of school music as an intrinsic part of a quality education aimed at the integral development of human beings, valuing their creative capacities, socialization, and aesthetic appreciation, in addition to the development of motor and cognitive skills. Based on this, this question emerged: how has music education performed in Latin American base education? Are we still advocating the presence of music in our curricula, or have we managed to establish a sustainable development process in our countries' policies?

Our research presents realities of Brazil, Mexico, and Paraguay starting from the curricular documents to the school contexts of these countries. In addition to creating research partnerships, we aim to present the realities of music education policy development in our countries, based on a time frame of the last ten years. During this period, macro-political changes between progressive and conservative governments. It could generate instabilities in the political and educational fields. These changes can directly affect teacher training and hiring for school education, curricular proposals of practice, content, and even the presence or absence of music at all levels of base education.

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National Common Curriculum Base and State Curricula: advocating for music education in Brazilian educational policies

Euridiana Silva **SILVA**
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Abstract

The Common National Curriculum Base – BNCC, published in 2018, is the normative document for the development of state and local curricula that. It had created in Brazil at a troubled time in national politics. Its construction, from the first until the final draft, took place between the impeachment of President Dilma Rousseff, the rise of the far-right, and the Bolsonaro government (2016-2022). Add to this a complex period of pandemic. This scenario and the lack of transparency in its building process make the document a source of critical studies on the field of educational policies in Brazil.

The presence of music, as a subcomponent of Arts, is a hot topic in the country, especially when looking for the relationship between the text of the documents and their real practical possibilities. How is music education presented in the country's macro and meso-political texts (BNCC and state curricula)? What are we doing? Still advocating for music in curriculum documents or already starting to establish practices aimed at the sustainable development of music education in schools? A documentary analysis study was carried out to answer these questions. The research corpus was based on the text of the BNCC, considering the commented Art tab; texts, guidelines, and comments proposed for the creation of state curricula on the BNCC website; curricula from the states of Pernambuco, Goiás, Acre, Santa Catarina and São Paulo - one state from each region for comparison purposes.
The study showed multiple scenarios, allowing us to observe both practices based on a view to aim a sustainable education, as well as struggles in defense of the presence of music in Brazilian educational realities.

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Euridiana Silva Souza, PhD in Music education, was a Lecturer at the University of Brasília (Brazil) and Minas Gerais State's' University. She acts as a piano teacher in Euri, HeLP me! and as a pedagogical advisor in NEC - Núcleo de Educação Cidadã (Citizenship Educational Group). Policy Commissioner (2022-2028) at ISME. Post-Doctoral Research at Santa Catarina State's University (Brazil).

The 'offbeat' between Mexico's National curriculum and postsecondary music education curricula

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Abstract

The Secretariat of Public Education (SEP) of Mexico oversees developing Mexico's National curriculum from grades K-12. The SEP has developed three completely different curriculums over the last 11 years (SEP, 2011, 2016, 2022). Each of these curricula was developed as a response to the change in the federal administration, in which three different political parties (with three distinct agendas) aimed to infuse their vision and goals across the educational system.

In the Mexican context where a national curriculum fails to be implemented across federal administrations, educators do not have the necessary time to learn how to properly implement the curriculum at the classroom level. At the same time, postsecondary educational institutions in charge of preparing future educators cannot manage to shift their curricula to meet the expectations that each newer curriculum requires from educators. The context of music education is not except for such challenges. Postsecondary music education curricula across the country are not able to adapt at the same pace as the national curriculum does; therefore, there is a lack of compatibility in terms of what the national curriculum demands and how music educators are trained in their postsecondary institutions.
In this presentation, I provide an overview of music education curricula from postsecondary institutions across the country. The goal of this presentation is to analyze how fast the national curriculum is changing when compared with how rapidly postsecondary music education curricula are changing in Mexico.

Keywords: postsecondary music education, Mexico's national curriculum, postsecondary music education curricula

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Hector Vazquez-Cordoba is originally from Naolinco, Mexico. He completed his PhD in Educational Studies at the University of Victoria (UVic). His doctoral research was supported by SSHRC Doctoral Fellowship. Currently, he is a SSHRC Postdoctoral Fellow in the Department of Curriculum and Instruction at UVic. His most recent research project envisions collaborations between teacher candidates and Indigenous culture bearers on Coast Salish Territory (Canada) and in the Huasteca region (Mexico). His research is supported by an ISME-SEMPRE Music Education Research Grant, a UVic LTSI Experiential Learning Fund, and funding from Agrigento: Music for Social Change.

MUSIC EDUCATION AND EDUCATIONAL POLICIES IN PARAGUAY: A DOCUMENTARY ANALYSIS

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Abstract

Paraguay, located in the center of South America, has a predominantly young population with an HDI of 0.71. While macroeconomic stability is highly valued, there are significant challenges to overcome social inequality and achieve the well-being of its inhabitants. Recognizing that education is a right and a public good that ensures equal opportunities among citizens, the conservative national government, without notable alterations, expresses in long-term projects the implementation of policies aimed at aligning public institutions with the 2030 Agenda for Sustainable Development, integrating the Paraguay SDG Commission and coordinating efforts with civil society to achieve its specific goals. Sustainable development is considered to involve not only ensuring the preservation of resources for future generations but also working through education on the "Nijkamp triangle," which includes economic growth and social equity.

In terms of school education, music is integrated into the vision of artistic education, with a greater presence in private institutions. Teacher training includes specialists in music and generalists in the field. However, due to the lack of clear definitions, this results in asymmetrical outcomes in teaching practices between institutions with more resources, whether public or private, and urban versus rural settings. The flexibility in regulations governing teacher profiles leads to disparities within the educational process, hindering the achievement of the comprehensive education paradigm outlined in the goals of Paraguayan school education. A qualitative, exploratory, and descriptive approach was used to conduct a documentary review to explore how music education is linked to national policies, primarily in seeking points of convergence between pedagogical-didactic approaches that integrate the aims and purposes of artistic-musical discipline and sustainable development.

Currently, work is being done on organizing music teachers and their statement in dialogue tables and participatory work mechanisms for the proposal of educational policies that integrate lines of action within the National Education Plan "Paraguay 2030", which gives greater prominence to music education: as a social practice, of individual and collective empowerment, overcoming concepts of static and restrictive reproduction with the development of creative and innovative, liberating and expansive processes; as a means of transformative advancement, internalizing high human values, enabling the construction of an ecologically sustainable citizenship.

*Keywords: m*usic education, sustainable development, educational policies.

Introduction

Music plays a role in the comprehensive development of the human being, to a greater or lesser extent depending on historical periods, socio-economic situations, personal aptitudes, and other factors related to its practice. In schools, which constitute the official formative space, music is part of the school curriculum. Over time, it has embraced various pedagogical and didactic approaches according to the educational model and the proposed archetype or ideal of the human being, in line with the guidelines set by the educational, cultural, and economic policies of the State.

Paraguay, located in the center of South America, has a predominantly young population with an HDI of 0.71. While macroeconomic stability is highly valued, there are significant challenges to overcome social inequality and achieve the well-being of its inhabitants. In 1989, after 34 years of military dictatorship (one of the longest recorded in Latin America), the establishment of the democratic period marked a significant turning point.

Many years under a totalitarian regime brought about profound changes in the social, behavioral, and psychological behaviors of the population, in order to cope with the systematic persecutions imposed by despotism. The educational reform initiated in 1994 was deemed essential for the construction of a society capable of embracing a democratic political system. Various changes were introduced in the curriculum structure to transition from school education to the development of an empowered, organized, and autonomous citizenship. One significant adjustment was the merger of Music with other arts into a versatile subject called Art Education, integrating disciplines such as visual arts, dance, theater, and music. Through this arts integration, the educational reform aimed to provide students with an enhanced pedagogical approach, viewing artistic languages not as an end but as a means of expression, understanding, or interpreting reality. Instead of focusing solely on aesthetic or interpretative training, the new approach aimed to guide efforts towards nurturing creative individuals with expressive skills, analytical abilities, and discernment.

This research addresses the relationship between music education implicit within the Paraguayan school system considering the curricular prescriptions declared in the official educational project; the purposes assumed for artistic education, which includes the integral development of students, the formation of citizens with creative, critical, reflective thinking, and expression through art (Read, 1945); and the guidelines and recommendations proposed in the 2030 Agenda for Sustainable Development.

Methods and Activities

This research is based on the interpretive paradigm which posits that reality is constructed through the connection with people, within a dialectical relationship between the researcher and the object of study. In line with this, a qualitative methodology was employed, of an exploratory and descriptive nature, conducting a documentary review to explore the connection between music education and national policies, primarily seeking points of convergence between pedagogical-didactic approaches that articulate the aims and purposes of the artistic-musical discipline and sustainable development.

The units of analysis considered were: General Education Law No. 1264/98, Curriculum approved by the Ministry of Education in the educational reform of 1994 and its adjustments in 2012, Curricular Design of Basic School Education, Study Programs of disciplines related to

music such as Communication, Music, and Artistic Education, Corresponding textbooks used in schools according to the approved MEC curriculum, Job profiles of Art Education Teachers, Study Plan of Music Teaching (music schools and conservatories), School Education Teaching, Arts Teaching, and Curriculum of the Bachelor's Degree in Art Education.

The materials were analyzed based on a set of analysis categories and using documentary analysis guidelines that allowed examining the prescribed educational purposes, the curriculum design, the study programs, the content, the teacher's profile (disciplinary and pedagogical competencies), the predominant teaching methodologies, and the suggested types of assessment.

Music within the Paraguayan Educational System

Music education, as a social, cultural, and political practice, within the general education field and general education scope (Touriñan; Longueira, 2010 cited in Reinoso and Luna-Nemecio, 2019), can be oriented towards sustainable development through a proposal that considers socioformation, competency-based approach, and transdisciplinarity in its epistemic and methodological foundations. In Paraguay, although there are no specific programs called "Competency Development Programs," there are educational approaches and strategies that aim to promote the holistic development of students. Understanding how the educational system is organized and how music is developed within it was the starting point of this research. Understanding Educational Policies requires analyzing the hegemonic devices for their implementation, one of which is the Curriculum.

The National Curriculum of Education establishes the fundamental learning that students must acquire at each educational level based on essential skills and knowledge for life and personal development. The General Education Law No. 1264 sets out in articles 27 and 28 the levels and cycles of the general regime, determining the structure of the Paraguayan educational system. It consists of *Initial Level* (Maternal Nursery, Kindergarten, and Preschool - the latter considered as the next level), *Basic School Education* (BSE) which is compulsory and free in public schools - divided into three cycles, First cycle (1st, 2nd, and 3rd grade); Second cycle (4th, 5th, and 6th grade); Third cycle (7th, 8th, and 9th grade); and *High School* (Baccalaureate or Vocational Training), which lasts three years and has a single cycle, consisting of three courses.

From the documentary analysis of the official study programs of the formal school cycle (from initial level to baccalaureate), certain points can be inferred that help place musical education within the curriculum and understand the importance given to Art in general and Music in particular.

Within this context, it is highlighted that art is considered important in the early stages of development for children, as "it allows them to express their world, understand their bodies, acquire physical skills, enhance their movements, broaden their communicative and creative abilities, solve problems, improve their self-esteem, express internal experiences, enrich self-confidence, and independence to think, decide, and act" (MEC 2004). It is argued that in the educational cycles, artistic education "should align with the physical and psychological development of students, significantly involving the playful aspect" (MEC,2012). The goal is not to train young artists but "to provide children with the opportunity to discover their artistic preferences and tendencies, while helping students become sensitive to perceive the synthesis, differences, and entirety of artistic expressions" (MEC, 2012). Ultimately, in the High school, students should be able to "decode and critically use modern and contemporary artistic

languages to enhance expressive and communicative possibilities, as well as to appreciate the national and universal artistic-cultural heritage" (MEC, 2015).

All the above coincides with various authors who consider Music beyond a recreational aspect, as mentioned by Vernia (2021). Cited in López Esteban (2023), there is a "widespread consensus among academic authorities in considering music education, education through music, and any other application of music as a crucial element for the comprehensive development of the individual" (p. 394).

Thus, we see that musical education is implicitly present throughout formal education from the early levels to high school in the Paraguayan educational system without becoming a standalone subject. In the early levels and the 1st cycle of Basic Education, the main objective is the enjoyment and appreciation of music as a means of expression and communication. This emphasis is reinforced by its placement within the program structure: in the early levels, it falls under the Scope of "Thinking, Expressing, and Communicating," and in the 1st cycle, it is part of the Communication Area. In the following cycles - 2nd and 3rd - Music is part of the Art Education area, separating from the Communication Area. It shares with other disciplines; in the 2nd cycle, it is with Dance and Visual Arts, and in the 3rd cycle, Theater is added, making a total of 4 components in the Artistic Area. In Middle School, Music is associated with three other components (dance, theater, and visual arts) within "Arts and their Technologies," but with a very particular distribution of hours. In the 1st year of high school, 4 class hours (160 minutes) are allocated, in the 2nd year 2 class hours (80 minutes), and in the 3rd year, the subject of Art is no longer included.

The analysis of the programs aligns with Gamarra's (2023) findings. Although the previous study focused on the High School level, while the current analysis covers all other levels of formal education, the same conclusions can be extended to all levels regarding communicative and operational aspects. This implies that the skills are consistent with the competencies and clearly defined, outlining the required student learning for their development. Additionally, the program proposal is commendable; however, attention must be given to other factors such as class hours, resources, and teacher training.

In a recent article, Sair Gamarra (2023) highlights teachers' concerns regarding the numerous skills that need to be developed within the limited hours allocated to Music. The challenges faced by art teachers include "few class hours assigned to the area; lack of appropriate infrastructure for the arts; insufficient resources for students; lack of teaching materials" (p. 158).

The analysis of the programs aligns with the findings by Gamarra (2023). While Gamarra's study focused on the Middle Level, and the current analysis covered all other levels of formal education, it is possible to generalize the same results regarding communicativeness and operability to all levels. This means that "the capacities are consistent with the competencies and are clearly outlined, defining the required student learning for their development" and "the program proposal is very good, however, other variables such as workload, resources, and teacher training need to be addressed" (p. 160).

The Teaching Profile

Music is an element that can connect different elements within society (Vernia, 2020). Education, as mentioned by Vernia, will be able to enhance the rest of the SDGs, especially by emphasizing culture, and music as a core element to integrate education, culture, and the SDGs. In this sense, it is considered that "the training of teachers is essential for the acquisition of

teaching and learning competencies that encompass responsible attitudes and actions" (p. 294). The music educator thus becomes a key element in achieving this fusion of education, culture, and the SDGs.

In the Paraguayan educational system, Resolution No. 17,716/2017 from the Ministry of Education and Science establishes the different profiles authorized to teach within the formal education system, indicating who is responsible for providing music education at various levels. Analyzing the positions related to Music in the construction of these teaching profiles suggests that having a background in Music or Music Education is not an absolute requirement to teach a Music class. A more thorough review by national authorities is needed to ensure that "to offer an Artistic Education with a foundation, specialized and competent teachers are required" (Gamarra, 2023, p. 161).

Educational Policies Regarding School Education in Paraguay

Over the past decade, major international organizations such as UNESCO have been working to raise awareness about Education and its benefits on human development and social well-being. Plans, guidelines, and policies on Education are designed, institutional agendas are organized with clear objectives and ambitious goals for implementation in member countries.

The Incheon Declaration of 2015 and the 2030 Agenda for Sustainable Development stand out in this regard. The Agenda's goal 4 emphasizes "ensuring inclusive and equitable quality education and promoting lifelong learning opportunities for all," grounded in established principles of education as a human right and a public good (UNESCO, 2015, p. 5).

When considering education as a public good, the conservative national government, with no significant alternations, formulates public policies aimed at achieving this ambitious goal. It focuses on implementing these policies across all educational levels, ensuring a regulatory framework that guarantees management, financing, supervision, and continuous evaluation (an incipient process). In this regard, it undertakes sustained actions and long-term projects by applying policies to align public institutions with the 2030 Agenda for Sustainable Development, integrating the Paraguay ODS Commission and thus, coordinating efforts with civil society to achieve specific goals.

The emphasis in the national government's political discourse present in its regulations, proposals, and communications about Paraguay's interest in working towards achieving the sustainable development goals of the 2030 Agenda addresses a topic that concerns us as global citizens. It suggests that sustainable development involves not only ensuring the preservation of resources for future generations but also working through education on the "Nijkamp triangle" which encompasses economic growth and social equity (Zarta, 2008, p.415, cita en Reinoso y Luna-Nemecio, 2019).

The National Education Plan 2024, developed in 2011, serves as a guiding framework in this democratic educational process, outlining the goals of Paraguayan education with coherence in the pedagogical proposal of the national educational system, integrated into the national school education and teacher training curricula; the Paraguay 2030 Development Plan and the Funds for Educational Excellence and Research in Paraguay (FEEI) among others.

Paraguay is consistently working on building an educational policy that provides quality education, characterized by relevance, significance, and equity (MEC, 2020a, p. 9). Achieving equity requires equal opportunities not only in access but also in educational processes and learning outcomes. Key players in this regard are teachers and school management, emphasizing

the urgent need to enhance teacher training processes and school management. Significant resources, including time, are invested in educational processes, which are generally gradual and slow. While there are notable advancements in the national educational landscape, there is still much work to be done to achieve fundamental academic goals and equity in learning outcomes across public and private, rural and urban spheres.

Conclusion

The analysis of the curriculum leads to the conclusion that the concept of competency-based education is present. However, concerning Music Education, it lacks a prominent role as it is always subordinate to other disciplines across all analyzed levels. Although the significance of Art as a means of expression, communication, and fostering creativity, sensitivity, and other virtues essential to the human conception is acknowledged, there is no explicit educational policy evident in utilizing it as a tool to achieve the Sustainable Development Goals (SDGs).

The distribution of workload, lack of teacher training, the numerous skills to be acquired within a limited timeframe, coupled with insufficient resources, hinders the realization of a true "music education" in practice, compromising the educational quality advocated by SDG 4. The teaching profile is developed without a perspective of a "specialist teacher." Crafting a meaningful profile necessitates considering more rigorous academic training and experience to enhance the quality of education.

Currently, efforts are underway to organize music teachers and their involvement in dialogue tables and participatory work mechanisms for the proposal of educational policies that incorporate lines of action within the new National Education Plan Paraguay 2030. This aims to give greater prominence to music education as a social practice, fostering individual and collective empowerment, moving beyond static and restrictive reproduction concepts towards the development of creative and innovative, liberating and expansive processes. Music is seen as a means of transformative advancement, internalizing high human values to enable the development of an ecologically sustainable citizenship.

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Symposium

Developing Sustainable Music Education for Well-being in Asian Regions during Uncertain Times

Developing Sustainable Music Education for Well-being in Asian Regions during Uncertain Times: Towards Sustainable Music Education: Perspectives from Taiwanese Teachers

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Abstract

In the contemporary landscape of global uncertainty post-COVID-19, the role of music education in fostering well-being within Asian regions, particularly Taiwan, has garnered increasing significance. This paper delves into sustainable music education, focusing on the perspectives of Taiwanese music teachers, amidst the evolving educational milieu. Through in-depth interviews with primary and secondary school educators, this study explores pedagogical adaptations in the aftermath of the pandemic, the integration of Sustainable Development Goals (SDGs) into music curricula, and the multifaceted role of music in promoting student well-being.

Key findings highlight the resilience and innovation demonstrated by educators in embracing technology while prioritising experiential learning and interpersonal engagement. The study underscores the vital contribution of music education to advancing SDGs, with particular emphasis on gender equality, and its therapeutic value in enhancing student well-being. Notably, interdisciplinary teaching is essential for achieving holistic learning outcomes, with music serving as a bridge between various SDGs and learning domains.

This research contributes to advocating for sustainable music education practices that address current challenges and lay the groundwork for lasting educational methodologies. By emphasising emotional dimensions and nurturing positive teacher-student interactions, educators can create resilient and inclusive learning environments conducive to student happiness and well-being. The study calls for collaboration among researchers, policymakers, and practitioners to explore further the intersection of music education, sustainability, and well-being, fostering a culture of innovation and continual improvement in music pedagogy.

Keywords: Education for Sustainable Development (ESD), pandemic, sustainable music education, Sustainable Development Goals (SDGs), well-being

Introduction

In the contemporary landscape of global uncertainty after the COVID-19 pandemic, the role of music education in fostering well-being within Asian regions has never been more pertinent (Chen et al., 2023). This study is part of the "Developing Sustainable Music Education for Well-being in Asian Regions during Uncertain Times" panel discussion with researchers from Japan, Hong Kong, and the Republic of Korea. It offers a Taiwanese perspective, delving into the post-pandemic and globalised milieu that shapes the possible strategies of sustainable development and music education. Through in-depth interviews, the research captures the beliefs and practices of school music teachers in Taiwan, providing a grounded understanding of their approaches to music education, sustainable development, and the well-being of students.

The ISME 36th World Conference, themed "Advocacy for Sustainability in Music Education," provides a pivotal forum for this exploration, advocating for the critical role of music education in enhancing well-being, especially in times of flux (International Society of Music Education [ISME], n.d.a). This study based on the conference's ethos, aiming to illuminate the diverse opportunities that music education can offer and propose a resilient framework that not only addresses current challenges but also lays the groundwork for lasting educational methodologies. Additionally, the ISME Policy Commission (ISME, n.d.b) endeavors to convene scholars globally to deliberate on the intersection of culture, education, and media policy, where the Taiwanese perspective may share similarities or differences with other Asian regions. This discussion anticipates future contrasts and comparisons, highlighting the role of music education in enhancing well-being, belonging, equity, inclusion, and sustainability across various Asian regions. It is expected to elucidate the intricacies of policy and practice in music education, advocating for a sustainable and inclusive future.

This paper explores perspectives on sustainable music education in Taiwan by conducting case studies across different educational stages. It seeks to understand teachers' thoughts, practices, and suggestions for developing sustainable music education and promoting the well-being of students in the future.

Background

In the aftermath of the pandemic, the impact of global communication and interaction has prompted individuals to seek substantial approaches to future development. Simultaneously, the uncertain and rapid changes in modern society have compelled educators to reconsider educational priorities. The Taiwanese government's emphasis on sustainable development aligns with international trends at the policy level. The Ministry of Education (2020) introduced the *Sustainable Development Goals (SDGs) Education Handbook*, which is based on the United Nations' 17 Sustainable Development Goals and addresses domestic issues in line with national development policies. It aims to promote *Education for Sustainable Development (ESD)* through school education, assisting schools in understanding major international issues and guiding curriculum development and design. This initiative enables students to grasp global trends and cultivate competencies and skills to confront future challenges.

The relationship between music education and sustainable development is increasingly acknowledged as crucial for achieving the United Nations' SDGs. The United Nations (2021) underscores this role, highlighting the SDG Music Guide as a pivotal resource. Music education not only fosters cognitive development, language skills, teamwork, problem-solving, and

patience while also serving as a global language fostering cross-national cooperation towards achieving SDGs (Center for Music Ecosystems supports the Sustainable Development Goals, 2021). Additionally, Grand et al. (2022) explore how music and sound can drive sustainable development initiatives across the Asia-Pacific region, advocating for a deeper integration of cultural practices into policy efforts to realise the SDGs. These perspectives raise the importance of integrating music education with sustainable development to forge a harmonious and resilient future.

For the nexus between music education and well-being, Sun (2022) suggests that musical engagement can enhance overall student well-being. Wang et al. (2022) examine the impact of music education on mental health among higher education students, with findings indicating that emotional intelligence plays a moderating role. The University of Southern California (2023) contributes to this dialogue by demonstrating the benefits of music education for adolescent health and well-being, reinforcing the value of music in youth development. Ilari & Cho (2023) delve deeper into the middle school context, revealing that early and consistent musical participation is associated with higher Positive Youth Development (PYD) scores, particularly in competence and self-confidence. Welch et al. (2020) provide an editorial overview of music's impact on human development and well-being, highlighting the broad and transformative influence of music across different stages of life. Lastly, Dingle et al. (2021) exam the psychosocial mechanisms through which music activities affect health and well-being, further affirming music's role in promoting positive mental health outcomes. These studies collectively identify the significant role that music education plays in fostering well-being, suggesting that it should be an integral part of educational curricula to support holistic development.

Music education is indispensable in SDGs education and the well-being of future generations. In Taiwan, the Ministry of Education has also made education for sustainable development one of the key items for future development. Therefore, exploring teachers' perspectives and practices regarding music teaching and sustainable development within schools is a significant objective of this study. It aims to investigate the actual implementation and related issues in the real teaching environment.

Research Design

The researcher conducted a one-hour interview comprising open-ended questions with four music teachers—two from primary schools (P1 & P2) and two from secondary schools (S1 & S2)—as participants in the study. The interview questions are structured to explore music education's transformative impact post-COVID-19, focusing on three interconnected aspects. Initially, interviewees probe the pedagogical shifts educators have undergone, examining changes in teaching strategies and the resultant variations in student learning and social behaviours. The second part of the interview focuses on the broader implications of these changes regarding educators' belief in the SDGs and their pertinence to music education. It obtains insights into how music education can be pivotal in advancing overarching sustainability objectives within educational contexts. Finally, the questions delve into the role of music education in promoting well-being, seeking insights into how educators can weave these goals into their curricula to foster a holistic and impactful approach to sustainability and student happiness. This cohesive exploration aims to illuminate the multifaceted influence of music education in shaping resilient and joyful learning environments in the wake of a global pandemic.

Findings

Based on the three main topics of discussion in this study, the findings are as follows:

Adapting Pedagogy in Post-Pandemic Times

Irrespective of the level of technology usage before or after the pandemic, all interviewees now unanimously see technology integration as a common teaching method, and students are capable of using these tools with ease and speed. Teacher P1 remarked, "Students adapt more swiftly when introduced to new software or gadgets. Integrating technology into the lesson becomes commonplace and a part of their everyday life." It was also highlighted that the core objective of music education—learning music—remains unchanged regardless of the teaching medium, whether online or in-person. The essence of teaching lies in the educator's delivery of content.

Regarding classroom interaction, teachers believe that music lessons should prioritise experiential learning and interpersonal engagement, aspects that were constrained during the pandemic due to online teaching. As a result, post-pandemic, there is a reevaluation of the proportion of technology usage, with a preference for emphasising on interpersonal interaction and face-to-face activities to facilitate music learning. Despite this, three teachers observed a decline in interpersonal interactions, student motivation, and classroom concentration upon the return to physical classrooms after the pandemic. Additionally, wearing masks has made it challenging for teachers to gauge authentic classroom responses and has hindered certain music teaching activities, such as singing.

Music Education and the Sustainability Development Goals

In the pursuit of achieving SDGs, all teachers unanimously agree that music education plays a crucial role. They further identify the importance of interdisciplinary teaching beyond music to effectively implement SDG-focused education. By integrating different learning domains, enhanced learning outcomes can be achieved, with music as a connector between various SDGs and learning domains. Three teachers believe that music can serve as a medium to evoke students' emotions and raise awareness about diverse issues. This aligns with the United Nations' (2021) statement highlighting music as a pivotal resource in SDGs.

However, as two primary school teachers emphasised, maintaining the integrity of music instruction is vital to ensuring that students continue to acquire the fundamental musical knowledge and skills expected of them. Meanwhile, two secondary school teachers highlighted the importance of designing a curriculum and selecting materials that are life-oriented, relatable, and practical when teaching music with SDGs in mind. This approach aims to enhance students' motivation to learn and ability to apply knowledge in real-life scenarios.

In this study, all teachers recognise the importance of SDGs and integrated this content into their curriculum design. Among the seventeen SDGs, each teacher has included the fifth goal, "Achieve gender equality and empower all women and girls," in their music classes. This likely aligns with the recent educational emphasis on gender equality in Taiwan. Additionally, one primary and one secondary school teacher mentioned that the essence of SDGs education has long been present in Taiwan's curriculum guidelines, categorised as "issues" to be integrated into various learning domains. They have been practising such integration for many years.

Music Education and Students' Well-being

In music education and student well-being, all teachers agree that music is a vital outlet for students to relieve stress and express themselves, enhancing their self-confidence and overall well-being. This supports previous studies by Sun (2022), Wang et al. (2022), and The University of Southern California (2023), which have indicated the benefits of music for students' well-being.

Three teachers, including two from middle schools, observed that music classes can be a therapeutic channel for students feeling down, giving them the strength to persevere. This may be particularly relevant for middle school students navigating the complexities of adolescence and having increased emotional and psychological needs. This observation corresponds with studies conducted by The University of Southern California (2023) and Ilari & Cho (2023) on the relationship between music and adolescent well-being. S2 expressed that:

> My aspiration is that through music education, students will develop a passion for music, thereby unlocking their emotional dimensions. This can contribute to building their sense of security and adaptability to cope with the pressures of future societal life, enabling them to live and adapt peacefully… or letting them know that music is a viable outlet.

Another primary school teacher, along with two middle school teachers, emphasised that as music educators, their companionship in the students' musical journey, heartfelt care, and positive teacher-student interactions are key strategies for imparting a sense of happiness to students. Two teachers noted that the teachers' own sense of happiness and well-being can influence the students, providing a positive example and fostering a conducive learning environment.

Conclusions

In conclusion, this study underscores the crucial role of music education in nurturing well-being and fostering sustainable development within Taiwan's educational landscape post-pandemic. Despite the challenges brought about by the pandemic, music educators have exhibited resilience and innovation by adapting their teaching methods to meet the changing needs of students. The incorporation of technology and a renewed focus on experiential learning and interpersonal engagement have emerged as pivotal strategies for enhancing music education.

Furthermore, this study emphasises the essential contribution of music education to advancing SDGs and promoting student well-being. Educators acknowledge the significance of interdisciplinary teaching and integrating SDG-focused education into music curricula to empower students as catalysts for positive change. The researcher also advocates for fostering collaboration among researchers, policymakers, and practitioners to explore the intersection of music education, sustainability, and well-being, thereby promoting a culture of innovation and ongoing improvement in music pedagogy.

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Developing Sustainable Music Education for Well-being in Asian Regions during Uncertain Times: Development and Advancement of Music Education in Japan for the Well-Being of the Next Generation

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Abstract

Objectives. In Japan, the coronavirus disease 2019 placed considerable restrictions on traditional music education, which teaches students to sing or play instruments with a specific audience in mind. However, the pandemic has revealed the possibility of music that can be created by a single individual and has opened the pathway to more inclusive creative activities through alternative approaches, such as closely connecting with the sound environment without an audience in mind and using materials and devices that are in close proximity. Studies examining the relationship between music education and well-being are limited. This study aimed to address this research gap by exploring the connection between music education and well-being.

Methods. Qualitative interviews were conducted with four teachers in primary, secondary, and special schools in Japan.

Results. Findings revealed the participants' perspectives on new strategies in music education. All the participants believed that music classes can be relevant to the sound environment and non-music disciplines without using works based on Western classical music, ready-made instruments or audio, and without assuming an audience.

Conclusions. A new approach to music lessons in the post-pandemic era can lead to students' overall well-being and help achieve the Sustainable Development Goals in an effective manner. It is necessary to encourage children to create their own music and not merely replicate the works of professional composers. The study findings have important implications for music educators, practitioners, and music students.

Keywords: systems and lifeworld, sustainable development goals, sound education

Introduction

Music education contributes to one's well-being. This term encompasses a universal design based on the principles of fairness, flexibility, intuition, tolerance for error, and non-imposition on the body as well as social inclusion and issues, such as population decline, poverty, and inequality. The Sustainable Development Goals (SDGs), adopted by the United Nations in 2015 after the Sustainable Development proposed in the 1980s and the eight Millennium Development Goals in 2000, were driven by a sense of crisis over the worsening global environment. The SDGs promote the educational motto "no one will be left behind." Many music leaders and researchers have acknowledged the fact that specific "music" that has been produced and enjoyed by certain regions at certain times can be a burden because only geniuses can adapt to changing trends, and it is not tolerant toward errors. Several music educators have realized that while being highly appealing, the "music" that was practiced earlier was not inclusive. Rather than clinging to the pedagogical concept of "well-being" as a narrow term, I attempt to consider how music education can contribute to the future generation using the broad term "well-being."

In my doctoral class in 2008, I used an episode of an educational channel broadcast by the Japan Broadcasting Corporation. In the program titled, "Awakening My Body," Butoh dancer Min Tanaka went to the elementary school from which he graduated to teach the children. After the program in which blindfolded children wandered through the forest using their senses, architect Hitoshi Takeyama, one of the doctoral students, said to me, "At first, I feared that Tanaka would directly teach dark Butoh to the children. However, he did not; therefore, he was a good instructor." I replied, "Musicians are the worst at teaching this type of class. They have two choices: impress others with their skills or directly teach them to others." Tanaka also conducted an exercise in which the children moved blindfolded through the schoolyard of their elementary school, which was the children's living world. In other words, Tanaka indirectly awakened in them the basis for generating dance by allowing the children to experience the environment of the schoolyard and forest through their bodies. Can a piano teacher teaching children using systematically completed materials teach them music in a forest without a piano or sheet music? R.M. Schafer (Wakao, 1990) points out that half of the children who start piano at the age of 6 stop by the age of 10, approximately 10% continue it till age 15, and only 1% persist till the age of 20. In this case, it appears that the teacher does not want to promote musical education but rather produce the next Glenn Gould. This type of music education is not ideal. Schafer argued that music education should be inclusive.[1,2] The concept of an "artist," established in central Europe from the 17th to the 19th centuries as a reaction to the Age of Enlightenment, is considered a typical amalgamation of the attributes of genius, originality, and individuality. In other words, among the many new trends that emerged in the 19th century, the concepts of "artist" and "genius" were particularly prevalent.[3] The artistic trends favored by the 19th century West, such as genius, originality, and individuality characterized by Glenn Gould, did not involve children as a variable (except for child prodigies). Schafer[1] noted that against the backdrop of such trends, music education was aimed at children's highly technical reproduction of works by professional composers and assumed performance at concerts and competitions, that is, an audience. In many cases, it had no connection with science, other arts, or the environment and was powerless against the entertainment industry. Few studies have explored the connection between music education and well-being. To advocate the well-being of the future generation

through music, this study aimed to examine the dichotomy between systems and the lifeworld emphasized by Habermas.[4]

Based on the above discussion, the following research questions were formulated:

1. Can music teachers teach their students without using Western classical music, works created by professional composers, or ethnic and traditional music?
2. Can teachers teach music using only familiar materials and students' voices without the use of instruments, audio, or other equipment?
3. Can music teachers teach students without activities that assume an audience, such as concerts or competitions?
4. Can music teachers relate their music practice in connection to the sound environment, other scientific disciplines, and other arts?
5. Can teachers teach music without its intended use in the entertainment industry?

Lifeworld and Systems

The Frankfurt School established in 1923 by Max Horkheimer, Theodor Adorno, Walter Benjamin, Erich Fromm, and others believed that the European Enlightenment was not an evolution from barbarism to civilization but rather a fall from civilization to a state of barbarism and attempted to promote positivism, scientism, and rationalism.[5] Habermas, a second-generation member of the Frankfurt School, pointed out that political and economic systems rationally colonized communication in our living world and advocated inclusive communication through honest feedback from all participants.[4] Thus, he attempted to investigate the paradox of modernity, which was revealed as a limitation of Marxism.[6] This aspect was concerned with how to grasp the complexity of modern society and the resulting loss of meaning and freedom in a manner compatible with the process of social evolution and rationalization by means of the concepts of systems and the lifeworld.

Systems that are products of the Enlightenment symbolized by terms, such as intelligent and smart, are, for example, similar to Starbucks. A traveler who wants a cup of coffee on the road will be relieved to see the Starbucks logo. They expect the same taste and service as the Starbucks in the city where they live. In other words, the staff places emphasis on the manual, and the customer trusts the system. Customers do not bargain with the staff for coffee prices, and the staff never provides services that are not mentioned in the manual. Therefore, these relationships are extremely impersonal, fluid, and interchangeable.

However, in a neighborhood café in the lifeworld, the spontaneity and skill of the owner replace the manual. The customer may have known the owner since they were a child or may have been a classmate of the owner's child. If the owner is in a good mood, the coffee may be free. The relationship between the owner and the customer is nominal and based on personality rather than on systems of trust. Therefore, they are both irreplaceable and illiquid. Since the systems and the lifeworld are nested together, it follows that the systems should not colonize individual spontaneity, and the lifeworld should not become the world of miniaturized systems.

The concept of this system in music education in Japan can be applied to the standard textbooks used nationwide. These textbooks contain materials by professional composers, and teachers tend to repeat the same lessons every year, referring to the instruction manual. Therefore, the relationship between students and teachers through music is built on systematic trust, and teachers do not need to develop new teaching materials every year. By contrast, if we

consider music education with reference to Schafer's argument in the previous section,[1] alternative music education that prioritizes the spontaneity of children and teachers is possible by using the local soundscape rather than textbooks and allowing children to create their own music and not replicate that of a professional composer. Consequently, this class will be irreplaceable and non-fluid, based on personal trust. Based on the above assumptions, the next section describes the results of the interviews with teachers.

Results and Discussion

Hisafumi Ono teaches music at a junior high school in Aomori (the northernmost prefecture of Honshu), with a population of approximately 261,306. Sannai Junior High School, where Ono teaches, had 347 students at the beginning of the school year in 2024. In response to the questions posed by me, he replied:

1) Yes, I think that this is possible. Both Western classical and traditional music have certain rules for teaching music that differ by culture. While it is important to understand various musical cultures through the commonality of rules, both classical and traditional music have limited local aspects. If they are limited, I believe that the process of students developing their own rules and experimenting with music is not different from that of other types of music.

2) I think that it is possible to teach music in this manner. Musical instruments and audio devices can eliminate or intentionally control errors and disturbances. When children sing, they usually go out of tune, or their breath leaks out. Musical instruments also result in uneven beats. Music that has room for errors is the one in which anyone can participate, even if they are good or bad at hearing it. I feel that this is also applicable to well-being, but it is difficult to recover the potential of original music.

3) I think that it is possible, and this corresponds to my responses to questions 1) and 2) because I believe that even music that is heard by only one person in the smallest unit can be considered music. However, when I am at school, I occasionally feel that the "belief" that "music is a way to enjoy sound" is imposed on students from various directions, such as teachers and parents. I have seen them sing loudly, and they appear energetic. In the school chorus contest, as the grade level increases, students with loud voices take on difficult songs. I think that this enjoyment is incorporated into music that is challenging and has a high level, and it takes a certain amount of effort to understand. Subsequently, it moves toward elitism. The idea that allowing students to experience this leads to enjoyment of music is shared by more than a few practitioners. Therefore, concerts and competitions are useful for schools. I seem to have digressed from the topic. I feel that when I instructed the class to "hum and sing in a small voice, even though we didn't plan to present it," which I did during the pandemic, the tone of the voice was more consistent than that of the "loud" voice.

4) I think that it can be taught. Fields, such as soundscapes, can be discussed from the viewpoint of the relationship between acoustics and human beings. It is possible to examine sounds and music from various perspectives.

5) Yes. The reason for this is the same as that for 1). If 1) pertains to artistic music, I consider 5) as being related to popular music. Artistic and popular people are often presented in a dichotomous scheme; however, I do not clearly understand the boundary between them. Differences in trends, chords, and harmony may exist, but I believe that

the same is true in that there are rules for sharing music.

Yuki Ishikawa teaches music at the Sakae Junior High School (456 students) in Misato City (population of approximately 141,259), Saitama Prefecture, a bedroom community in Tokyo. He replied to the research questions as follows:

1) Yes, I think I can. At my school, I engage in creative activities using clapping, handmade instruments, voices, and information and communication technology equipment. In the course of these activities, I have observed children collaborating and inventing music using the "elements that shape music," regardless of their musical ability or classical music experience.

2) I think that it is possible to teach music using the activities described in 1).

3) I believe that it is possible to teach by performing the activities described in 1), but while performing the activities described in 1) above, the children do not perform with an audience in mind. They are also conscious of the structure of the music, insisting that they "want to play in this order." However, when they are required to present their work in front of everyone, they realize that they are performing for others, and consequently, the activity may turn into an audience-oriented activity, such as a concert or competition.

4) Yes. In a sound environment, certain activities, such as soundwalks and sound diaries, can be connected to elements that shape music, which can lead to appreciation activities related to natural and environmental sounds.

5) It is possible to teach music using the activities described in 1).

I interviewed an elementary school teacher. Asami Kimura teaches music at an elementary school attached to the Faculty of Education at Hirosaki University (approximately 432 students).

1) Yes, I think so. I use sounds that are around us.

2) I think that this is possible if you notice the interesting (characteristics) of any sound.

3) It is possible for them to engage in music activities that they enjoy, such as music making.

4) Yes, certainly.

5) I believe that we can do so by creating and listening to music ourselves. I think that the beauty of music is that we can enjoy sharing it with anyone, anytime, and anywhere, regardless of age, ability, and cultural differences. If we recognize a sense of security, it will spread universally. I also feel that the values of children and the people surrounding them has changed after the pandemic. They have come to value their connections with objects and individuals close to them more than ever before. Although I enjoy music from other countries that are psychologically and physically distant from me in class, I have the impression that they have come to appreciate the importance of activities that they share with people close to them.

Finally, I interviewed Dr. Yohei Koeda, a teacher at Hirosaki University Special Needs School. He was transferred to a special needs school in Hirosaki City in April 2024. The interviews were based on his experiences at his previous school.

1) The responses for questions 1) to 7) are based on my experience in special needs schools for intellectually disabled people. Yes, it is possible. We focus on sound education, improvisation, and creation.

2) I believe that using handmade instruments and electronic devices rather than existing instruments can lead to a deeper learning of music.

3) Yes, I teach using this approach. During improvisation and creative activities, I have seen children devise tones and rhythmic patterns by watching each other's trial and error.

4) It is possible. I have improvised music by drawing patterns of sounds that I have found in

my environment and using these patterns as graphic notation. Although I have not strongly related this practice to the field of science, I have used an oscilloscope on a tablet as a reference when creating sound patterns.

5) I think that the entertainment industry can teach us a lot, so I try to incorporate such musical works into the annual curriculum. I believe that children learning music contributes to their well-being, especially the psychological aspect. Carefully listening to each other's sounds, improvising, and creating music together can result in a music education activity in which no one is left behind. I was involved in sound education, improvisation, and creative activities before the pandemic. After the COVID-19 pandemic, I was no longer able to perform choral singing, and I began to engage in sound education. In the post-pandemic era, I am involved in sound education, improvisation, and creative writing at approximately the same rate as earlier.

It is noteworthy that all four participants responded that it is possible for music classes to be relevant to the sound environment and non-music disciplines without using works by professional composers based on Western classical music, ready-made instruments, or audio, and without assuming an audience. All of them also believed that such lessons would lead to learners' overall well-being and the achievement of SDGs. In other words, they considered the COVID-19 pandemic as a passageway to alternative and creative music-making practices.

Conclusion

Joseph Beuys suggested the impulse of "freedom" in making us conscious of our inner creativity, the essence of a human's desire to make independent decisions and advocated that everyone is an artist aiming for social change.[7] He discussed the importance of an attitude of slow gazing, listening, acting, and waiting for a state in which human well-being can be attained. This attitude is closely related to Habermas's concept of lifeworld.[4]

A pertinent question is whether music educators can teach music to children in an empty forest. For example, if the members of a strongly competitive school of chorus begin shouting, "We can sing a cappella by heart!" it would only destroy forest ecosystems. The findings of this study have valuable implications for music educators, practitioners, and music students.

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Developing Sustainable Music Education for Well-Being in Asian Regions during Uncertain Times: Towards Sustainable Music Education: Perspectives from Korean Teachers

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Abstract

Well-being can be defined as a concept encompassing quality of life, work-life balance, education, safety, life satisfaction, and health beyond economic and material abundance. After the pandemic, we can see a phenomenon where more interest has increased in these areas: personal well-being, quality of life, stability, and satisfaction with life in the Republic of Korea. The importance of well-being is increasingly being recognized by the national government, as well.

According to the July 2023 well-being report, although the academic achievement of Korean students was among the highest among OECD member countries, academic anxiety was relatively high, the rate of dissatisfaction with life was higher than the OECD average, and the degree of participation in physical activities outside of school was relatively low. In summary, the report emphasizes the importance of a holistic approach to education that considers students' well-being, not just academic success.

Music education can promote well-being by offering students an outlet for expression, emotional development, and enjoyment. To implement these ideas effectively, collaboration among educators, policymakers, and researchers will be crucial in shaping the future of music education in the post-pandemic era.

It is essential for music teachers to accurately diagnose the state of students' well-being and what they need from music education for their well-being. Therefore, research is required on music teachers' definitions of well-being, how they understand the policies related to students' well-being, how they implemented these policies, and what direction music education should take for well-being.

Rather than sticking to the academic concept of "well-being" as a narrow term, discussing how music education should contribute to children's future through the simple, broad term "well-being" in the post-pandemic era is necessary.

Keywords: music education and post-pandemic era, sustainable development goals, well-being

Introduction

From mid-to-late 2022, restrictions related to COVID-19 were lifted, and at mid of January 2023, the last restriction, wearing masks indoors, was also lifted. We still have fears of COVID-19 and new various disease infections, but we have been back to normal.

During the pandemic, music education faced severe restrictions; however, now we have the freedom to resume all the musical activities we used to enjoy. The online teaching methods, abundant resources, and communication strategies tested during the pandemic are now being integrated into face-to-face education settings in various ways. Post-pandemic, there are numerous avenues to advance education from different perspectives, and education policies are being adjusted to reflect the changes brought about by the pandemic.

The Sustainable Development Goals (SDGs), adopted by the United Nations in 2015, are currently in vogue and are central to international agreements on sustainable development. To effectively implement these agreements and promote national sustainable development, the Korean government develops a basic plan for sustainable development every five years with a planning horizon of 20 years.

Despite Korea's significant economic growth, there persists a contradiction wherein the quality of life for many people has not substantially improved, marked by income inequality, environmental degradation like fine dust pollution, and a scarcity of quality jobs. As of 2017, the OECD Quality of Life Index ranked Korea 29th out of 38 countries, a decline from its 25th position in 2014. Against this backdrop, the government has prioritized strengthening sustainable development as a national imperative, leading to the establishment of national sustainable development goals (K-SDGs) that complement the '3rd Basic Plan for Sustainable Development'.

K-SDGs serve as the foundation for creating tangible improvements in people's lives and advancing towards an inclusive society. In 2020, the government established the 4th Basic Plan for Sustainable Development (2021-2040) based on these K-SDGs, outlining 17 goals, 119 detailed targets, and 236 indicators.

The fourth goal of K-SDGs emphasizes "Quality Education for All," focusing on ensuring equal access to quality primary, secondary, higher, and vocational education while expanding education for sustainable development. To achieve this goal, the government has proposed several policies, including enhancing public education trust, expanding higher education opportunities, strengthening lifelong and vocational education, guaranteeing basic education rights for underprivileged individuals, increasing financial investment for equitable education, and enhancing teacher expertise. These education-related policies are designed to ensure a better future for people and promote their well-being in future society.

To enhance students' well-being, it's crucial to explore practical methods for nurturing their emotional and psychological skills, balancing academic growth with life experiences and physical activities. Music education plays a key role in achieving this goal by fostering joy, happiness, and satisfaction among students. Understanding students' well-being and the tools needed to support it is essential, as music, being closely tied to human nature, can significantly enhance quality of life through its activities.

The 2022 revised music curriculum emphasizes holistic growth, integrating music into daily life and encouraging creative collaboration across various disciplines. It emphasizes student agency and self-direction, recognizing music's expanding influence in societal and cultural

contexts, fostering digital literacy, and promoting empathy and expression. This contributes to a more sustainable environment and prepares students for a collaborative future.

In elementary schools, the focus is on cultivating students' independent enjoyment and learning of music. Middle schools emphasize understanding music in societal and cultural contexts, aiming for students to become active contributors to a forward-looking music culture. The curriculum emphasizes high-quality sound and digital tools for effective learning experiences.

Additionally, music's role in building social connections can enrich students' lives. Analyzing current curriculum and policies reveals a growing emphasis on student well-being in music education. Post-pandemic, research is needed to understand evolving educational trends, aligning with sustainable development goals and optimizing music education for student well-being. Research questions are as follows:

1. What changes have been occurring in the music classes?
2. How have sustainable development goals and policies been implemented in the realm of music education??
3. What direction music education should be for the well-being of students?

Method

For the study, interviews were conducted with two elementary school teachers and two middle school music teachers. All interviews were conducted at their own convenient time on Zoom, and the interviews lasted approximately for 45 to 60 minutes. All interviews were recorded, and they were transcribed right after the interviews. (See Table 1 for basic information about the teachers who were interviewed.)

Table 1 Information about the participants

	Teacher 1	Teacher 2	Teacher 3	Teacher 4
Teaching level	Elementary	Elementary	Secondary	Secondary
Teaching Career	Over 10 years	Over 10 years	Over 10 years	Over 10 years
Teaching Area	Big City	Big City	Middle-sized city	Rural area

Interview Questions and Data Analysis

Based on the research questions, the interview questions can be divided into three topics: changes in music classes after the pandemic, sustainable development goals and music education, and well-being and music education.

After multiple reviews, the collected data were classified around the three themes of the interviews. Repeated or meaningful words were extracted through repeated reading and coded for each topic to categorize them into five subtopics.

Findings

Any changes in music classes after the pandemic: Educational Settings

The biggest change in the educational environment is that during the pandemic, schools distributed tablets to everyone, which changed the classroom environment itself. Therefore, learners' access to technology has become much easier, and children can continue to engage in more creative activities because they can immediately hear the sound of the symbols they have created and continue to think musically. All teachers who participated in the interviews said that creative activities using technology have increased slightly compared to before.

Teacher 1 and Teacher 2 agreed that teachers utilized educational technology program, however, if the children feel that it is fun to click, it may feel like a game to them. Teacher 3 commented that in the past, if teachers wanted to teach a class using technology equipment, they had to coordinate schedules with other subjects' teachers, but now that everyone comes to class with a tablet, they can freely plan music classes using technology. In addition, in the case of creative activities, the learning results of the day have been recorded, making it easy for process-based evaluation.

Opinions were mixed about kalimba, which was used in many schools during the pandemic. The kalimba instrument, which was used instead of a woodwind instrument, had a high level of satisfaction, but elementary teachers did not use it because it did not help improve their ability to read music. On the other hand, teacher 4 said that kalimba was easy to learn, had a beautiful sound, and was helpful in terms of students' achievement. She explained that he would continue to use this instrument.

Any changes in music classes after the pandemic: Students' attitudes and behaviors

All teachers in this study observed that students did not share any wind instruments with others. In the past, students had no hesitation about sharing musical instruments with others and washed them before using them, but after the pandemic, the fear of virus contagion remains, so it is impossible to share musical instruments with others, especially wind instruments.

The three interviewees agreed that students' attitudes changed passively after the pandemic and that they experienced communication difficulties. In elementary schools, students found playing music with someone very new, and there were also cases where they had difficulty communicating musically. Teacher 2 added that at the beginning of the semester, one student was told not to talk to the person next, and that some children did not know what to do during play time, so she had to teach them what to do during play time.

Teacher 3 said that there were some students who found it difficult to do something with others. They wanted to do it alone, but over time, they naturally began to work with others to complete assignments. The students accepted the situation and got along with others because they thought it would be helpful to them and because it would be recorded in their life records. Teacher 4, however, explained that there was no significant change in social behavior or learning attitude in her music classes. She concluded that this could be the result of the rapport developed from spending a long time together and the classes students participated in in person at school even during the pandemic.

Teacher's Perceptions of SDGs

All participants were aware of the sustainable development goals, and all teachers explained that the fourth goal was most related to music education. They agreed that quality music education is very necessary for many people in their future lives. Teacher 1 and Teacher 2 commented,

music is related to the culture that can determine the quality and richness of our lives. So, when I teach music classes, the biggest philosophy I always think about is help children live a life where they can enjoy the culture of music even when they become adults. (Teacher 1 interview, 2024)

If you think about a person's life, no matter what their occupation, the average lifespan will increase, and their life will be much longer. I think how they live affluently can determine whether that person is happy or not. Many senior teachers around me who are about to retire must have a hobby in advance. Just like music, sports, and art, I think that in order to feel emotion and beauty through art, it is essential to have good experiences as a child. So, when approaching life-long learning opportunities or something like that, I think it's important to provide psychological things so that you can experience a lot of beauty and have good experiences so that you can continue your artistic experience. (Teacher 2 interview, 2024)

Teacher 4 believed that life should not be accomplished solely through music education, but rather a more comprehensive and integrated education. She explained,

Music activities give us an experience where we can feel the beauty within music, but we also realize that we cannot live separately from that because we live as members of society. We also teach practical music expressed in music, and we provide such things to the environment. I think we need to provide education in a broader way, such as creating creations while dealing with problems and all these things around the world they live. (Teacher 4 interview, 2024)

Teachers were considering both the internal and external purposes of music education and were providing music activities that could provide students with meaningful musical experiences.

Application of SDGs in music

In elementary schools, sustainable development goals have never been directly addressed, but in secondary schools, SDGs have been addressed in music in combination with other subjects. Teacher 3 introduced her class topic.

I asked students to choose one of the sustainable development goals. So, the students started with a planning intention centered on the topic they chose, what kind of atmosphere they wanted to create, what message they wanted to convey, and what kind of background music would go well with it. They created music, made a slideshow, and made a video. So, I had the students explain and record why they chose this topic, the process of making it, the intention behind it, why they made it this way, and how they plan to use it later. And this class made students think about what value music will have in the future. (Teacher 3 Interview, 2024)

Teacher 4 and her students participated a big project related to SDGs. She told,

The Korea Culture and Arts Promotion Agency contacted one school selected from each region. The Ban Ki-moon Foundation had a plan to implement the sustainable goals directly in schools, verify their effectiveness, and announce them to UNESCO. So, I wanted to cooperate with the school, and they asked me if I would join them. In fact, I only knew about the goal of sustainable development, and I had always thought about it, but I think I was very interested in making it concrete. So, I introduced that we would try to put goal number 12 into practice ourselves. So, we practiced reducing waste and properly separating waste. While practicing these activities, I and students created a play and produced it as a video. (Teacher 4 interview, 2024)

Teacher 4 added that while implementing this goal, she had the children sing music related to the environment in chorus. Also, the music selected was created 25 years ago, and I think it made us think a lot about what the environment would be like 20 or 30 years from now.

Both teachers had students look at the sustainable development goals and gave them the task of producing a video to promote the topic. They had students use music and think about the role of music in the process of producing videos.

Well-being and Music Education

Teacher 1 said that well-being is having a healthy mind and spirit, and Teacher 2 defined well-being as being able to experience beauty through rich sensory experiences. Teacher 3 said that enjoying life with fun is well-being, and Teacher 4 said that well-being is the balance between work and life. Although the participants had slightly different their own definitions of well-being, they all emphasized that music education plays a crucial role in students' well-being. Teacher 4 added,

This subject is unique in experiencing the sound of music, and in a way, learning an instrument is also unique in this subject, and when it comes to making sound combinations, this subject is unique, so it plays a very big role in the well-being of students. I think the role of music teachers is to make music education more centered and spread the awareness that music is something that really needs to be learned. (Teacher 4 interview, 2024)

The teachers have tried to broaden students' musical experience by introducing music they are not familiar with, having them play various instruments, or making music on their own, which ultimately contributes to their well-being. As a final comment, the teachers said that we worry about the well-being of our students every day, but they do not know who takes care of the well-being of teachers.

Conclusion

The interviews revealed that the participants provided students with a variety of music activities that were not possible during the pandemic, continued to conduct music classes focusing on the essence of music, and had students do music activities that could develop their musical knowledge and abilities. During the pandemic, the teachers gained a variety of experiences by experimenting with and using various devices, communication methods, and programs. In particular, the burden of composing music has been reduced by actively utilizing

creative programs, and as music can be made easily, creative activities are being used a little more than before.

The teachers also emphasized the importance of music classes connected to life so that students can enjoy and enjoy music in their lives. Rather than pursuing music activities aimed at refinement and mastery, educators emphasize the importance of highlighting the intrinsic joy and fulfillment inherent in the learning process.

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Developing Sustainable Music Education for Well-Being in Asian Regions during Uncertain Times: Policies in Hong Kong Primary and Secondary Schools for Sustainable Music Education

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Abstract

Music education plays a vital role in promoting children's well-being. Over the past three years of the COVID-19 pandemic, there have been three major school suspensions in Hong Kong, disrupting music education and necessitating the adoption of alternative teaching methods. To mitigate the risk of infection, music teachers have embraced online teaching as a viable substitute for traditional face-to-face instruction. As the world gradually recovers from the pandemic, it is crucial to recognise the effectiveness of online music pedagogies in enhancing student learning experiences in the post-COVID era.

Schools must learn from their experiences during the pandemic to ensure the continuity of music education. This study aims to investigate the policies implemented in Hong Kong schools to enhance sustainable music education, particularly in preparation for potential temporary closures due to similar health issues. In-depth interviews will be conducted with a primary school music teacher and a secondary school music teacher, providing valuable insights into the integration and impact of online teaching methods within the realm of music education. Additionally, the teachers will be asked about the policies and strategies employed by their respective schools to support the implementation of new teaching methods.

By examining the policies and strategies employed by Hong Kong schools to promote effective online teaching methods, this study seeks to contribute to the development of robust educational practices in a post-COVID world. The findings will inform educators, policymakers, and stakeholders in the field of music education, empowering them to make informed decisions and implement effective teaching methods that enhance student learning outcomes in both online and face-to-face settings. Ultimately, the goal is to foster sustainable music education that can withstand future challenges and ensure the continual growth and development of students' musical abilities.

Keywords: blended learning, sustainable education, Hong Kong

Background of the Research

The world began its recovery from the COVID-19 pandemic last year. In mainland China, implementing the *New Ten Rules* on December 7, 2022 (劉夢婷, 2022) loosened the restriction of disease prevention to a large extent. It gradually became the dominant national health control policy. In Hong Kong, face-to-face lessons returned to normal full-day operation in February 2023 (news.gov.hk, 2022a), and all disease prevention measures were subsequently lifted on March 1 (news.gov.hk, 2023).

Looking back at the challenging times, three major school suspensions occurred in Hong Kong. The first suspension began on January 25, 2020 (news.gov.hk, 2020b), just three days after the first COVID-19 case was reported (news.gov.hk, 2020d). This suspension lasted for three months until different grade levels were permitted to reopen on specific dates – Secondary 3 to 5, Primary 4 to Secondary 2, and Primary 1 to Primary 3 were allowed to resume classes on May 27, June 8, and June 15, respectively (news.gov.hk, 2020a). After a period of relative calm, another school suspension took place on November 29, 2020, due to the emergence of the COVID-19 Delta variant (news.gov.hk, 2020c). This suspension also lasted for three months, and face-to-face lessons were allowed to resume on February 22, 2021 (政府新聞網, 2021). The last school suspension occurred on January 11, 2022 (news.gov.hk, 2022b), when the Omicron variant severely impacted Hong Kong. This time, the suspension lasted only two months, and schools were permitted to reopen on March 17 (政府新聞網, 2022).

In response to the challenges posed by the pandemic, music teachers in Hong Kong have embraced online teaching as an effective alternative to traditional face-to-face instruction. One example is a primary school music teacher who utilised a video discussion platform called *Flipgrid* (now *Flip*) to support the learning and teaching of recorder playing at school (Tang, 2022b). By combining the benefits of on-site and online learning, the teacher could adapt her teaching methods. During in-person classes, where the teacher was required to wear a mask, she focused on teaching fingering techniques and score-reading. To supplement these lessons, she recorded videos demonstrating the various techniques. Students were then encouraged to record themselves practising and share their videos on *Flipgrid*. This interactive platform provided features such as reaction buttons, background image building, and filter effects, which supported and enhanced student self-evaluation and peer learning.

Research Purpose, Questions, and Methodology

Recognising the effectiveness of online music pedagogies in enhancing student learning experiences is crucial in the post-COVID era. Schools must learn from their experiences during the pandemic to ensure the continuity and advancement of music education. This study aims to investigate the policies implemented in Hong Kong schools to enhance sustainable music education, particularly in preparation for potential temporary closures due to similar health issues.

Based on the research purposes mentioned above, two research questions are identified as follows:

- What lessons have Hong Kong school music teachers learned from the COVID-19 pandemic?

- How well-prepared are Hong Kong schools and music teachers to handle future regional or global health issues similar to COVID-19 that may disrupt face-to-face instruction?

By examining the policies and strategies employed by Hong Kong schools to promote effective online teaching methods, this study aims to contribute to developing robust educational practices in a post-COVID world. The findings of this study will provide valuable insights for educators, policymakers, and stakeholders in the field of music education. These insights will empower them to make informed decisions and implement effective teaching methods that enhance student learning outcomes in both online and face-to-face settings. The ultimate goal of this research is to foster sustainable music education that can withstand future challenges. By understanding the lessons learned from the COVID-19 pandemic and being well-prepared for potential disruptions, schools and music teachers can ensure students' musical abilities' continual growth and development. The findings of this study will serve as a foundation for developing strategies, guidelines, and policies that support resilient music education systems and enable students to thrive in any learning environment.

A primary school music teacher, Anna (pseudonym) and a secondary school music teacher, Bella (pseudonym), have been invited to participate in a structured interview. The purpose of the interview is to explore two key areas: (1) effective blended music teaching methods that were influenced by the online teaching approaches utilised during the pandemic era and (2) music teachers' role and school policies in fostering sustainable education. This paper will thoroughly analyse and discuss the data collected from the interviews. Furthermore, the results will be compared with findings from similar studies conducted in Korea, Japan, and Taiwan during the symposium of the ISME Policy Commission Seminar, allowing for a more comprehensive analysis.

Findings

Area 1: Effective blended music teaching methods

Interview question 1: How has your approach to teaching music changed in the post-COVID-19 era? Have you made any adjustments to your teaching strategies? If so, what are they?

Both Anna and Bella expressed that they have resumed face-to-face music teaching since the COVID-19 pandemic. Anna, who teaches at a school where recorder playing is an essential component of the music curriculum, is delighted that she can now teach recorder playing in person during music lessons. Anna said, "I'm thrilled that face-to-face teaching has fully resumed. Everything feels normal again, and I can teach recorder at school just like before" (Author's interview, 2024).

When asked if her teaching approach has changed after the pandemic, Anna shared, "I ask students to record their practice and upload the videos to *Google Classroom* for me to assess their progress" (Author's interview, 2024). Bella added:

I have started incorporating technology more frequently into my teaching. Prior to the pandemic, I didn't use technology much, despite the government and the school promoting it. However, due to the COVID-19 pandemic, technology has become essential for us to continue teaching during school closures. I spent time recording and editing videos for my classes. Now, I can reuse the videos created

during the COVID-19 period for the flipped classroom teaching approach. (Author's interview, 2024)

Interview question 2: Have you noticed changes in students' attitudes towards learning and social behaviour after the pandemic? If so, what changes or behaviours have you observed?

Both teachers noted that students seemed less attentive after returning to face-to-face teaching. Bella explained:

During online lessons, some students would turn off their cameras. In those cases, we couldn't be certain if they were truly listening to my teachings or doing something unrelated to the lessons. As a result, when we resumed face-to-face teaching, some students struggled with attentiveness, showing a lack of interest and motivation. The full-day schedule became challenging for them to stay focused. (Author's interview, 2024)

Anna provided more insight, saying, "It took me about a year to help my students adjust their learning attitudes. I have noticed improvements since the start of this academic year [in September 2023]" (Author's interview, 2024).

Interview question 3: Do you still incorporate online teaching methods/strategies into your face-to-face lessons? Why or why not?

Anna mentioned that she utilises *Google Drive* to share assignments. This makes it easy and convenient for students and parents to access the materials and for teachers and parents to review and assess the assignments. She added, "I can immediately identify students who haven't submitted their assignments and remind them to submit. It's more convenient to check their work than when we didn't use *Google Drive* in the past" (Author's interview, 2024).

Bella also touched on a similar point during the interview. She stated,

Besides online teaching methods, I introduced the hand chimes team as part of the school's music activities. This way, we have a less impacted option if a situation like the COVID-19 pandemic occurs again. It's important to invest in different teaching approaches to ensure continuity (Author's interview, 2024).

Area 2: Music teachers' role and school policies in fostering sustainable education

The Department of Economic and Social Affairs of the United Nations has established 17 Sustainable Development Goals (SDGs) since 2015, with Goal 4 being to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" (United Nations, 2024). The COVID-19 pandemic has significantly disrupted the sustainable development of quality education over the past three years, as school suspensions have occurred worldwide as a preventive measure against the disease. I have asked the two teachers about their understanding of fostering sustainable education.

Interview question 4: Do you know anything about SDGs? Is there any specific goal that you believe is particularly important to introduce to students or that can be integrated into music education**?**

As I expected, neither interviewee had heard about the "SDGs". Therefore, I needed to provide them with some background information to continue with the next two questions.

Interview question 5: What role does music education play in sustainable development?

Interview question 6: What role do you believe music teachers play in sustainable education? What can they do?

Both teachers agreed that sustainable development in education is important. Anna said,

I don't know too much about sustainable development in education, but I think it is crucial. Music is considered emotional training. It helps to maintain children's mental well-being. Music teachers are role models, assisting the students in establishing a lifelong interest in music. (Author's interview, 2024)

Bella added, "The Hong Kong education system would not have a problem in sustainability. Children here can receive 12 years of free education, from primary one to secondary six. We are lucky that our education is well developed" (Author's interview, 2024).

However, I told Bella, "Even though our education system is well developed, it can still be disrupted. The COVID-19 pandemic is an example." Then, I continued to ask Bella another question.

Interview question 7: Is your school well-prepared if a similar or even more severe disease than COVID-19 were to happen, causing a long period of school suspension? Does your school have any policy in preparation for such a drastic situation?

Bella replied:

Our school has no policy in preparation for large-scale school suspension. The COVID-19 pandemic just ended, and I suppose a similar issue shouldn't be happening so soon again. The world is changing fast every day. As the Bible says, "Do not worry about tomorrow. Today has enough trouble of its own." We will find a way out when it happens again. (Author's interview, 2024)

I asked the same question to Anna. Her school also has no policy in preparation for large-scale school suspension. She added, "It is not urgent for our school. Our main concern today is implementing National Security Education. As Article 23 will be published soon, introducing and implementing National Security in every subject is becoming the top priority" (Author's interview, 2024).

The Article 23 is a new national security law come effective on March 23, 2024 (政府新聞網, 2024), a few weeks after the interviews for this study have completed.

Discussion

As Anna mentioned, music can contribute to students' mental well-being. It is crucial to ensure the continuity of music education, avoiding any disruptions caused by diseases, wars, or other unforeseen circumstances that may interrupt school music lessons. Blended learning has become increasingly prevalent in today's education landscape and is considered a key factor in achieving sustainable quality education (Boskovic et al., 2023; Tucker, 2019). Numerous examples demonstrate how teachers utilise blended learning to foster sustainable education across various domains (Chin et al., 2019; Holiver et al., 2020; Mayr, 2023; Ramalingam et al., 2022). To implement blended learning successfully in schools, teachers must first develop the necessary technology skills. Fortunately, recent research studies have indicated that music teachers globally have developed sufficient technology skills to enhance the effectiveness of music education in schools (Chen, 2020; Imada, 2020; Kang, 2020; Misenhelter, 2020; Tang, 2020, 2022a). The present study further reinforces this notion. For instance, Anna effectively employed an educational platform to evaluate students' progress in recorder playing, while Bella

utilised lecture videos to implement a flipped classroom teaching approach in music education. It is encouraging to observe that many music teachers possess the necessary technological competencies to facilitate different forms of blended learning.

It is disheartening that Anna and Bella's schools lack policies to safeguard continuous education. The government must assume the responsibility of developing sustainable education. Anna highlighted that her school's primary focus was implementing National Security Education, aligning with the government's top priority (Education Bureau, 2024a, 2024b, 2024c; Information Service Department, 2024). Drawing lessons from the COVID-19 pandemic, the government should not dismiss the possibility of similar challenges arising in the future. Therefore, the government must place greater emphasis on establishing a sustainable framework for high-quality education. To achieve this, the government should collaborate with university educators, school administrators, and teachers to formulate policies and plans that promote sustainable education. Furthermore, they should proactively allocate resources and support schools and teachers in case of any disease outbreak or natural disaster that disrupts regular classroom instruction. By adopting these measures, the government can ensure the continuity and resilience of the education system.

In addition to government initiatives, school administrators play a crucial role in promoting sustainable development in quality education. They should proactively develop school policies that foster the implementation of blended learning and innovative teaching approaches, which are well-suited to sustainable education. Administrators should also encourage teachers to engage in continuous professional development and ensure that school equipment is regularly updated to meet the needs of the most advanced teaching methods.
Specifically, music teachers should maintain an open mindset and be receptive to new and innovative teaching approaches. They should actively seek opportunities for professional training to stay up-to-date with the latest advancements in music education. By embracing these practices, music teachers can enhance their instructional techniques and provide students with a comprehensive and contemporary learning experience.

While Hong Kong schools have swiftly transitioned to online learning and their teachers are well-trained in technology skills, the unpredictable nature of disasters and diseases necessitates proactive planning and preparation. Having robust plans enables schools to significantly reduce response time, mitigate losses, and minimise damages when unexpected events occur. This study aims to provide valuable insights to educators, policymakers, and stakeholders in the field of music education, empowering them to make informed decisions and implement effective teaching methods that enhance student learning outcomes in both online and face-to-face settings. By working together, we can foster sustainable music education that can withstand future challenges, ensuring students' musical abilities' continual growth and development.

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Assessment in Teacher Certification: The Status of Policies in the United States

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Abstract

Teaching in public schools in the United States typically requires a teaching license. To earn the opportunity to apply for a teaching license, US-based teachers complete an undergraduate degree focused on education and their content area. Typically, they are also required to successfully pass a capstone assessment administered by an external agency—which is a computer-based standardized test and could also include a performance assessment (Parkes, 2019).

The purpose of this paper is to examine the assessment requirements for traditional routes to music teacher certification in all 50 United States (National Association for Music Education, 2023). The research question that guided this inquiry is: what are the assessment policies related to earning a traditional, initial teaching license in each state? I am specifically looking at these assessment policies to determine the types of assessments (e.g., test, performance, portfolio) that are accepted as ways to show competency and readiness to obtain a teaching license.

To expand this question to include an international audience, I will also determine and review licensure policies in England, Germany, South Korea, and Brazil to understand similarities and differences within and across international borders.

Keywords: teacher licensure, assessment

Introduction

Being a teacher is a complex endeavor. First, teachers are expected to be an expert of their chosen content area and understand the pedagogy to most effectively teach that content area. In addition, schools and districts in the United States may include approaches such as Social and Emotional Learning or Trauma Informed Practices as part of the pedagogical lexicon implemented by teachers. Teachers may also be required to have experience through coursework or professional development on working with students who are multiple language learners or who have special educational needs.

There is no national education system in the United States; each state is left to determine their own system. In addition to the paths to obtaining an initial teaching license through a traditional teacher preparation program, all states have an alternative licensure pathway, which provides individuals with a way to earn a license that does not include completing an undergraduate education program. While alternative licensure is an interesting part of pathways to licensure, it is beyond the scope of this paper.

Following the typical route, to start practicing as a teacher in the United States, an individual needs a teaching license. This license is obtained by completing a four-year undergraduate education degree, which is a content field with additional coursework in pedagogy. These education degrees likely include short in-school internships during the coursework. The capstone experience in most education degrees is student teaching, where the student is in a full-time internship for at least one semester (Parkes, 2019). There is not a standardized format for teacher preparation programs; however, most education units adhere to similar approaches connecting educational theory, pedagogy, and practical applications. States accredit teacher preparation programs through a series of requirements that are outlined by the state department of education, the state legislature, and/or the state board of education (National Association of State Directors of Teacher Education and Certification, 2024). Each teacher preparation program must demonstrate their ability to meet the expectations laid out by the state rules. If there are deficiencies within the institution's teacher preparation program, the program must rectify these concerns or risk losing accreditation by the state. There can be tension in this process; teacher preparation programs may feel better equipped to make education program decisions than that of the state decision makers (Wakefield, 2003).. Organizations, such as the Council for the Accreditation of Educator Preparation (CAEP), can serve as an accrediting body for the institution that is outside of the state and helps to standardize teacher preparation programs across the United States (Council for the Accreditation of Educator Preparation, 2023). Documentation of completion of the teacher preparation program supports one of the artifacts needed for teacher licensure in the United States.

Other artifacts may include standardized testing requirements and performance assessment requirements (Parkes, 2019). The focus of this paper is on the standardized testing requirement that is required in some form in every state. The three types of standardized tests are (1) a general skills test, (2) a content area test, and (3) a pedagogical knowledge test (Parkes, 2019). Without demonstration of a passing score on a series of at least one, and as many as three standardized tests, individuals who finish an undergraduate degree in an education program are ineligible to apply for their license (Sims, 2023). The standardized test that is used in all fifty states and the District of Columbia is the content area test. The content area test measures a student's knowledge of the content in which they are being licensed to teach.

State departments of education, along with their state legislatures, and state boards of education decide on the rules related to licensure. Being eligible for a teaching license indicates that an individual has basic or initial "teacher quality" and is ready to lead a classroom on their own. For this paper, I use this definition of teacher quality,

> By *good* teacher we mean that the content taught accords with disciplinary standards of adequacy and completeness, and that methods employed are age appropriate, morally defensible, and undertaken with the intention of enhancing the learners' competence with respect to the content studied. By *successful* teacher we mean that the learner actually acquires to some reasonable and acceptable level of proficiency, what the teacher is engaged in teaching. (Fenstermacher & Richerson, 2005, p. 191)

This kind of teacher quality is impossible to measure in a multiple-choice standardized test. Given the complexity of teaching described earlier, and the definition of teacher quality, a single standardized test focused on content knowledge does not provide a full picture of the individual teacher. Failing a single standardized test focused on content area knowledge does not indicate that the individual cannot be a "good teacher."

I became very interested in the policies related to these processes because of one of my students, Shanya. Shanys is a 23-year-old, female, who is white-passing and identified as a Latina. Shanya grew up in Highland Ranch, Colorado, a more affluent suburb of Denver. While Shanya had jazz guitar as her main instrument, she participated in women's choir, mixed choir, jazz choir, as well as every musical. She also participated in music theory, piano classes, and guitar class. She started her music education degree in Fall 2019 and because of the COVID-19 pandemic did much of her academic music coursework (music theory and music history) virtually. She decided to delay starting the coursework that included internships, what we call field experience, to be able to have teaching experience with in-person classrooms. Her cumulative grade point average is a 3.52, and her music grade point average is 3.65, demonstrating strong academic and musical skills. As she finished her course work, she took the content area standardized test and did not pass, earning a score of 145. Since then, she has taken the test three more times and scored a 155, 158, and 159. She needs a 161 to pass.

The purpose of this paper is to examine the assessment requirements for traditional routes to music teacher certification in all 50 United States (Sims, 2023). The research question that guided this inquiry is: what are the assessment policies related to earning a traditional, initial teaching license in each state? To expand this question to include this international audience, I also reviewed licensure policies in England, Germany, South Korea, and Brazil to understand similarities and differences within and across international borders.

History of Standardized Testing for Teachers in the United States

Assessment of individuals who want to be teachers in the United States has existed since schools were organized. These initial exams, given by local officials–usually clergy–were to determine moral suitability of the individual, and to determine their knowledge to teach specific subjects, such as reading, writing, and arithmetic (Angus, 2001). By the late 19th century, authority for licensing teachers passed from "ecclesiastical to civil authorities" (Angus, 2001, p. 4) with expanded criteria for licensing including content knowledge and pedagogical knowledge, usually determined by examination. Exams were probably given orally at first, and were moved to a more comprehensive written form. While states exerted some control over the licensure process, the local authority regulated who was teaching in schools.

With the rise of what was known as the normal school and their subsequent transition to teacher's colleges during the turn of the 20th century, teachers were certified based on graduation and no further examination (Angus, 2001). Leaders in these institutions, labeled by Angus (2001) as "administrative progressives" (p. 15) viewed that high quality teaching came from education at normal schools and that entry into the teaching profession should be through the profession itself. By 1937, 28 states eliminated exams and relied on professional training for certification (Angus, 2001).

There were declines in the number of individuals pursuing teaching degrees after World War II. To help with this and the changes in education the National Education Association (a significant teachers union in the United States) created the National Commission on Teacher Education and Professional Standards (TEPS) in 1946 (Angus, 2001). TEPS was a "voice for the classroom teacher and was intended to challenge the hegemony of the education trust and particularly the education school faculty over teacher education and certification" (p. 22). TEPS moved for the bachelor's degree to be the minimum qualification. They also moved for the "approved program" (p. 23) approach for state oversight of teacher education programs. There was no mention of an additional test.

The Russian landing of Sputnik on the moon changed the attention on public education.. There were arguments that there was too much focus on the professional studies (pedagogy) part of the education degree, and not enough on the content of the subject area that those studying to be teachers needed to know. Again, minimum certifications requirements were recommended by the author James B. Conant,

> a state should require only (a) that a candidate hold a baccalaureate degree from a legitimate college or university, (b) that he submit evidence of having successfully performed as a student teacher under the direction of college and public school personnel . . . and . . . that he hold a specially endorsed teaching certificate from college or university which, in issuing the official document, attests that the institution as a whole considers the person adequately prepared to teach. (as cited in Angus, 2001, p. 27)

By the 1960s, states began testing teachers to ensure that they met minimum requirements for basic skills and subject knowledge (Angrist and Ryan, 2004). By 1999, 41 states required some sort of standardized certification test. Today, all 50 states have a content area tests, with many having additional testing in basic skills and pedagogical knowledge (Sims, 2023).

The reauthorization of the Elementary and Secondary Education Act in 2001, a law known as No Child Left Behind, indicated that teachers are to be "highly qualified'" (Lewis, et al., 2013), with a focus on the knowledge of the content they are certified to teach.For music, this content test is limited and misses some key aspects of musical practice. Parkes (2019) acknowledges that "The primary purpose of the content or subject test is to indicate proficiency and knowledge in the content area. In the case of music, however, these tests do not ask candidates to perform or create music; instead, they measure cognitive knowledge of music content, and in some cases, application of musical pedagogies" (p. 239). The most recent reauthorization, known as the Every Student Succeeds Act (2015), removed the requirement for highly qualified. However, policy changes to remove or reduce the standardized testing of content has not been reduced.

Current Policies for Standardized Testing in the United States

Since the publication of *An analysis of state music education certification and licensure practices in the United States* (May, et al., 2017), the National Association of Music Education (Sims, 2023) has continued to review and update a spreadsheet with the certification practices in each state. For the purposes of this paper, I will focus on the standardized testing requirements related to content for traditional teacher licenses. These possible testing requirements include general knowledge, content knowledge, and pedagogical knowledge.

Some states (plus Washington, D.C.) require a general knowledge test at the start of teacher education coursework. Twenty states require Praxis I: Core Academic Skills for Educators (CASE), while nine states have their own state designed tests for general knowledge. New Mexico uses a Praxis test called Principles of Learning and Teaching, while Oklahoma uses the Praxis Performance Assessment for Teachers. California uses a state devised basic skills test, and Minnesota uses the NES Essential Academic Skills test. Eighteen states do not include general knowledge tests in their testing requirements.

All 50 states plus Washington, D.C. have a content knowledge test requirement for licensure. For this content test, about half (26) of the states require Praxis II 5113: Music Content Knowledge for certification. Fifteen states require their own state designed test for content. Nine states require Praxis test 5114: Music Content and Instruction for certification. Indiana requires Praxis 5115: Music: Vocal and General Knowledge and Praxis 5116: Music: Instrumental and General Knowledge.

Most states (29) do not require a separate pedagogical content knowledge test. Sixteen states require Praxis Principles of Learning and Teaching. Four states have their own tests for pedagogical knowledge. Arizona uses the Professional Knowledge Exam, while New York uses the Educating All Student test for pedagogical knowledge.

Most states (17) require a general knowledge and a content test, and sixteen states require a general knowledge, a content, and a pedagogy test. Six states require content and pedagogy tests. This means that thirty-nine states require at least two tests and eleven states require the content test only.

Praxis 5113: Music Content Knowledge

Educational Testing Service (ETS) is the private organization that administers the Praxis tests that are used in every state. For the purposes of this paper, I am going to discuss Praxis 5113: Music Content Knowledge test, which is administered in about half of the states. This test of music content knowledge is a computer-based multiple choice test. The test takers have two hours to complete the test and it is divided into a listening section and a non-listening section. The listening section includes 30 recorded musical excerpts, with the remaining 90 questions as reading only. There are four sections to the exam: Music History and Literature (15% of the test), Theory and Composition (16% of the test), Performance and Pedagogy (22% of the test), and Professional Issues, and Technology (47% of the test). .
According to Praxis,

> The Music: Content Knowledge test is designed to assess a beginning music teacher's knowledge and understanding of music and music education.The test content assesses key indicators of the beginning educator's musical knowledge and professional readiness for K-12 music instruction required for individual teaching courses to students in

instrumental, vocal, or general music settings, or who will teach courses drawn from any combination of these three areas.

Materials appearing on the test reflect the diversity of examinees' music instruction specialties as well as the cultural and demographic inclusiveness of modern music instruction. These materials also reflect instrumental (woodwinds, brass, percussion, and strings) vocal, jazz, and general music instruction specialties across the K-12 general range. (Education Testing Service, 2022, p. 6)

The test questions are drawn from such resources as the National Association for School of Music (NASM) 2020-21 Handbook, College Music Society (CMS), Society for Music Teacher Education (SMTE), Interstate New Teacher Assessment and Support Consortium (INTASC), and the National Core Arts Standards for Music (NCCAS) (Education Testing Service, 2022). .

The test is scored for each of the sections and a total score is provided. Passing the test depends on the total score. Minimum scores are set by each state, not by ETS. Of the 26 states that require Praxis 5113, only five require a cut score of 161, which is the top score indicated. The remaining 21 states cover 12 different cut scores ranging from 139-160, with three states indicating 160, three states 152, two states indicating 156, 155 or 151. The remaining states individually set their cut scores.

Comparative Policies for Standardized Testing: England, Germany, South Korea, and Brazil

For a comparison to the United States based policies, I have reviewed earning a teaching credential in five other countries: England, Germany, South Korea, and Brazil.
England calls their teaching credential a Qualified Teaching Status or QTS. A bachelor's degree is required to earn QTS, and it is noted that if one wants to teach secondary school, "you will want to have good knowledge of the subject" you will teach (Department of Education, n.d.). Individuals with a previous bachelor's degree can enter a teacher training program that lasts 9-months (full-time) to 24 months (part-time). Accredited QTS providers include universities, a school or group of schools, or a charitable organization. Training involves a classroom placement of 120 days in at least two schools paired with some learning theory. If an individual does not have a previous bachelor's degree, they can pursue QTS as part of their course of study for their bachelors degree. For music education, the "Certificate for Music Educators (CME) is a Level 4 (equivalent to early undergraduate level) qualification for music teachers. Assessment is through assignments and live or video observations of lessons." (Musicians Union, n.d). A post-graduate certificate can also assist music educators in reaching QTS for teaching in British schools. There is no mention of a standardized test for basic skills, content, or pedagogical knowledge.

Like the United States, each state determines the requirements for earning a teaching credential in Germany. According to the European Association for Music in Schools (EAS, n.d.), teacher training in Germany occurs in three phases: (1) studying at a scientific university or Hochschule, (2) 18-24 months induction periods of in-school and university experience, (3) a variety of insets, which may be taken during the teaching career. Music studies include performance, music theory/science of music, and music pedagogy. EAS indicated that there is an emphasis on Classical music, and there are additional courses in jazz/rock/pop and sometimes ethnic music. Final exams include both written and oral exams in music science and music

pedagogy. According to EAS, "By the end of the teacher training course, an extensive scientific work has to be submitted." Again, there is no mention of a standardized test for basic skills, content, or pedagogical knowledge.

An undergraduate degree with a government accreditation system to teacher preparation programs is a requirement to be a teacher in South Korea. The system requires all programs to adhere to national curriculum standards and conducts periodic evaluations of the programs (National Center for Education and the Economy, 2024). Each teacher is a subject matter expert, which is listed on the teaching certificate. This includes two-thirds of their undergraduate coursework in the subject and one-third in education. The education requirements include a practicum requirement. Before applying for a teaching position, candidates must take a national employment exam that includes a written multiple choice test with essay questions, and an interview and demonstration lesson. This exam is highly competitive and teachers are ranked based on their scores. It is unclear if these requirements are also applied to music teacher training and employment. While there is a test, it appears to be a national test, and includes a performance component.

In Brazil, there is a specific degree for the Music Teacher Education Program (Licentiate) and is structured over four years. The degree is based on the Guidelines and Bases of National Education Law (1996) (Materio, 2011). Graduates "act as music education agents within society, promoting the consolidation of music at schools, cultural institutions, and artistic groups" (Materio, 2011, p. 157). When finished, students can teach musical activities to different ages and social groups. The university curriculum is organized into five areas: (a) knowledge of specific content in the field of action (music); (b) basic knowledge about the critical understanding of the school and the socio-cultural context; (c) knowledge that constitutes the pedagogical approach to teaching; (d) pedagogical practice; and (e) independent studies (p. 159). This article does not discuss a certification process, and it's unclear if there is such a process for teachers in Brazil.

Neither England nor Germany require a standardized content test to earn teaching certification, and their programs are connected to the pedagogical training of being a teacher. South Korea has competitive testing requirements, and they include both written and performance components. Brazil has teaching licensure expectations related to undergraduate course work, and it is unclear if there is a capstone experience or requirement for earning a license.

Summary

In this paper, I have discussed the complexity of being a music teacher in the United States. I have outlined a history of exam practices and described the current status of these exam practices in the United States. I have mentioned teaching practices in four other countries: England, Germany, South Korea, and Brazil to compare to those of the United States. Every state in the United States includes a content exam in addition to the completion of the bachelors degree in a state approved teacher preparation program. Other countries, such as England and Germany, trust the teacher preparation program to determine readiness. Because of my student Shanya, and because of the focus of the information in Praxis 5113: Music Content Knowledge, I am critical of the need to have such standardized tests as part of the teacher licensure program in the United States.

I strongly believe that some kind of certification is needed to be designated a music teacher in the United States; however, I am not convinced that it needs to include a standardized test as an essential part of the process. While teacher education in the United State is decentralized and decided at the state level, I recommend that the university professors in the state-approved teacher education programs, with a capstone in-person teaching internship, be the arbiters of issuing a teaching license. These individuals have much more information than is provided on a standardized test. "Teacher educators screen candidates for personality traits that are essential for relating well to students" (Wakefield, 2003, p. 386). Using the state-approved teacher education programs could allow these institutions to work directly with the districts that they serve to ensure that the candidates in the program were meeting both state requirements and the needs of the districts (Podgursky, 2005). .

In addition, the focus on content knowledge may exceed what the candidates need to know to be successful music educators. Pedagogical knowledge is critical to the success of teachers as they enter the field, and experiences and coursework focused on pedagogy may better support music teacher candidates. Information that is on the content test, especially material that can be looked up and reviewed easily through use of the internet or other similar tools, can be taught and reviewed through coursework, and does not warrant an additional standardized test. Furthermore, the limited scope of the information on the content area standardized test limits innovation and creativity within the music education degree. Institutions are beholden to the test and need to ensure that the students within the program are set-up to have the most success in passing the test. This keeps the content of the degree stagnant and dull.

Standardized tests for music teacher licensure in the United States are unnecessary. Universities with approved teacher education programs should grant licenses, with a focus on practical teaching experience and pedagogical knowledge, rather than content memorization tested by standardized tests.

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Prospects for Graduate Employment: Implications for the Promotion of Long-Term Sustainability in Academic Music Courses

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Abstract

Transitioning from higher study to professional life poses numerous problems for musicians. This transition involves a process of emotional restructuring that might involve experiencing loss, taking risks, and feeling anxious, as well as feeling excited and looking forward to future opportunities (Lucey & Reay, 2000). Several researchers, such as Bloom (1985), Sosniak (2006), and Manturzewska (1990), have suggested that musicians go through various stages of development. These stages are typically marked by periods of spontaneous musical expression and exploration, followed by periods of guided instruction, goal-oriented commitment, identification, and the development of artistic personality (Hallam, 2006). It is widely recognized that becoming a skilled musician requires a significant and prolonged investment of time. Numerous studies have provided insights into the most effective ways to help young musicians maintain their interest and motivation in music (Sosniak, 2006).

The fields of music and cultural policy have consistently given greater importance to issues related to education and professional accomplishments. Intense debates are taking place over the influence of music education on overall academic performance and the long-term viability of the audience for cultural events. These contributions indicate that studies frequently reveal unfavorable career prospects for creative arts workers, characterized by an abundance of skilled persons and inadequate, unstable pay. The well-established components of cultural policy consistently demonstrate one of its primary analytical frameworks: the enduring market inefficiency in music markets that warrants ongoing government assistance. These widely acknowledged observations in cultural policy contribute to ongoing conversations about the volatility of creative production. The junction of cultural and postsecondary music education policy and practice mostly centers around their shared emphasis on the presence of proficient persons and their capacity to secure employment and maintain a long-term profession.

An often-debated issue is the perceived lack of employment prospects for students pursuing creative arts degrees, leading to a situation where graduates in creative fields frequently find themselves either underemployed or working in unrelated professions. Graduates sometimes worry about the surplus of creative arts graduates and their prospects for sustained work in their chosen creative sectors. Furthermore, there is a collection of written works on creative economy policy and research that emphasizes the growth of the creative labor force and the importance of creative work and workers in promoting innovation and overall economic prosperity. Higher music education should conform to a clearly established set of ethical principles that take into account the practical aspects of musical pursuits. Developing critical perspectives within these academic traditions is essential for analyzing professional goals, current workplace patterns, and

the overall framework of the markets that prospective musicians will face. Incorporating elements of cutting-edge music curricula, such as teaching about labor rights, corporate responsibility (or lack thereof), and instilling knowledge and confidence in global opportunities for the creative class, is an essential balance between critical analysis and practical preparation for a music career.

The music curriculum that places practical skills and vocational preparedness as the main focus has faced criticism for being perceived as excessively simplistic and neglecting the development of critical thinking (Turner 2011). Programs should concentrate addressing music creative difficulties and developing advanced management and self-management talents, rather of focusing solely on skill-based music curriculum. This will provide assistance to graduates as they confront the myriad obstacles of establishing pioneering careers. It is crucial to emphasize that, based on our knowledge and experience, incorporating an understanding of uncertainty and instability is the main reason for combining critical and practical viewpoints in music education and curriculum.

This report examines these claims by performing comprehensive empirical survey research on the early career trajectories of Greek graduates. The purpose of this work is to provide a more comprehensive depiction of the accomplishments of graduates, the significance of creative skills, and the wider implications for creative education and training. Furthermore, our aim is to emphasize the various types of worth that creative graduates bring through their professional pursuits. The study aims to enhance a durable connection between various methods of creative employment and the creative economy. It could also have implications for cultural and higher education policies.

Keywords: creative industries; creative labour; graduate careers; higher education; academic music courses.

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School Music for All? The Legitimacy of Classroom Music Education at School

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Abstract

Why compulsory music lessons? Classroom music education is often considered a "nice-to-have" and is questioned in the context of scarce resources. The pressure to justify music and music education leads to attributions of effects that are scientifically untenable. Can music as a school subject really be justified? And what are the reasons, to teach it as a mandatory subject for all students in public schools.

The present study investigated where stakeholders see the legitimacy of compulsory music instruction. In addition to academics in the field of music and education, specialist teachers, classroom teachers, parents, and even students themselves are involved in the setting of goals of music instruction in school. Therefore, after an extensive literature review and theoretical considerations on the legitimacy of school subjects, subjective statements of students as well as an interview study with students at the beginning and at the end of their teacher training for lower secondary education were investigated. This led to interesting findings on the one hand, and on the other hand to a questionnaire that was answered by more than 1000 people interested in classroom music teaching. A central aspect of the study was the legitimacy beliefs of the respondents. These do not run along expected faultlines. Finally, an exploratory factor analysis leads to a surprising preliminary legitimacy model. A model with four legitimacy factors. In a next step, the instrument was extended accordingly.

During the discussion, participants are asked to critically examine the justification arguments as experts and, if necessary, to make suggestions for supplementing and revising the instrument. Thence, collaboration is sought to explore the legitimacy beliefs of specific stakeholder groups. These may be education policy makers as well as teachers or students, secondary school students, or parents of school children.

Another point of discussion is the assessment of the significance of the results for the professional and subject didactic training and continuing education of teachers as well as for school administrators and educational policy decision-making processes?

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As a coordinator, teacher, researcher, author, and choral director, he is particularly interested in an integrated perspective of teaching and learning and in the relationships between practice, learning, and performance. Markus did initiate the Special Interest Group on Practice and Research in Integrated Music Education for the International Society for Music Education ISME.

Measuring Joy: Reevaluating Music Education Assessment

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Abstract

Music education advocates have worked tirelessly to ensure that music has a curricular foothold. One way to distinguish music as a stand-alone subject has been to participate in standards-based reform and assessment (Fisher, 2008). However, it is difficult to align the ideal of assessment with its practical execution, especially in performance-based music ensemble classrooms. For many music educators, "assessment has brought both enlightenment and pressure" (Butke, 2014, p. 23) to their positions. Some have questioned the feasibility of assessment while maintaining student engagement in music education settings due to creative and experiential tasks that set music apart from other subjects within education (Barlow, 2018). While assessment can be beneficial, there continue to be many roadblocks to its successful and ubiquitous implementation in music education.

First, there is no commonly accepted view of musical assessment. Goals of assessment include informing instruction and improving student learning in music (Colwell & Hewitt, 2010). However, the definition of music itself can be debatable, even among professional musicians. Because of the aesthetic nature of music, it is often difficult to quantify, leaving the interpretation of success to be largely subjective (Asmus, 1999). Efforts to assess objectively may not be set up to best meet the needs of all students (Meyer, Rose, & Gordon, 2014) and can seem devoid of the humanity that is often acknowledged as a foundational benefit to musical participation. Emphasizing standardization in music education assessment can perpetuate a sense of hegemony (Mellizo, 2020), alienating many students from finding fulfillment in school music.

Despite efforts to connect assessment to content-related objectives, many music educators continue to assess non-musical or often ambiguous behaviors such as attendance, participation, attitude, or preparedness (Russell & Austin, 2010). In fact, some music educators report that such non-musical criteria comprise more than 60% of students' grades (Russell & Austin, 2010). With often larger class sizes compared to other subjects, it can be time-consuming to provide documented, individualized feedback. Teachers may have incomplete or missing data that would be necessary to achieve a whole understanding of their students and classroom environments.

Finally, problems exist with grading, or the way assessment is communicated. If teachers grade according to the achievement of content-related benchmarks, or standards-based grading, there can be concern from students and their parents who expect an "automatic A" in a fine arts class, regardless of achievement. While this systematic approach to grading where everyone gets an A

might be appealing to some, others have concerns over such grade inflation (Denis, 2018). Awarding students grades that are not tied to discipline-specific musical objectives and standards can seem arbitrary and counter to assessment's goals (Lehman, 1998). Although the Every Student Succeeds Act (ESSA) of 2015 in the United States identified music as a core subject in the overall curriculum, music is frequently labeled as a "special" or "elective" class that often uses different grading systems than other core subjects. For reasons such as these, "the grading practices of practicing music teachers are varied and range from recommended best practices to compliance-based assessments" (St. Pierre & Wuttke, 2016, p. 31).

Collecting measurement data is important in schools for communication and accountability, but should be accomplished in a way that "does not snuff the joy out of" education (Soutter, 2020, p. 29). However, it may be possible that we maintain some aspects of our practices in music education that serve us well while also making changes as necessary to best meet the needs of students in ways that are equitable, inclusive, and personally meaningful (Mellizo, 2020). When students experience greater enjoyment and wellbeing at school, they also experience a greater likelihood of academic success (Renshaw et al., 2015).

The position taken in this paper is to identify an alternative approach to assessment in music education that includes student joy and wellbeing rather than meeting standards-based benchmarks alone. A resounding argument for music in the schools is that music promotes benefits such as social-emotional development, self-esteem, community and belonging, creative thinking, mental health and wellbeing, and expression of the human experience. Perhaps standards-based assessment, while beneficial for other disciplines, is not best suited for music. Maybe we have been attempting to force music to conform to qualities shared by other school disciplines at the expense of music's intrinsic characteristics. It is time to rethink how we assess music and balance our attention with how we measure the joy that it brings.

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Preservice Music Teachers Knowledge and Experience with Generative Artificial Intelligence (GAI) in Music Education: Implications for Music Education Policy

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Abstract

The rapid emergence of generative artificial intelligence (GAI) technologies has sparked discussions about their potential impacts on education. This study explores preservice music teachers' perceptions and self-reported levels of integration with GAI through an online survey. Participants from the United States, Canada, and Australia rated statements about using GAI in music teaching and identified their current integration level.

While results are limited at the current time, the findings highlight the importance of equipping preservice music teachers with knowledge and skills for responsibly integrating GAI into future teaching practices. Implications for music teacher education programs, professional development, and policy are proposed. Further research investigating GAI implementation in music classrooms and impacts on student learning is recommended.

Introduction

The launch of ChatGPT by the Open AI company has been recognized both as a human technological milestone and as a potential crisis of neoliberal control (Trust, Whalen & Mouza. 2023).[1] Among its numerous motivations were the desires to seek public input and to prepare the world for large language models and other generative technologies in its future (Open AI, 2022). Less than four months after the heralded promotion of ChatGPT, the Future of Life institute published an open letter recommending a six month pause on GAI language models (Future of Life, 2023). Development of AI did not pause, though a variety of governmental and institutional policies have been emerging over the last 18 months (e.g. European Commission, 2024).[2] Discourse on the affordances of generative artificial intelligence and potential crises that it may hold has been shaping all fields including music education (Bauer, 2023, Cooper, 2024; Donaldson, 2024; Hutton, 2024).

The basic premise of GAI is that large sets of data are used to train an AI model, which are then used to generate an original set of data (Rohwer, 2023). Two networks—one using the original dataset and one using the approximated data is then used to compare the two networks. Training continues until the machine cannot distinguish between the datasets that come from the two networks. The rapid growth of generative artificial intelligence (GAI) applications now facilitates the immediate generation of writing samples, visual images, and music through simple text-based queries (Trust et al, 2023).[3]

The adoption of GAI has proceeded more slowly in education in comparison than other fields despite the fact that isolated studies on the use of GAI in schooling has persisted for over 20 years (Chen et al, 2023). However, discourses about the opportunities and challenges of GAI for education and schooling are now robust and sweeping (Kalla & Smith, 2023; Su & Yang, 2023). The affordances of GAI for personalized and self-directed learning, plus concerns about trustworthiness, accuracy, potential cultural bias, authorship and the potential ambiguities of generated text, music, images and other products raise questions that touch nearly every aspect of learning (Kaplan-Rakowski, 2023). Ethical questions abound, ranging from the unequal availability of these technologies across nations (Neddynav, 2023), to questions of intellectual property and what it means to collaborate with a machine, to the role that machine learning may have explicitly or implicitly in shaping ethical outcomes.

Researchers have begun to study the moral footprint of GAI large language models. In an analysis of output from ChatGPT, Stahl and Eke (2024) examined how the communication and translation of meaning afforded by GAI can lead to particular societal benefits and negative outcomes. They categorized the negative outcomes into four key categories of concern: social justice and rights, individual needs, environmental impacts, and culture and identity, which they believe should inform theoretical work on GAI. They believe that societal discourse on the ethics of GAI should address these systemic and broad issues rather than narrow issues of self-interest such as authorship. Taking a different approach, McGrath (2024) studied ideological framing of large language models (GAI). He found that that the input of large language models skewed toward more absolutist or relativist positions that were shaped by the ideological framing of its input. However, it was also observed that the moral positions of its output were not static; they shifted like humans as the result of new interactions, questions, and contradictions. Significantly, McGrath points out this this line of research is important not because GAI should be used to

guide morals but because it is beneficial to recognize the moral and ethical dimensions that may underlie GAI applications.

GAI in Education and Music Education

Existing research on the integration of generative AI reveals a strong interest among educators in all fields. School districts and universities have been facing dilemmas over how to regulate its use and incorporate it into teaching. In an extensive and purposive literature review focused on informing education policy, Chia (2023) described how GAI is being used to provide adaptive strategies, enhancing teaching abilities, and support professional development. Surveys have examined GAI use among educators across teaching fields have found that the more teachers use GAI, the more likely they are to adopt an optimistic view on its potential for enhancing learning with students (Kaplan-Rakowski et al., 2023; Robedo et al., 2023). The ways in which preservice teachers approach GAI will likely involve approaching GAI with a balance of optimism, skepticism, and policy agency (Schmidt, 2020).

Research has only begun to investigate the use and perception of GAI among music educators specifically. Anecdotally, it is being used by music educators in lesson preparation, assessment design, report writing, administrative tasks, translation, professional development, and as a research assistant (Bauer, 2023; Donaldson, 2024; Hutton, 2024). Rohwer (2023) suggests that using ChatGPT for lower level of cognitive tasks can allow music teachers to put more focus on deeper levels of thought processing and creativity into research and music teaching work. Several music educators have commented on how the usefulness of GAI as a tool depends upon the expertise and skills of the user (Bauer, 2023, Cooper, 2024; Donaldson, 2024, Rohwer, 2023).

In one of the few research studies on the use of GAI among music educators, Cooper (2024) found that music educators were unable to distinguish lesson plans designed for music classes that were created by ChatGPT and those written by music teachers. However, he did find that lesson plans written by music teachers were evaluated somewhat higher. The primary differences between AI generated lesson plans and those written by teachers were the specific details, evidence of classroom knowledge, and wording used. Cooper recommends that music teachers should be developing skills that allow them to use GAI as a personal assistant and as a tutor within the classroom, and develop skills in prompt engineering.

Elevated discourse of the potential use of GAI in music is a need for all stakeholders in music education, but especially preservice teachers. GAI may have the potential to make the challenging administrative workload of music teachers more manageable and provide individualized resources for students. Notably, research on the use of chatbots in educational settings outside of music is mixed. Chatbots have be found to improve learning and emotional well-being (Chen et al, 2023; Dhimolea et al, 2022; Wu et al, 2020) but have also raised concerns about trustworthiness, accuracy, and the potential ambiguities generated through AI technologies (Kaplan-Rakowski, 2023).[4] The evolution of these technologies is something that today's preservice teacher will inevitably explore.

Widespread use of generative AI in education and particularly in music education is so new that not much is known about how have teachers experienced it and the corresponding possibilities for teaching and learning (Celik, 2022). Given the pace of development of GAI,

studying the beliefs of preservice music teachers have regarding GAI could be a rich source for stimulating effective discourse and advancing policy capacity in music teacher education.

Purpose

Extant research on the use of GAI in education (Kaplan-Rakowski et al, 2023; Robedo et al, 2023) reveals little about its use among preservice music educators. Anecdotally, it is being used by music educators in the lesson preparation, assessment design, report writing, and administrative tasks. To gain insight into these issues, a survey was conducted in 2024 to explore GAI use and perspective of among music preservice teachers. A secondary purpose was to examine discourse on beliefs and comfort level about GAI in music education.

Data Generation Procedures

The methodology involved adapting a survey on technology integration with Chat-GPT (Kaplan-Rakowski, 2023). I adapted their survey to address GAI more broadly and to address issues specific to music education. The finalized electronic survey consisted of five parts: (a) agreeing to participate and confirming survey criteria, (b) rating the degree of agreements with statements regarding the use of GAI for music teaching, (c) self-identifying participants comfort level with GAI, (d) open-ended comments, and (e) demographic information. In accordance with federal and institutional guidelines for conducting research with human subjects, this project was approved by the Institutional Review Board at Missouri State University.

Qualtrics, a commonly used online survey platform was used to administer the survey. Two strategies were used to disseminate the survey. Music teacher education faculty in the U.S., Canada, Australia, New Zealand, England, and Scotland were asked to distribute the survey to their music education students in Spring 2024. In addition, the survey is being distributed through social media groups focused on music educators' implementation of ChatGPT. Due to a delay in getting the IRB approved, the research is still in progress. The results that follow reflect a summary of data collected thus far.

Results

The available results consist of 24 preservice teachers in the Australia, Canada, and the United States. Among the participants reporting their gender, 41.7% were male, 33.3% were female and 8.3% were non-binary. The same survey is also being used to collect data from in-service teachers. Twenty-two participants reported that they were 18 to 24 years old, and two reported that they were between the ages of 25 and 34. Ten of the participants were in their first or second of university study and the rest were in their third year or beyond. Notably, the number of students in the research sample is small. This is continuing with to develop a more representative and useful data set.

Preservice Teacher Perceptions of GAI

One part of the survey contained 20 items that were used to assess GAI perceptions with a six-point scale ranging from strongly disagree to strongly agree. The means and standard

deviations of these items are reported in Table 1. The negative worded items are italicized in the table and were reversed scored.

Overall, survey responses were positive with for 13 statements that yielded a mean greater than three. The lowest scoring items referred to perceived effects of GAI on curriculum issues (instructional materials, student communication skills, creativity and expression, and the highest scoring items were more related to particular teaching functions (i.e. preparation, learning facilitation, student ability levels, developing materials).

Table 1 Preservice Teacher Perceptions of GAI

Statement: The use of GAI	*M*	*SD*
1. can increase learning in music classes.	3.52	1.55
2. is effective for me because I can implement it successfully.	3.38	1.55
3. enhances my preparation.	3.65	1.65
4. is a valuable instructional tool.	3.31	1.64
5. *can result in neglecting more important traditional learning in music classes (e.g. recordings, books, printed music).*	1.89	1.60
6. promotes student communication skills (e.g. writing, listening, presentation skills).	2.37	1.42
7. promotes student collaboration.	3.30	1.59
8. *makes classroom management more difficult.*	3.39	1.39
9. promotes student musicianship.	2.67	1.39
10. *is a threat for creativity and expression in music.*	2.15	1.75
11. makes teachers feel more component as educators.	3.07	1.38
12. gives teachers the opportunity to be learning facilitators instead of information providers.	3.63	1.47
13. is an effective tool for students at all ability levels.	3.60	1.80
14. enhances my professional development.	3.30	1.71
15. makes it easier for me to develop quality instructional materials.	3.74	1.83
16. eases the pressure on me as a teacher.	3.45	1.74
17. motivates students to get involved in learning activities.	2.96	1.53
18. *will increase the amount of stress and anxiety students experience.*	3.19	1.36
19. requires extra time to plan instructional activities.	2.81	1.49
20. improves student learning of critical concepts and ideas.	2.85	1.46
M	3.11	1.57

Note. Survey items were presented on a six point scale (1=Strongly Disagree, 2=Moderately Disagree, 3=Slightly Disagree, 4=Slightly Agree, 5=Moderately Agree, 6=Strongly Agree). Survey items were adapted from Robledo et al (2023).

Preservice Teachers' Perception of GAI Integration

The survey also contained an item that asked students to self-assess their level of GAI integration. Preservice teachers selected the category that best represented their own experience out of six categories. (Wozney et al, 2006; Robedo et al, 2023). The levels of GAI integration

that the survey respondents chose from is listed in Table 2. This item was adapted to explicitly refer specifically to music instruction at the creative application level.

Table 2 Levels of GAI Integration

Select the description that best reflects your use of generative AI (GAI).
Awareness: I am aware that the technology exists but have not used it – perhaps I'm even avoiding it. I am anxious about the prospect of using generative AI tools.
Learning: I am currently trying to learn the basics of Generative AI Tools. I am sometimes frustrated using it, and I lack confidence when using it.
Understanding: I am beginning to understand the process of using GAI and can think of specific tasks in which it might be useful.
Familiarity: I am gaining a sense of self-confidence in using GAI for specific tasks. I am starting to feel comfortable using it.
Adaptation: I think about GAI as an instructional tool to help me and I am no longer concerned about it as technology.
Creative application: I can apply what I know about GAI in the music classroom. I am able to use it as an instructional aid and have integrated it into the curriculum.

The results revealed a range of self-reported experience with GAI among preservice teachers across the level of awareness, learning, understanding, familiarity, and adaptation. No preservice teachers indicated that there were at the level of creative application. A summary of these disaggregated results can be found in Table 3.

Table 3 Survey Items Disaggregated by Self-Reported Levels of GAI Integration

Statement	Awareness		Learning		Understanding		Familiarity		Adaptation	
n	9		2		4		3		5	
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*
1	3.20	1.60	2.50	2.10	4.30	0.50	3.70	1.50	4.60	0.90
2	2.40	1.30	1.50	0.70	4.00	1.80	4.00	0.00	4.80	0.80
3	2.80	1.60	2.00	1.40	5.00	0.80	3.30	2.10	5.20	0.80
4	2.20	1.80	2.00	1.40	4.00	0.80	3.30	2.10	4.80	0.80
5	2.00	2.10	1.00	1.40	2.20	1.70	1.40	0.60	3.40	0.90
6	1.60	0.90	2.50	2.10	2.30	1.00	2.00	0.00	3.40	1.70
7	4.40	1.50	5.50	0.70	3.50	1.70	2.30	1.50	2.40	0.90
8	3.80	1.30	3.50	2.10	3.70	1.00	4.00	1.00	2.60	1.70
9	2.40	1.30	2.50	2.10	2.80	1.30	1.70	0.60	4.00	0.70
10	1.60	1.50	1.00	1.40	1.50	1.30	4.00	1.00	3.80	1.10
11	3.00	1.60	2.50	2.10	3.30	0.50	2.70	1.50	4.20	0.80
12	3.80	1.80	2.00	1.40	4.50	1.00	3.30	1.50	4.40	0.50
13	2.80	2.00	2.50	2.10	4.00	2.20	4.30	0.60	5.40	0.90
14	2.00	1.40	1.50	0.70	4.50	1.30	3.30	2.10	4.60	0.90
15	3.00	2.30	2.50	2.10	5.00	0.80	3.00	1.70	5.20	0.80
16	2.80	1.80	2.50	2.10	4.30	1.30	4.30	0.60	4.80	1.60
17	2.00	1.40	2.50	2.10	3.50	1.70	2.30	0.60	4.20	1.10
18	2.40	1.80	1.50	2.10	4.00	0.00	2.30	0.60	4.20	0.40
19	3.60	2.30	2.50	0.70	3.00	0.80	2.30	1.60	1.80	0.80
20	1.80	1.10	2.50	0.70	2.80	1.30	2.30	0.60	4.00	1.40
Mean	**2.68**	**1.62**	**2.33**	**1.58**	**3.61**	**1.14**	**2.99**	**1.09**	**4.09**	**0.98**

Note. These results reflect the responses of 24 preservice teachers who self-reported a level of GAI integration.

Open-Ended Responses

The survey contained open-ended questions on personal experiences using GAI, comments about the potential applications of GAI to music education, and any other comments. The responses to these comments generated 19 responses from 16 different preservice teachers. The questions were analyzed as a group using open coding procedures. The codes were these categorized as describing experiences, GAI use/applications, ethical violations, or beliefs about AI. A synthesis of these data is provided in Table 4 without regard to frequency of response. The primary GAI experience described was its usefulness in developing lesson plans and instructional materials. A few respondents indicated concerns about the problems inherent in the verifiability and ownership of information that results from GAI; however, some beliefs were expressed about its usefulness when paired with a thoughtful education purpose. Notably, one

participant described the contradiction between the restrictions on GAI use in comparison with the encouragement for GAI in practical K-12 setting. This participant referred both to the possibility that this was a feature of the newness of the technology but commented on how jarring these circumstances were and how this might be different in the future.

Table 4 Synthesis of Open-Ended Survey Responses

Experiences	Use/Application	Ethical Violations	Beliefs
Restricted/discouraged in university settings	Creating lesson plans, worksheets, slides, classroom materials	Copyright and academic integrity	Requires reasoning and understanding of purpose
Encouraged in K-12 settings	Developing motivation and organization for large tasks	Lacks verifiability and accurate information	Teaching resources should be a matter of teacher autonomy
Observed colleagues using it to cheat	Selecting repertoire	GAI systems trained with questionable data	Use should be aligned with learning goals
	Useful for saving time		AI use trivializes creativity.
			Student use limits the effects of their learning experiences.

Discussion

Trust et al. (2023) recommend engaging students in interrogating and evaluating the use of AI. Several other technologies have had considerable effects on teaching, learning, and music making across history (e.g., writing, recording, internet). Celik (2022) recommended that teachers be actively engaged in the training and development of GAI models and being involved in the assessment of GAI systems. The integration of AI will be a policy shift that will place less emphasis on some aspects of knowledge in schooling. Based on the responses of a very limited sample, there are varying perspectives on the potential of AI, and preservice teachers appear to develop more comfort and confidence with its potential with experience.

The survey data presented in this paper are too limited to draw any meaningful conclusions on GAI or its role in music education. However, it draws attention to the importance of discourse about AI in music teacher education. There is need for conceptual frameworks, research agendas, and policy thinking that can guide emergence of GAI within music education that prioritize the role of theory development by music educators. An important consideration in GAI is the role that thoughtful prompt engineering plays in the role of this technology. Helping teachers to develop their own prompts in response to their own teaching situations and

developing skills to help students innovate their own prompts can likely make GAI more engaging and beneficial (Cooper, 2024).

One of the lasting outcomes as GAI matures may be a changed role that teachers take in student learning. This may allow for more recognition of the insights that teachers make in the learning process that go beyond content and student responses. It is this recognition of context and collaboration that is an important function in teaching and learning. Clearly, additional research is needed on this emerging and relevant topic.

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Note

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[1] After it launched on November 30, 2022, ChatGPT took five days to reach 1 million users. The GAI application Threads reached 1 million users within one hour on July 6, 2023 (Buchholz, 2023).

[2] The European Commission guidelines emphasize human respect, prevention of harm, fairness, transparency and learning as central ethics in the use of GAI.

[3] Examples of GAI music-specific applications include Aiva (music generation), Musicfy (AI voice changing tool) and Chordify, a tool that recognizes and extracts chords from an audio file.

[4] The possibilities and possible contradictions are too numerous to explicate here. For example, in what ways could GAI technologies support and enhance creativity? How could it dehumanize musical experiences? The questions raised for music education are extensive.

On the Evaluation of Inclusive Music Practice: Tracing Children's Creative Music Making

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Abstract

There is an endless debate regarding the evaluation of children's musical activities, especially creative music-making. However, the value of autonomy in Western classical music has a short history. Baumgarten's advocacy of aesthetics in 1750 was an inevitable consequence of the European Enlightenment. This scientism, in the name of the Enlightenment, which eliminated theology, gave birth to a new faith in music as a strategy for arousing the listeners' souls. This focus on aesthetic beauty guaranteed musicians' survival in the market economy; they became private businesses as their social sponsorship shifted from the aristocracy to the emerging bourgeois after the Industrial and French revolutions. The "music" valued by the Logos camp, from Kant, Schelling, and Hegel to Dahlhaus and Goodman in the present century, was the form (score) created by the great composers, who did not pay attention to the sound of individual performers (for example, the evaluation of music as sonorous air did not emerge until the Vienna International Competition in 1936 and the Chopin Competition in 1937). In other words, there was no language (except for the term "child prodigy") to evaluate the music created by children. Thus, the research questions in this study are as follows: 1) Is it possible to evaluate music created by children based on their sound education, via their interactions with the sound environment through their own bodies, without assuming that they are performing in front of an audience? (2) If possible, what exactly does this evaluation entail? To answer these two questions, the authors conducted a philosophical study of the language used to evaluate music through a literature survey and considered the evaluation of music creation practices through action research. The following three dimensions were identified: (1) mutual evaluation as an activity of value creation among children in the context of the cooperative practice of making music; (2) curriculum evaluation in which teachers examine whether music practice is inclusive; and (3) educational documentation that forces teachers to question their own view of music by documenting the music created by children and its context. The possibility of constructing educational evaluations based on these three dimensions is evident. In this study, we implement these as "assessment as learning" to clarify the overall learning of children and teachers in inclusive music education through children's own musical creations.

Keywords: *logos*, enlightenment, aesthetic genius, sound education

Logos' Evaluation of Music: Ancient Greece, Plato, and Aristotle

There are two different views on art. The first is the prevailing view in the history of aesthetics proposed by Paul Oscar Kristeller (1951, 1952) that the concept of art did not exist before the Middle Ages in Europe. The second is James I. Porter's (2007) criticism of Kristeller, namely that there was art in ancient Greece.

The Greek word *techne*, used in ancient and medieval Europe, and the Latin word *ars*, meaning exactly the same thing, are closer to the arts today. However, in the first place, techne and ars were directed toward all kinds of skills, including medicine, navigation, tactics, agriculture, and cooking. This Art world was divided into two fields: the psychocentric and elite *Artes Liberales*, and the body-centered and guild-like *Artes Mechanicae*. Grammar, ethics, rhetoric, music, arithmetic, geometry, and astronomy to the liberal arts, and navigation, agriculture, hunting, medicine, textiles, weapon casting, painting, sculpture, and architecture to the mechanical arts were assigned respectively. One can imagine that the music here, which was closely related to Pythagorean mathematics, astronomy, and rhetoric, had a theoretical existence that was quite different from today's instrumental playing and composition. The ancient Greek word *mousikae* (which later became Latin *musicae* and English music in modern times) generally meant all the visual and expressive arts. Plato placed music in all art. This is because music is directly connected to Pythagorean theory and mathematical proportion. Music is connected with explaining why heavenly bodies move normally without colliding with each other (the so-called gravitational force).

Walker (2007) notes that Plato particularly emphasized the importance of learning music through mathematical proportions and considered music essential for controlling the self so that youth will not engage in bad behavior. Walker (2007) also notes that Aristotle, a disciple of Plato, believed that music should be included in the curriculum as a healthy way to spend leisure time. As Susan Sontag (1990) points out, both Plato and Aristotle adopted the mimetic theory: mimesis, in which art is an imitation of reality. Modern aesthetes, such as Kristeller, could not accept art theory based on this mimesis. This is because, as mimesis theory indicates, beauty and art were two different things in ancient and medieval Europe. Beauty represents the creation of God, whereas art merely represents the re-creation of God's creation through technology. This re-creation through human technology was considered a product rather than a creation.

Passage to Enlightenment: The Birth of Art and Aesthetic Genius

The so-called Age of Enlightenment, from the Renaissance to the 18th century, saw the rise of positivism, scientism, and rationalism, which served as catalysts for the French Revolution, and the elimination of superstition from the Middle Ages (Walker, 2007). At the same time, rhetoric and music were excluded from the liberal arts as alien to them, and painting, sculpture, and architecture were moved away from mechanical techniques and closer to the elite arts, for reasons such as the establishment of academies. As a result, the search for common ground between rhetoric, music, painting, sculpture, and architecture began; ancient and medieval arts, which were different divine realms and human techniques, were merged. Beaux arts (beautiful arts) were born in France as a fusion of beauty and art. By the end of the 18th century (Batteux, 2015), the adjective *beaux* had dropped, and arts had become singular, finally forming the art we know today. Creativity and originality, which were the domain of gods in

ancient times and the Middle Ages, shifted to geniuses and prodigies in the Age of Enlightenment. The genius, as a guardian deity, was used directly by humans. As Comini (1987) points out, the artist's metamorphosis into a deified god is evident in Beethoven's 1802 and 1820 portraits as well as his transformation into a statue in 1902. Through contributions from Schelling, Kant, and others, Kristeller's favorite aesthetic of geniuses was established. (e.g., Williams, 2015)

James I. Poter (2007) criticizes Kristeller's view that there was no art before the Middle Ages, asking whether aesthetics was a discipline made possible by works of art after the 18th century in the first place, and how to handle the ancient and medieval mimesis theory. The authors are somewhat sympathetic to Porter's views. Ultimately, however, one must conclude that these two views are essentially the same. In other words, they share a logocentric view that art can exist in the world only when it is explained and valued through words. This, at the same time, is a point that all music educators should not overlook. In other words, above all we should clarify that music existed before it was interpreted by the *logos*. Music educators should gently and indirectly encourage contact with the sonic environment and the creation of music through their own bodies without assuming an audience, using expensive instruments, or simply being there when they find themselves.

The logos camp, from Kant and Schelling to Goodman in the 20th century, valued the écriture of professional composers as works of art, while neglecting acoustics. Performers' pioneering evaluations of sound had to wait until the Vienna Competition of 1927 and the Chopin Competition of 1937. Naturally, creative music-making by children other than child prodigies was not in their vision. The practices of Shuhei Chiba and Yohei Koeda described in the following section discard such ethics and aesthetics and present alternative music for both children and teachers.

Two Sound Education Practices

Chiba conducted sound education practice with a class of five-year-olds (a total of 10 students: five boys and five girls) at Kamitamenki Children's School (Hachinohe City, Aomori Prefecture, Japan) on December 9, 2022.

First, as an introduction, the following four activities were conducted: (1) What is it that moves?; (2) Finding the same sound as your friend; (3) Sound neurasthenia; and (4) Reading the picture book "What sound is my first day?" The fourth activity—Reading the picture book "What sound is my first day?—corresponds to Exercise 5 (p. 8) in *A Little Sound Education* by Schafer and Imada. Chiba then developed two activities: (1) sound walking and (2) sound sketching. Exercise 1) is an adaptation of Exercises 6 (Schafer & Imada, 2009, p. 10) and 13 (Schafer & Imada, 2009, p. 20), in which children walk with their caregivers along a course on which they regularly walk, paying attention to sounds. In addition, based on Exercise 40 (Schafer & Imada, 2009, p. 56), children use drawing materials to express the sounds they hear and find while walking on paper, using shapes and lines. Finally, as a summary, we had the children present sketches of the sounds they had created and reflect on the activity. Through this practice, it was discovered that many children enjoyed the sounds they made by dropping stones and branches in the gutter and rubbing them against the hedges, and that they created many sounds by themselves.

The "patterns of sounds" instructed by Koeda in 2022 was an exchange and collaborative learning program using tablet terminals, which was implemented in a situation where face-to-face interactions were not possible due to the pandemic of the new coronavirus infection. The participants were 30 students in the second grade, 26 students in the third grade of the elementary school, 33 students in the third grade of the junior high school, and 16 students in the junior high school of the special-needs school, all of whom were attached to the Hirosaki University Faculty of Education.

(1) Students at the special needs school recorded familiar sounds and created QR codes using the recorded sounds.

(2) Elementary school students played back the QR codes with a tablet device in the multipurpose classroom of the attached elementary school and stuck them on the wall freely while checking the sounds.

(3) Elementary school students and special-needs school students listened to the sounds of QR codes pasted on the wall, intuitively drew them on paper, and pasted them on the wall.

(4) Elementary and special-needs school students reconstructed the sounds on the wall into graphic notation, and junior high school students created a creative activity based on it.

We propose a new form of exchange and collaborative learning in a music department, in which diverse children are involved in creative activities based on listening carefully to sounds recorded on QR codes.

Conclusion: Implementing Educational Evaluation in Inclusive Music Education: "Assessment as Learning" for Children and Teachers

The analysis of what constitutes the autonomous beauty of Western classical music by means of logos began in the 18th century. Alexander Baumgarten's proposal of aesthetics in 1750 is considered an inevitable consequence of the European Age of Enlightenment. This age of scientism, which eliminated the Bible and theology, and advocated the construction of a world based on reason, can be seen as a strategy to enliven the souls of the godless, giving rise to a new faith in the autonomy of music and its aesthetic qualities. The survival of musicians in the market economy, who became private businesses after the industrial and civil revolutions, was guaranteed by this axis of aesthetic and beauty evaluation (Attali, 1989). However, music valued by the camp of logos from Kant, Schelling, and Hegel through Dahlhaus and Goodman in the 20th century and beyond was the format, or score, of the great composers (Cook, 1990). They were not interested in the sounds that resonated at different times or were played through the bodies of different performers. The evaluation of sound by performers had to wait until international competitions began in the early 20th century, as mentioned in the previous section. After 300 years of Baroque, Classical, and Romantic music, the market economy of tonal music reached saturation at the beginning of the 20th century. In other words, classical music composers were not required any longer. With the invention of the phonograph by Thomas Edison, a new commodity—the performer, a separate entity from the composer—began to tantalize consumer desire. Competition has significantly contributed to the development of such products. The air that rings through the body of a performer is finally evaluated quantitatively using words, but children (except for child prodigies) are still excluded from the evaluation of experts by experts. Music educators should ensure that language appreciates the alternative

music made by children, as seen in the practices of Chiba and Koeda. Based on the above, the authors respond to three research questions at the beginning of this study.

How can teachers participate in the "assessment of learning" in public music education, such as Chiba and Koeda's practices? Documentation is suggested, first, in its function of assigning value to the context of learning and its experiences and interactions (Rinaldi 2019) and, second, in its function of bringing about reflection and change that challenges dominant discourses (Asai 2019) for teachers. Based on this, the evaluation perspective of the practice in the previous section, whether it was possible to relate the characteristics of the sound to the location where the QR code was affixed, is debatable. The key point is whether the teacher realizes that this perspective defines the way of listening (the way music should be). Through documentation, teachers may be able to reflect on curriculum guidelines and their own views on music. In light of the above, it can be said that the problem with music education to date has been that the instructor's value placed on music was set as the goal of instruction before practice, and the teacher tried to see (evaluate) whether the children had internalized this goal. Even if the goals are aesthetic or ethical, it does not mean that the child's creativity (the reality of learning) is truly valued. In inclusive music education, excellence (whether the work or performance is outstanding or not) cannot be the evaluation criterion. (Imada, et al., 2023)

In implementing the three dimensions of educational evaluation that we have studied thus far—(1) mutual evaluation as an activity of value creation among learners in the context of cooperative practice of making music, (2) curriculum evaluation in which teachers examine whether musical practice is inclusive, and (3) educational documentation that requires teachers to question their own views of music by recording the music created by children and the context of that music—we will develop a method of implementing educational evaluation in which children and teachers participate in the evaluation process. The participation of children and teachers is essential to implement these three dimensions of educational evaluation. Therefore, we conducted a study with "evaluation as learning" as a clue. It was found that the essence of evaluation in inclusive music education is to make sense of the music created based on the criteria created cooperatively based on the subjectivity of each child and teacher on the basis of listening to each other at the place of cooperative creation, and that by going back and forth between making sense based on each person's sensitivity, cooperative criticism, and examination, it is possible to make sense of music. The study concluded that children's and teachers' evaluation skills and discernment were developed through the interaction of meaning-making based on their own sensitilies, cooperative criticism, and examination.

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Rethinking the Politics and Music Professionalism: Mapping Political Identifications in Nordic Higher Music Education

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Abstract

The Nordic societies are generally considered safe, equal, democratic, and progressive (Greve, 2017). Since the post-World War II era, political neutrality has been a guiding principle in establishing the Nordic welfare model in Finland, Sweden, Norway, and Denmark, aiming at international diplomacy and social appropriateness (Möller & Bjereld, 2010). However, in recent times, NATO-EU relationships, mass migration movements, and geopolitical threats including the ongoing Russian aggression in Ukraine, have affected the status quo in the Nordic countries, which are now tackling increasing socio-economic polarization, lowered national security, and political turmoil caused by populist right-wing parties, not to mention the environmental threats caused by global warming.

Within this changing landscape, the foundations of political neutrality are re-evaluated at all levels of the societies, including higher music education. Recent studies have highlighted that the deep-rooted aim toward political neutrality has regrettably 'freed' educational professionals from the responsibility of reflexivity and struggle (Clark & Phelan, 2017). Similarly, music education professionals are recommended to reconsider their stance on political issues and advocate for democracy, social justice, and environmental change by deliberately resigning from political neutrality (Woodford, 2019; Laes et al., 2024). As already reminded by Noam Chomsky (1967), the *responsibility of intellectuals*, particularly among the privileged minority in Nordic and Western democracies, lies in the power that comes from political liberty, access to information, and freedom of expression. This responsibility makes higher education professionals inherently political and obliges institutions to accept their role as a critic and conscience of society (Davids & Waghid, 2021). Politically aware higher education institutions allow individuals to see contemporary problems from several perspectives and balance and challenge the narrow and often polarised public debates. This awareness, however, requires educational professionals "developing the capacity to read political environs" which goes beyond stagnant policy advocacy (Schmidt, 2017, p. 18).

In this paper, we present preliminary insights and theoretical underpinnings of the first phase of a large research initiative that aims to reconfigure *the political* as part of music professionalism and explore change-oriented systems thinking in higher music education (Laes & Koivisto, 2024). The first phase of the study, conducted by a group of Nordic music education scholars, focuses on how Nordic higher music education institutions currently position themselves in connection with broader socio-ecological and political changes. The ongoing study hypothesizes

that the Nordic higher music education professionals share similar democratic ideals that may support shaping professional mental models toward systems change. Furthermore, the study identifies the timely demand for higher music education institutions in the Nordic countries and beyond to critically reassess their vision and purpose, including deconstructing "entrenched relationships between the artistic and social purpose" of music and the demands and opportunities of expanding the professionalism of musicians (Gaunt et al., 2021, p. 4).

We aim to provide a comprehensive understanding of political identifications among Nordic higher music education professionals by addressing a leading question: How does 'the political' (including various local and global social-ecological values, relations, and power structures) manifest in the music performance study programs? To answer this question, we adopt the conceptualization of *public pedagogy* (Biesta, 2012) that reconsiders knowledge, agency, and authority beyond formal settings such as public space, popular culture, and political struggle as an intrinsic part of (institutional) educational endeavors. This approach allows us to explore the interconnectedness of higher music education and the public sphere and its "political significance without losing its pedagogical identity" (Biesta, 2012, p. 685). By using public pedagogy as a theoretical-methodological frame, we not only aim to reveal the potential of institutional boundary-crossing and political policy-savvy professionalism (Schmidt, 2017) but also to suggest strategies for bridging the often conflicting position between artistic quality and societal engagement in higher music education (Ski-Berg, 2023, pp. 2, 13). The study as a whole will provide new insights for higher music education professionals globally in navigating the intersections of educational policy and politics in the public sphere.

Keywords: higher music education, musicians, participation, policy, politics, professionalism, public pedagogy

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The Impacts of Policy for Research-Based Education on the Professionalization of Swedish Music Teachers

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Abstract

Sweden is the only nation that has incorporated the requirement for a scientific foundation in school education into its Education Act. The relationship between research and education has been a focus of interest in Sweden since the 1940s. However, Sweden's declining performance in international assessments such as PISA and TIMMS has brought increased attention to this matter. The school crisis debate following the decline prompted a series of policies to strengthen the research foundation within Swedish educational practices, aiming to enhance the professional competence of teachers and re-establish Sweden as a globally reputable and competitive knowledge economy. In this study, and given this background, I seek to explore the impact of Swedish policy efforts for research-based education on the professionalization of Swedish music teachers. Here, the influence on Swedish music teachers' professional development, agency, and legitimacy becomes important aspects for discussion. The study also explores how Swedish music education policy relates to recommendations for the professional development of music teachers from recent international music education research. In the study, a critical policy sociological framework is used to analyze three datasets produced in Swedish policy contexts where issues related to music teaching or music teachers are regulated, described, or discussed in relation to research. Preliminary results show how policy for research-based education is enacted or recontextualized into various discursive problematizations and assertions in the examined policy contexts. For instance, in the empirical data produced from one of the contexts, a policy problematization is constructed asserting that the purported decline in status for music and music teachers in Swedish education policy stems from (what the discourse articulates as) an alleged disregard for research among Swedish policy decision makers. This, in turn, is projected through the discourse as a risk to the future prosperity of Swedish pupils, society, and Sweden's status as a knowledge economy.

Keywords: critical policy sociology research; Sweden; music education policy; research-based education

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Teacher Training, Special Music Education, and Brazilian Public Policies from the perspective of Inclusive Education

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Abstract

This paper reflects an interest in presenting propositions for Teacher Training in Special Music Education and Public Policies from the perspective of inclusive education for and in the practice of Basic Education. Historically, educational practices were only directed toward a privileged population with economic conditions and supposed talents to experience such processes. All other individuals—those her were Black, with low purchasing power, women, with disabilities, and/or specific educational needs—were excluded from this experience. To understand this marginalization of specific individuals in access to music education, we start with a systematic review of specialized literature. In the specific case of our research, we highlight that our approach was directly related to aspects within Special Education, as today it is essential to consider the existing plurality in Brazilian Basic Education classrooms, which points to and reinforces the broad discussions and actions developed regarding Teacher Training in Music that converge with educational reality and coherent Public Policies, dialoguing with these demands. Thus, to propose formative propositions, we emphasize the importance of understanding that these spaces require, in addition to powerful educational music practices, the necessity of ethical values and humanized thinking presented and developed in the initial training of future teachers in order to find convergence in the need for political actions that foster educational transformations and lead to a collective movement aligned with the realities faced in everyday life through Special Music Education in a way that directs towards consolidated, equitable, inclusive, and possible processes for all students.

Keywords: teacher training, special music education, Brazilian public policies

Introduction

Analyzing the trajectory of access to education in Brazil, one can note numerous transformations throughout its history. Over the years, the institutionalization of teaching and learning processes in the country, starting in the late 18th century, education dedicated to individuals with specific educational needs happened timidly and explicitly justified by beliefs in the students' "limitations" in learning and consequently, by their "inability" to be taught (Jannuzzi, 2012, pp. 6-9).

The methodology that seemed appropriate for conducting this research was a systematic review of specialized literature, as it is based on relevant studies on the themes and leads to the synthesis of primary information on the presented problem, guided and established in a careful theoretical framework that enables the approximation of reliable results (Sampaio; Mancini, 2007; Costa; Zoltowski, 2014). Through a review of established laws in the country, mainly based on Article 205 of the Federal Constitution (1988), "education is a right of every citizen and a duty of the State." Thus, everyone involved in national primary education has the right to a wide approach to the content, subjects, and experiences offered, regardless of their condition, focusing on the target audience of Special Education in Music.

In order to provide clarity and understanding of the research propositions, it is necessary to list its corpus, which, besides being based on Brazilian legislation proposals, finds support in reflecting on teacher training and the praxis of music teaching based on the reality established by Mateiro (2014) and Bellochio (2003). Regarding the possibilities and the reality of Special Music Education in Brazil in Martins (2023), Martins and Santos (2023), and Louro (2013), and concerning Public Policies, we engage in discussions with Beineke's statements (2014) in the text "Public Policies and teacher training: a reflection on the university's role."

Music has always been present in school proposals, whether as the material to be worked on or as a means to develop other skills. However, since the implementation of Law No. 11. 769/2008 (BRAZIL, 2008), there has been an increase in the number of Music Teaching courses offered in the country, and proportionally, there has been an increase in the number of students interested in the course (Figueiredo, 2023). Today, according to the MEC website (2023), 60 Music Teaching courses are offered in public institutions in Brazil, approved, authorized, and present in all states of the Federation.

Regarding the target audience of Special Education, according to the last census conducted in Brazil (IBGE, 2010), about 23% of the national population is considered to have disabilities. Thus, considering the many possibilities of the human condition, such as syndromes and/or disorders, it is possible that this number is underestimated and that reality is more extensive.

For this reason, it is essential that in the specific initial teacher training, an educational music approach that relates directly to the specific needs of the students should be taken, as we recognize many disparities in this process (Martins, 2023). To distance and/or establish blocks designed for such a plural practice is incongruent with the diverse realities; it is illegal (BRAZIL, 1988), besides ignoring the methodological, humanized, and humanizing possibilities of the teaching profession (Bellochio, 2003; 2014; Mateiro, 2014).

Thus, it should be noted that only the concepts of music education or the parameters of special education are sufficient to carry out musical teaching and learning. The pertinent proposal is the joint organization of the concepts and parameters of the proposed educational

actions to shape them through Special Music Education, as this allows for the possibility of approaching educational practices (Vygotsky, 1987) in music to students' conditions.

The reality in everyday school life is often dichotomous compared to training processes, laws, and public policies established for actions in basic school environments. In many spaces, it can be said that there is little dialogue with the real educational needs, highlighting the distance between the necessary specificities for Special Music Education practices, from initial training to the exercise of teaching as a profession. In this way, a question arises: Why establish teaching and learning processes built within a perspective far from reality?

With a view to a democratic, equitable, and musical service for all students in regular schools, we propose to relate the formative process of future teachers to Special Music Education and the promotion of Public Policies that are aligned with the educational practices established in Brazil, in order to reflect on possible ways to build effective practices in educational spaces.

Outlining Brazilian Basic Education

Brazilian primary education consists of three formative cycles: Early Childhood Education, Elementary School (early and final years), and High School. Based on the National Education Guidelines and Bases Law No. 9. 394/96, education, in Article 3º, should be established respecting the following purposes and principles:

I   - equality of conditions for access to and permanence in school;
II   - freedom to learn, teach, research, and disseminate culture, thought, art, and knowledge;
III   - pluralism of ideas and pedagogical conceptions;
IV   - respect for freedom and appreciation of tolerance;
V   - coexistence of public and private educational institutions;
VI   - gratuity of public education in official establishments;
VII - valorization of the school education professional;
VIII   - democratic management of public education, per this Law and the legislation of the educational systems;
IX   - guarantee of quality standards;
X   - valorization of extracurricular experiences;
XI   - linkage between school education, work, and social practices.

School education is always a theme that generates discussions due to the numerous contexts and challenges that arise. Therefore, it is necessary to understand how students are considered from a legal perspective:

Each person has unique physical, mental, sensorial, affective, and cognitive characteristics. Therefore, it is necessary to respect and value each human being's diversity and singularity. The "myth" of forming a homogeneous class falls, and the challenge of a pedagogical "praxis" that respects and considers differences arises. For this, a change in the teacher's posture towards their students is necessary (Brazil, 2002).

To ensure a responsible, ethical, and coherent practice, it is necessary to understand the legal guidelines that guide our educational practice. They establish rights and parameters for education throughout the country, with common sense in perceptions, so that the relationship guides both the teaching and learning experience and leads to harmonious teaching.

Teacher Training aligned with school reality, dialoguing with Special Music Education

Music education, a systematized educational process, requires prior technical knowledge adapted to the student's reality and goes beyond curricular packages. In general, propositions are generalized, not recognizing the specificities of students with special educational needs. This makes the proposals fragile as they negate the existence of diversity in the classroom since reality demands adaptations and/or creations of processes constantly and simultaneously.

Special Music Education requires care and precision because it is about education, not about being unique. Any educational process involving teaching and learning is directly related to people. Education cannot be done apart from people or prioritizing other aspects. In EME, we move our knowledge through music, but this is a space of beauties and uncertainties, sometimes done in silence and with its own metric in its "musicking" (Small, 1998). Therefore, training future teachers in Music degrees should provide them with the conditions to construct, adapt, and enhance their *modus operandi*.

Special Music Education in the classrooms of Basic Education is not an option or a good act carried out by the teacher and/or institution but rather a necessity, which, by Law No. 13,146, among other things, guarantees legal access, quality, and permanence (Brazil, 2015), echoing in our daily lives. Furthermore, it is necessary to recognize the real possibilities of individuals with specific educational needs since shaped Music Education is possible for all individuals (Louro, 2013; Martins; Santos, 2022).

Public Policies to Promote Educational Activities

Public policies and current legislation for Special Education from the perspective of Inclusive Education have advanced in Brazil, and parallel to this fact, the inclusion of students with some form of disability and/or specific educational needs is an increasingly common reality in everyday school life. Based on Muller and Surel (2002), public policies are public actions that aim to solve social and collective problems of a specific group through the "implementation of their strategies, the management of their conflicts, and, above all, through learning processes. (…) public policies have, as a fundamental characteristic, to build and transform spaces" (Muller; Surel, 2002, p. 28).

Analyzing public policies and current legislation for Special Education in Brazil shows that there are challenges to overcome, from diagnostics that are often delayed, inconclusive, and superficial to educational practices that are close and necessary to the students' conditions. Educational processes are fragile from initial training since the didactic-pedagogical proposals presented are usually aimed at an "ideal" student. Reflecting on this reality, it is essential to understand public policies as a mechanism that, when set in motion, produces actions that establish themselves as a whole.

In order to find convergence in the need for political actions that foster educational transformations and lead to a collective movement aligned with the realities faced daily through Special Music Education, it is necessary to promote the confrontation of the Brazilian educational reality and public educational policies that democratically guarantee and standardize access, quality, and educational permanence by technical means, reflecting on the daily educational practice (Beineke, 2014).

Final Considerations

Analyzing the trajectory of music education in Brazil, especially regarding the inclusion of individuals with special educational needs, reveals challenges and opportunities. Music, as a teaching medium, has the potential to be an incentive for the inclusion of all. However, for this to be possible, teacher training and the implementation of public policies must be aligned with this vision.

Teacher training in music should provide future teachers with the necessary tools to adapt and/or create their teaching practices according to each student's reality. Furthermore, future teachers should be prepared to work within Special Music Education, which demands a differentiated and, at times, personalized approach to music teaching.

It is important to emphasize that educational practice must be constantly questioned and reassessed. Special Music Education in Brazil is a nascent field. However, it is evolving and needs to be strongly considered and promoted so that teacher training and implementing public policies are understood as essential to ensure inclusion in basic education spaces. However, these policies must be effectively implemented and reflected in everyday educational practice.

Ultimately, it is imperative that we continue to question and reevaluate our educational practices to ensure they are aligned with the needs of all students and in accordance with legal practices. Learning music in Basic Education is a right for everyone, and we must work to ensure it is accessible to all. Each student is unique, and their practical demands for teaching and learning should, whenever necessary, be adapted.

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Retaining Students, Sustaining Educators: Factors and Influences at Professional Levels

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Abstract

In this paper, curricular and educational policy implications of the perceived importance of roles and structures underlying the career paths of music education students are considered. The study examines the professional perceptions of tertiary students enrolled in state accredited teacher preparation coursework undergoing considerable changes. Data were collected over a number of years, exploring the importance of different musical roles (e.g., different types of music teachers, classical performers, and popular musicians) and activities (attending conferences, concerts, interacting with peers, teaching experiences, etc.) to identify relationships, if any, between and among these evolving perceptions of value and importance. Participants ($N = 38$) were undergraduate music education majors enrolled in a final semester(s) at a large, comprehensive research university in the southern United States, and were asked to respond to eight multi-level items with scaled responses. Factor analysis was used to determine underlying structures and perceived (reported) value of content, influences of professional roles, and relevant educational positions and activities. Music students reaching university music education programs have been exposed to many teaching models and may have begun their professional training with strong beliefs about what they wish to teach. They may also face peer (as well as the related faculty role model) identity quandaries, as "many of them become socialized as performers first and teachers second," (Isbell, 2008, p.162). Madsen and Kelly (2002) suggest that students are often powerfully influenced by their own experiences in music programs. An issue of some consequence would seem to be that while acknowledging that young teachers may be integrated as educators at least initially, the larger qualitative question is how they will be implicitly socialized into a profession lacking uniform definition? Responses suggesting the underlying social importance of multiple musical roles appears focused on the two meta-groupings, with roles associated with either music education or performance activities and are consistent with previously collected data (Table 1). A three-factor solution best explained the underlying structure of professional activities: activities "on stage," social activities, and music education activities. Traditional policies of institutional curricular offerings and certification agencies, as well as informal and popular socio-musical influences, will be considered and discussed.

Keywords*: curricular, influence, identity, professional, roles, values*

This study explores responses of music education majors prior to and during final internship experiences regarding perceived relationships within the typical policies of curricular structure of a state certified US university. Data were collected via a questionnaire similar to that used in previous research by Isbell (2008).

Student reflective insights and concerns have been explored (Piazza & Mills, 2021) and noted in research (Clandinin & Connelly, 2000), with a focus of ongoing inquiry (in particular, open responses) noted as uniquely effective since researchers often continue to interact with participants in relevant, situated teaching environments. Student awareness and concerns of entering this teaching environment were noted by Griffin (2011) with the emergence of a teacher identity based upon personal experiences within this typical timeframe. Student experiences in authentic context learning such as internships have long been identified as influential (L'Roy, 1983) and in improving teacher effectiveness (Austin & Miksza, 2009). Being critical observers during these experiences was noted by Haston and Russell (2011) as an important development' among preservice teachers, as their ability to discern meaning and cause-effect relationships is in an important phase of professional development.

Background and Related Literature

While many of our assumptions about music education training and careers are typically based largely on one's personal experience, a secondary assumption would logically be that this experience is contingent upon one's institution(s), and that both pre-professional training and in-service teaching positions are also uniquely shaped by social expectations and the educational policies of various national and state policy agencies.

Perceptions of undergraduates during pre-professional programs could be assumed to be somewhat similar across different institutions, yet researchers have suggested that personal background and cumulative experiences in music programs may vary widely, since students themselves shape these perceptions and expectations (Austin, Isbell, & Russell, 2010). Students in all university-level music education programs face maturation choices and will engage – or be engaged by - progressive career identity issues. It would seem that many students are heavily influenced by peers, some by faculty teacher-musician role models, and others by professional performers (Isbell, 2008) - career identity quandaries of some consequence - as "many of them become socialized as performers first and teachers second" (Isbell, 2008, p.162). Clearly, undergraduates face a complex and extended personal maturation and socialization process.

The consequential developmental period from entry into university training through graduation provides the opportunity for the shaping of career identity. This process, with initial incidents occurring even well before collegiate educationally targeted experiences, has been referred to as primary socialization (Woodford, 2002), and beginning factors influencing this process have been identified quite early in the schooling experience (Madsen & Kelly, 2002).

Researchers continue to examine the nuanced relationships between socialization and career choice as a means to better understand the process as well as to improve career guidance and appropriate socialization experiences. A qualitative analysis by Jones and Parkes (2010) of socialization and reaching classroom music pointed to the factors of enjoyment, ability, usefulness, and identity as being particularly influential. Bright (2006) investigated students' career interest in music education, examining parent influence, teacher influence, and economic

considerations, noting significant differences among participants (98% undergraduates) who had chosen music education as compared to those in other academic fields.

As different experiences as imposed by state policy defined curricular structures continue to impact students in a university program, their personal career aspirations may be influenced. Robinson (2010) suggested music education students are socialized to follow recognized paths into schools as certain types of teacher-directors (e.g., middle school band directors, high school band directors), although professional trends are toward more generic licensure in music (certification PK-12). Individuals indicating consideration of changes in professional path(s) cited satisfaction with the musical (performing) aspects of their career preparation, but also cited interest in other factors, including creativity and composition, with vocational interests, personality, and perceived career goals also being implicated.

Researchers (e.g., Cox, 1997; Roberts, 1991) in the US and Canada suggest socialization experiences as musician first may be difficult to balance and resolve during preservice coursework emphasizing teaching. Emergent disparities may be evidenced among perceived importance of "professional" musician associations and those of the teacher-educator musician by students' use of time (choice of activities), and via pre-post assessment models. Misenhelter and Russell (2010) noted that substantive change from entry in university training as compared to undergraduates current and developing interest was not demonstrated in rating most career roles, with the exception being change (increasing regard) toward elementary music teaching. In a peripheral outcome it was suggested by factor analyses that undergraduates in U.S. institutions did recognize music education as a unique structural subject area, distinct from performance activities.

Austin, Isbell, & Russell (2010) surveyed undergraduates, examining beliefs about influential people and experiences, occupational roles, and career interest. Social influences, teacher and musician identity, and institutional differences all were seen as contributing, music career influencing factors. Self-perceived career identity factors suggested a combination of teacher and musician perceptions, and studio teachers were seen as particularly influential. This is similar to findings by Conkling (2003) who also noted that applied teachers (as well as ensemble conductors) were influential teaching models in regard to identity development.

Self-attribution of effort towards motivation and making eventual career choices would seem to be an implicit outcome of strong locus of control. Although researchers have yet to agree upon the most beneficial identity development (i.e., teacher, performer, or some balance of both), Russell (2009) found that in-service string music educators who identified themselves as teachers more so than performers experienced greater job satisfaction teaching in the schools.

Method and Results

Participants (*N*=38) completed a researcher-designed questionnaire. The undergraduate students (all upper level) in music education were provided an eight-item response form with two of the ipsative items being descriptive statements of perceived influences (people and experiences) utilizing a six-point scale, with semantic, scaled descriptors being 1=extremely negative, 2=very negative, 3=somewhat negative, 4=somewhat positive, 5=very positive, 6= extremely positive (with an available 7=not applicable). Two items requested a "strongest musician" and a "strongest teacher" model with eight descriptors and an available "other ___" option. Two items asked how respondents themselves perceived the social importance of listed

types of music teachers, as well as how they believed others perceived their social importance on a five-point importance scale. Lastly, an additional page was provided for open responses regarding the request to "describe something specific that upon first coming to the university you believed at the time was critically important (labeled as "Then"), and a second request to "describe something specific that based on your comparative current level of experience you believe to be critically important (labeled as "Now"). Overall response collection consisted of the scaled data and the written open responses.

Data analyses are initially of scaled responses (tables) with descriptive categories from the questionnaire. Highest responses on the initial questions regarding influence of people (*M*=5.66) and experiences influencing participants to stay in Music Education seemed to focus on applied studio teachers, which is consistent with prior research (Conkling, 2003) as well as teachers in the field serving as cooperating teachers (5.33), while the lowest were other music students and Music Education faculty (3.58), although those data also were among the highest standard deviations (1.1). Experiences rated highest were ensemble participation, while academic classes were lowest (Table 1 & 2).

Table 1. Perceived influence of *people* on decisions to stay in Music Education

Teaching Position Type	Rated influence		*Note:*
	M	*SD*	Scale is 1-
Family	5.25	1.1	
Cooperating Teachers	5.33	.77	6; 1= very
Other Non-MuEd Students	5.08	1.4	
Other MuEd Students	4.58	.90	negative,
Other Music Faculty	4.81	.98	
College Ensemble Conductor	4.7	1.1	6 = very
College Music Ed. Professor	4.58	1.1	
College Applied Music Teacher	5.66	.89	positive

Table 2. Influence of *experiences* on decision to stay in Music Education

Teaching Position Type	Rated influence	
	M	*SD*
Attend Workshop or Conf	5.2	1.1
Interacting w/other MuEd Students	5.1	.66
Interacting w/Non-MuEd Students	4.9	.94
Early Field Experiences	5.0	1.8
Perform on Recitals	5.1	.83
Ensemble Participation	5.2	.87
Music Ed. Classes	4.58	1.1
Taking Lessons	5.05	1.2

Note: Scale is 1-6; 1= very negative, 6 = very positive

Perceived social importance of influential and professional identities were rated, both those of the participants and what they believed others perceived as the importance of the teachers and musicians. Response data evidence considerable variability among these questions, with the social importance of teachers rated highly by respondents themselves with all ratings above 4.5 on a 5 point scale (Table 2). The belief in the perceived ratings by *others* were considerably lower, with elementary teachers scoring the lowest by far at 2.4 on the 5 point scale).

Table 3. *Your Own* Perceived Social Importance of Professional Identities

Teaching Position Type	Rated Importance	
	M	*SD*
Professional Classical Musician	4.25	.86
Professional Popular Musician	3.83	1.2
Elementary Music Teacher	4.58	.51
Middle School Music Teacher	4.58	.51
High School Music Teacher	4.66	.49
College Ensemble Conductor	4.0	1.0
College Music Ed. Professor	4.5	.67
College Applied Music Teacher	4.75	.45

Table 4. *How You Believe Others* Perceive Social Importance of Identities

Teaching Position Type	Rated Importance	
	M	*SD*
Professional Classical Musician	3.25	1.5
Professional Popular Musician	4.1	1.2
Elementary Music Teacher	2.4	1.2
Middle School Music Teacher	2.75	1.1
High School Music Teacher	3.16	1.2
College Ensemble Conductor	3.3	1.3
College Music Ed. Professor	3.58	.90
College Applied Music Teacher	3.41	1.3

Note: Scale is 1-5; 1= not important, 6 = very important

In the open response component of the study, commonality of concerns is in evidence, particularly across those with similar levels of experience. Nearly all cite early focus on personal abilities. Performance accomplishment was a common "then" theme in writings, as is clearly evident in this example (verbal) description: "I saw working toward a performance as the main focus of music education," Sub-themes of confidence also seem evident, as in this response: "Being the absolute best at every thing was the only way to be a good teacher." More altruistic themes emerged in the "now" category: "I have learned that being a music student is also about teamwork and helping your peers." Those with internship experience see additional uses for class time with "now" reflections: "I see value in a variety of ways class time can be used, for

fun and also for musical content beyond the materials for performances."

These types of reflections can be associated with existing models of early teachers and would seem to be legitimate concerns remaining from as yet incomplete undergraduate experiences. Exploring these concerns and fears through a variety of written reflections seems to offer students that which has been described as a resonant perspective (Stauffer & Barrett, 2009). Giving voice to and facing these very real issues as soon to be music teachers and through their own words seems to be time and effort well spent.

Summary

Those imposing legislative and policy decisions would seem to rarely be fully aware and considerate of the unique evolution over time of student perceptions regarding career aspirations and professional progress in course requirements. Most educators would agree that shaping those perceptions is implicit in curricular structures and goals.

Individual maturation of students eventually results in the shaping of career identity, although the situation with music students may be complicated at the university level by these preservice students being largely unaware of expectations to increase studio and ensemble size and quality (sometimes without exceptional concern by faculty for students career aspirations). As well, preservice teachers often only have a partially developed understanding of what the daily roles and realities for (inservice) public school teachers involve. Even acknowledging those "in progress" understandings and aspirations, the perspective of a university student typically is heavily dependent upon their own experience base in a small number (often only one) of public school systems, with professional perspective evolving slowly from that point - e.g., only through the lens of personal experience.

From a curricular standpoint, a natural evolution of and progression toward career goals during the undergraduate years seems unlikely to be systematically addressed in music education coursework. Philosophical discussions regarding impending careers in classes (often little more than personal asides by faculty) may imply a change in perspective as desirable over time, but most undergraduate training in music education is focused on skill development, as evidenced by a multitude of performance activities and outcomes. Much of the extant research discussed earlier in this paper supports this "skills" emphasis on the part of both faculty and students, although some encouraging recognition by students of music education as a distinct discipline has been noted.

Among many of the items examined in the study, responses from students suggest that many similarities do in fact exist. Curricular and institutional policy mandates will continue to strongly influence students' perceptions about the profession (people, experiences, beliefs about social importance) and offer the opportunity for continued learning. Making students aware of and witness to the many differences (and similarities) noted will surely provoke reflection in and of their own training and career choices, perhaps engaging them at a personal and professional level otherwise unattainable.

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Exploring Youth Orchestra Engagement in Ireland: An Ethnographic Inquiry

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Abstract

This ethnographic research project addresses a significant gap in our understanding of youth orchestra participation in Ireland, a topic that has remained evidently absent in existing literature. While previous studies have extensively examined youth orchestra engagement in countries such as the United Kingdom, the United States of America, and South Korea, Ireland's vibrant youth orchestra scene has been overlooked. This research addresses this gap by examining the experiences of the 108 youth orchestras spread across Ireland, including Northern Ireland. With participants ranging from ages 9 to 26, these orchestras form a crucial aspect of extracurricular music participation in Ireland. Unlike previous research, which predominantly concentrated on music involvement within school and choral settings, this project explores the transformative impact of orchestral participation on social skills, confidence, and identity formation.

For this research, both qualitative and quantitative research methods are being employed in the data collection process. So far, the initial phase has been carried out. This involved, demographic information being gathered through surveys distributed to all 108 youth orchestras in collaboration with the Irish Association of Youth Orchestras. Through this research, I am seeking to discover the perceived impact of participation through the perspectives of young people participating in youth orchestras in Ireland. By exploring various demographic factors such as age, gender, socioeconomic status, and regional disparities, this study seeks to identify potential barriers and opportunities to participate in youth orchestras.

Currently, in the data collection and analysis phase, this paper offers an initial analysis of the collected data. It outlines the methodologies employed, detailing the ethnographic approach used to understand youth orchestra engagement in Ireland. Through a combination of participant observation, interviews, surveys, and comprehensive document analysis, this research seeks to provide a deep understanding of the Irish youth orchestra landscape. The paper addresses two key challenges faced during the study. The first challenge discussed is research bias and subjectivity, which involves the potential introduction of personal perspectives or cultural biases into the study unintentionally. The second challenge pertains to obstacles affecting the quantity of collected data, including participant non-responsiveness, incomplete survey responses, and difficulties in accessing specific orchestra groups. The paper explores the impact of these challenges and potential solutions.

Keywords: youth orchestra; ethnography; participation; social impact

Charlotte O'Donoghue is a PhD candidate at the Irish World Academy of Music and Dance, University of Limerick. Her doctoral research is in the area of youth orchestra participation. This research was developed through her active involvement and participation in youth orchestra and her extensive experience teaching, leading, and managing in a youth orchestra context. Charlotte holds a Bachelor of Religious Education and Music, as well as a Master of Arts in Music, both from Dublin City University. Charlotte is a qualified secondary school teacher, where she has taught in various educational settings, including DEIS schools, over the last number of years.

Charlotte currently sits on the Youth Participation and Equity, Diversity, and Inclusion (EDI) Committees within the Irish Association of Youth Orchestras, where she contributes to the development and implementation of policies that promote EDI, support youth participation, and ensure that the voices of young people are effectively represented.

Everything is Connected: Indigenous Insights Moving Music Education in British Columbia

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Abstract

In the language of the Nuu-chah-nulth peoples of Vancouver Island, British Columbia (BC), *Heshook-ish Tsawalk* means "everything is one." This expression highlights the unity and interdependence of physical and spiritual domains according to which all entities live together in mutual recognition, responsibility, and respect through ceremony, including expression through song. Moreover, it denotes a worldview oriented to process and a pedagogy attuned to Land. "Everything is one" is both the philosophical and theoretical foundation of our recent study.

The long-term aim of our research was to facilitate BC music educators' appropriate embedding of Indigenous content, pedagogies, and worldviews in K-12 music classes in all BC public schools, in accordance with provincial governmental policies and teaching standards and Indigenous peoples' worldviews and values. To that end, a steering committee of 14 Indigenous and 7 non-Indigenous members guided the design, organization, and realization of a two-day knowledge-sharing and -creation conference for 200 people: music teachers, school district Indigenous leads, Elders and culture bearers, and others. In accordance with the philosophical underpinning of our study, the name of the conference was *Everything is Connected*.

This project was Indigenous co-led by Indigenous peoples and music education researchers, used a Community Based Participatory Research (CBPR) framework, and adhered to Indigenous research methodologies and methods. *Conference* was our primary research method. During the event, we also employed sharing circles; drumming and singing; ceremony; local protocols and feasting; and we maintained critical self-reflexivity in our approach.

Our study addressed five questions. In this paper, we summarize the main ideas that informed our first three: (1) What locally situated educational practices presently serve to enable music teachers and community partners to foreground Indigenous worldviews and local Indigenous musics in their teaching? (2) What collaborative educational practices constructively illustrate and/or manifest reciprocal relationships between and among peoples, songs, language, stories, protocols, pedagogies, and worldviews? (3) How can these practices inform and guide the work of music educators and community partners in the province in embedding local Indigenous worldviews and musics in K-12 school music classes?

We draw upon conference participants' narratives, which emphasize the importance of music educators moving beyond fear, taking responsibility for learning local histories and protocols, embracing Indigenous pedagogies, embedding Indigenous perspectives in their classes, working as a team to shift practices, and co-creating resources at the local level. These

narratives reveal participants' perspectives on their responses to these calls for change beginning in 2015.

Renowned Tseshaht First Nation[1] artist and writer George Clutesi (1969) described the Nuu-chah-nulth peoples on Vancouver Island, British Columbia (BC), as "a happy, singing people" (p. 141), and he illustrated how songs, language, and worldview are intimately intertwined in the 14 distinct communities that comprise the Nuu-chah-nulth Tribal Council.[2] In the Nuu-chah-nulth language, *hišukniš ċawaak*—pronounced *Heshook-ish Tsawalk*—means "everything is one" (Atleo, 2004, 2012). This expression highlights the unity and interdependence of physical and spiritual domains according to which all entities live together in mutual recognition, responsibility, and respect through collective engagement in *ceremony*, including expression through song. Moreover, *hišukniš ċawaak* denotes a worldview oriented to process and a pedagogy attuned to Land. "Everything is one" is the philosophical and theoretical foundation of our ongoing studies as music education researchers. Because we live and work close to Nuu-chah-nulth territory, many Nuu-chan-nulth people have guided and participated in our research, and the kind of research we do—characterized as Indigenist by Wilson (2007)— "must [in order to be ethical] be grounded in an Indigenous epistemology and supported by the Elders and the community that live out this particular epistemology" (p. 195).[3]

The long-term aim of our research has been (and continues to be) to facilitate BC music educators' appropriate embedding of Indigenous content, pedagogies, and worldviews in K-12 music classes in all BC public schools, in accordance with both provincial government policies, on one hand, and local Indigenous peoples' worldviews and values, on the other. Government policies include a new K-12 curriculum rolled out between 2015-2019, revised BC Professional Standards for Educators, new legislation in 2019 to uphold the UN Declaration of the Rights of Indigenous Peoples with specific, accountable actions rolled out in 2022 to fulfill that aspiration, and, in 2023, the creation of Indigenous Education Councils, comprised of local Indigenous community members. The councils will advise each of the 60 school boards in BC "respecting any matter relating to the following: (i) providing comprehensive and equitable educational programs and services to Indigenous students; (ii) improving Indigenous student achievement; (iii) integrating into learning environments Indigenous world views and perspectives … in whose traditional territory the board operates" (Bill 40, 2023, para. 87.001).

Methodology

Our recent research project emerged from a previous study in 2018-2019 in which 66 individuals—40 from 19 First Nations and Métis Nations—gathered four times over the course of a year to discuss how we might undertake the co-creation of Indigenous vocal resources for music classes in ways that align with local Indigenous peoples' ways of knowing (Prest et al, 2021). At the end of the last sharing circle, or gathering, Indigenous leaders advised the researchers to apply for more funding to organize a large, provincial gathering or conference so that the conversation could widen to include many other Nations and school districts in the province. We applied for and received funding from the Social Sciences and Humanities Research Council of Canada (SSHRC). For our new study, which we describe below, we used a Community Based Participatory Research (CBPR) framework and adhered to Wilson's (2007) Indigenist research principles.

From 2020-2022, a research steering committee of 14 Indigenous and 7 non-Indigenous members guided the design, organization, and realization of a two-day knowledge-sharing and -creation conference for 200 people from across British Columbia. The steering committee planned this event virtually (online via Zoom) at monthly meetings over a two-year period

during COVID-19 pandemic restrictions, inviting music teachers and Indigenous leads from 60 school districts; Elders and culture bearers from the mostly unceded territories on which the school districts stand; [4] and others. In accordance with the philosophical underpinning of our study, the name of the conference was *Everything is Connected*. Thus, *conference* was our primary research method. Within the hybrid event—held in May 2022, once pandemic restrictions had eased—we employed local Indigenous approaches to knowledge creation (e.g., sharing circles; drumming and singing; ceremony; local Protocols; healing observances; witnessing; feasting), and, as researchers, we maintained critical self-reflexivity throughout the process.

The research steering committee designed five questions for our study. In this paper, we summarize the ideas that conference participants provided , which answered the first three:

(1) What locally situated educational practices presently serve to enable music teachers and community partners to foreground Indigenous worldviews and local Indigenous musics in their teaching?

(2) What collaborative educational practices constructively illustrate and/or manifest reciprocal relationships between and among peoples, songs, language, stories, protocols, pedagogies, and worldviews?

(3) How can these practices inform and guide the work of music educators and community partners in the province in embedding local Indigenous worldviews and musics in K-12 school music classes?

We draw upon conference participants' narratives, which emphasize the importance of music educators moving beyond fear, taking responsibility for learning local histories and protocols, embracing Indigenous pedagogies, embedding Indigenous perspectives in their classes, working as a team to shift practices, and co-creating resources at the local level. These narratives reveal participants' perspectives on their responses to the multiple government policies that converged to prioritize this direction.

Findings

Moving Beyond Fear

A prevalent theme that threaded through the presentations and discussions was music educators' concern with cultural appropriation, which in several cases had also served as a justification for inaction. Recognizing this concern, Carey Newman, University of Victoria Impact Chair in Indigenous Art Practices, encouraged participants to move beyond fear in his opening keynote address:

Don't be afraid. If you build a relationship, don't be afraid to get it wrong, because if you're too afraid, you won't do the work. And if you don't do the work, then you're upholding the status quo … because inaction is not without consequence. (Carey Newman, p. 10)

Newman's call to act despite fear was galvanizing, and it sparked discussion throughout the two-day conference, in which participants from diverse parts of the province shared about actions they had taken to overcome fears.

Taking Responsibility

Part of music educators' process of overcoming fear is directly connected with learning local Protocols having to do with using songs in particular contexts. Using songs in acceptable ways requires learning from local Culture Bearers:

> Just because the song was shared with you doesn't mean you have permission to teach it, to repeat it, or continue it … some songs are also with Protocol, sung at different times, different occasions for different reasons, and in different ways, too. There are some songs that may be sung faster during different occasions, slower on other occasions … and to really honour the story behind it and get to know that song really well, because … as some schools have shared, they have been gifted songs. It's good to know the purpose of those songs, and, really, it's important to sort of be a part of it. It's a living breathing entity. (Julie Fisher, Seasonal Round workshop, p. 15)

Fisher's statement is a call for music educators to follow local Protocols to demonstrate that they honour the purpose and meaning of the songs from local Indigenous perspectives.

Embracing Indigenous Pedagogies

It is in the process of learning alongside Indigenous Culture Bearers that music educators have come to understand that a key point in embracing Indigenous perspectives in their pedagogy lies beyond simply changing musical instruments (e.g., from flute or saxophone to an Indigenous drum); rather, the shift in pedagogy occurs when music educators embrace in their teaching philosophy the guiding principles they learned from their Indigenous mentors.

> [I] also shared what I was taught by Sarah with them. So, the students … received different teachings over time. And so, they had a better idea about [how] drums had to be kept as a living thing. I just kept on telling them: "It's not a craft experience; you're not making a craft. You are making your drum, and this drum is going to stay, and then this drum will have your part of that [legacy], you are part of your story." (Ruby Ba, Drum Legacy workshop, p. 5)

Ba's statement reflects the importance of non-Indigenous teachers having an Indigenous mentor to guide them in their learning journey. This approach directly supports teachers in becoming more confident about applying Indigenous principles and pedagogies in their professional practice.

Embedding Indigenous Perspectives

As part of the learning journey undertaken in collaboration with Indigenous Culture Bearers in their respective locations, participants encouraged music educators to think about music making in ways that differ from usual Western music practices, which, in most cases, were practices that music educators experienced during their schooling, including their postsecondary education. In this regard, Ruby Ba, the music educator who facilitated one workshop, stressed the following: "When we talk about Indigenizing music education, we really cannot talk about or look at music using a Western lens to define what we're learning in music classroom, right?" (Drum legacy workshop, p. 6). Changing to make music from outside their usual Western practices in many cases requires teachers to seek funding to purchase materials for students to

make drums and to engage Knowledge Keepers from local First Nations communities (following local Protocols for financial compensation) to guide them and their students.

> This [i]s a school set of drums that - we had a grant to make these with the students. So … it just wasn't Indigenous students. It was a whole class, classrooms of Grade fours and fives, and it took me three weeks to get through I think 26 drums, of having two students on each side of me and helping them and leading them through the drum making, which was rewarding. (Roslyn Smith, Circle of the Drum workshop, p. 4)

Embedding Indigenous perspectives in music classes requires music educators to first examine their own positionalities (e.g., to reflect on the way they learned to make music). This initial step then enables them to consider how their classes can become spaces that welcome Indigenous perspectives.

Working as a Team

Many parties must work together over time to materialize projects such as those mentioned above. During the conference, it became evident that, for projects to be effective, it is necessary to build and maintain collaborative relationships not only between local Indigenous individuals and music educators, but also with those who make systemic decisions at school and school district levels. Danielle Kraichy, an Indigenous Resource Teacher in School District 43 (Coquitlam), stressed the importance of "building strong connections with the community, having actual structures in the school system and in the school schedule for collaboration, not only with other educators and staff, but community" (School District 43 local imagining session, p. 1).

One clear example of how administrators, teachers, and First Nations culture bearers can work together in collaboration to shift structures and procedures to provide students with meaningful learning experiences about Indigenous perspectives at the school level is a project that Carey Newman led at a school in School District 61 (Greater Victoria).

> The idea behind this [carve a totem pole] project came from my wife, Elaine, who is a teacher, and the very first time she saw me take a totem from a log and a drawing, all the way to a completed work of art that was raised, she started imagining what it would be like to have that process integrated into a school, and she mentioned it at the time. But she didn't have much hope of convincing me to do it until our daughter started going to Oaklands [Elementary School]. And then she said, "Hey, why don't you carve a totem with Oaklands?" And she went about helping to find some funding to make that happen. And her idea was not just for me to be there carving, but for me to be learning what the students were learning and relating the work that we were doing on the totem to the work that we're doing in the classroom. So, [we were] talking about math in terms of how do you measure a pole? How do you estimate? How do you, like how do you create symmetry? All those things. When it came to social studies, what role do totems play in governance and ceremony in creating social order and creating social memory? [I]n biology, what's the biology of a cedar tree? And so those were the things that we did, and we went through that for a couple of years. (Carey Newman, p. 4)

Newman's example about carving a totem pole as a school project, and how students can learn diverse subjects via Indigenous perspectives is a clear example of *hišukniš ćawaak ,* where all knowledge is connected, instead of segmented, as Western knowledge tends to be when transmitted.

Co-creating Resources at a Local Level

Building collaborative relationships is key to creating learning opportunities at the local level for children. Davita Marsden, District Vice-Principal of Indigenous Education with School District 39 (Vancouver), addressed the importance to Elders and Knowledge Keepers of youth reconnecting to the land.

> Bringing back Indigenous ceremonies, voices, and Indigenous representation in education—So now [in] the Vancouver school board, you have drum awakening ceremonies, pole raising ceremonies. We do many, many, many types of ceremonies. Our Elders and our Knowledge Keepers come in and they perform ceremonies to reconnect the children to the land to each other and then we have witnesses and allies come in and support. (Davita Marsden, 1001 Indigenous Drums workshop, p. 12)

Resources can be understood in a broader sense, from building drums to forming the necessary relationships for students to connect with local Indigenous ways of knowing. According to what we learned from participants, the resources have diverse forms and are shaped based on the needs of the local context.

Discussion

The roots of our first two findings, *moving beyond fear* (i.e., fear of inappropriate cultural appropriation) and *taking responsibility* (e.g., for one's lack of local knowledge), may actually not be the biggest hurdles to the embedding of Indigenous content, pedagogies, and worldviews in K-12 music classes in BC schools, but they may be related to it: Higgins et al. (2013) point to the problematic positionality of the white teacher—characterized as a "perfect stranger"--whose belief that they are "open to all cultures" is the primary barrier to their taking action. Such a teacher is unaware of their own cultural position as but one of "a multiplicity of identities that inhabit local custom and national sentiment and … are [actually] spatially and temporally dependent, gendered, class specific, and politically manipulated" (p. 254). Higgins et al. submit that such teachers typically conceptualize and communicate with Indigenous students in ways rooted in longstanding stereotypes influenced by dominant discourses and perpetuated by media. We agree with Higgins et al. that only by coming to understand colonization, Eurocentrism, and whiteness and bringing their understandings to bear in interactions with actual Indigenous peoples will such teachers be able to effectively "attend to the relationship building and honouring of Indigenous knowledges and peoples which is at the heart of Indigenous education" (p. 271)

Similarly, our third and fourth findings, which concern e*mbracing Indigenous pedagogies* and e*mbedding Indigenous perspectives,* will require teachers to move beyond a superficial understanding of the First Peoples Principles of Learning (2015) (i.e., as "just characteristics of good teaching, which we've been doing all along") to explore how other qualities—such as reciprocity and relationality—are cultivated and experienced in local Indigenous communities, and shift their teaching practices to include them. Our fifth and sixth findings, which concern *working as a Team* and *co-creating resources*, will involve, first, engaging with the structures and hierarchies of school districts, including school boards and the Indigenous Education Councils that advise them, to accelerate and sustain change, and, finally, cultivating collaborative relationships for the creation of locally approved resources, both material and relational.

Conclusion

In light of our findings, we have come to realize that work must be done in four specific areas to empower BC music educators to appropriately embed Indigenous content, pedagogies, and worldviews in their schools:

First, teachers must be willing to work on their own to learn about the history of the land on which their schools are located, become informed about the First Peoples who know that land as their ancestral home, study the social protocols and practices of those people, investigate what their respective school districts have done previously to facilitate learning and establish relationships with Indigenous learning support staff in their schools, and explore related online resources. They must also be willing to work on themselves to understand colonization, Eurocentrism, and whiteness and make use of what they learn in their interactions with their Indigenous students and others.

Second, school districts must provide teachers with professional development opportunities through which they can connect with Indigenous culture bearers from the land where their schools are situated *and* participate in model lessons that support learning of those culture bearers' traditional ways of knowing, being, and learning. These experiences can serve as models to be adapted and adopted in their own teaching practice with Indigenous culture bearers in their schools.

Third, university music teacher educators, those who prepare teacher candidates for work as certified music teachers in K-12 schools, must adjust their curriculums and instructional practices in collaboration with culture bearers from the land on which their universities are situated to model and foster new relational and reciprocal habits of mind that reflect First Peoples' traditional ways of knowing and being in their teaching. They too must provide model lessons that support learning of the culture bearers' traditional ways, as models to be adapted and adopted for their own teaching practice.

Fourth, new teachers who have experienced instruction characterized by such relationality and reciprocity in their university studies must be empowered with strategies and given administrative support for addressing the *curricular inertia* that may inhere in schools where they begin their teaching careers, where inveterate systemic practices and colleagues with immutable pedagogies may impose constraints.

We are hopeful that our recommendations will be accepted by our fellow music educators in BC and that they will help facilitate appropriate embedding of Indigenous content, pedagogies, and worldviews in K-12 music classes in all BC public schools to bring them into greater accord with the Nuu-chah-nulth principle of *Heshook-ish Tsawalk* ("everything is one").

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Notes

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[1] Tseshaht First Nation, located near Port Alberni, BC is one of 14 Nuu-chah-nulth communities.

[2] See https://nuuchahnulth.org/about-ntc

[3] Wilson's (2007) seven principles of an Indigenist paradigm in research are: [1] Respect … all forms of life as being related and interconnected; [2] Conduct all actions and interactions in a spirit of kindness and honesty … [and] compassion …; [3] Research must ... [bring] benefits to the Indigenous community; [4] The foundation of the research question must lie within the reality of the Indigenous experience; [5] Theories … must be grounded in an Indigenist epistemology and supported by the Elders and the community that live out this particular epistemology; [6] The methods used will be process-oriented, and the researcher will be recognized and cognizant of [their] role as one part of the group process …; [7] It is advisable that a researcher work as part of a team of Indigenous scholars/thinkers and with the guidance of Elder(s) or knowledge-keepers …. (p. 195).

[4] Unceded territory is land that was never surrendered through treaty or war.

Promoting Equity Amidst Divisive Concepts Laws in the United States

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Abstract

Since January 2021, 18 states have imposed restrictions on how K-12 educators discuss racism and sexism, and 26 additional states have introduced—but not yet passed—similar policies. Given that music educators must abide by existing legislation, the purpose of this paper is to consider what equity-centered endeavors these laws enable. I begin by providing a brief overview of key points from these laws. Subsequently, I consider the importance of context, including to what extent school leaders and local communities support teachers. Next, I offer three equity focused music education practices: centering the voices of those marginalized through divisive concepts laws; providing students with facts about material inequities; and facilitating the collaborative addressing of the questions "What is our problem?" and "What should we do?" In my reading, all of these practices are legal under existing divisive concepts laws. For each equity-focused practice, I consider a range of actions music educators might take, depending on whether they work in a largely supportive or unsupportive context.

Keywords: divisive concepts laws, equity, music education, policy, politics

Introduction

Since January 2021, 18 states have imposed restrictions on how K-12 educators discuss racism and sexism, and 26 additional states have introduced—but not yet passed—similar policies (Shwartz, 2023). In an important 2023 study, Salvador et al. examined how these laws impacted music educators. According to the report, teachers found divisive concepts laws vague and confusing, which left them unsure about what they were allowed to teach. Even when being careful not to break the law, music educators feared "repercussions from students, parents, or administrators misinterpreting the law" (p. 3). As teachers self-censored their content, they experienced an adverse impact on ensuring all students felt seen and heard, with some participants noting that the laws adversely affected both their relationships with students and students' wellbeing. Unsurprisingly, these laws increased teachers' stress and decreased their job satisfaction, with some respondents noting that they planned to leave the profession. In short, divisive concepts laws are highly problematic for music educators, and our profession should speak out against and work to overturn them whenever possible.

Yet, given that music educators must abide by existing legislation, the purpose of this paper is to consider what equity-centered endeavors these laws enable. To be honest, I spent a long time debating whether or not to write about this subject. I am happy dispensing philosophical critiques and possibilities from my ivory tower, removed from the messy, unpredictable on-the-ground realities of music education. In writing this paper, I struggled with how to balance philosophical logic with the irrationality of how various stakeholders interpret and enact these policies. In sharing my deliberations with my incredibly rational physicist husband, he confidently proclaimed that the answer to my problem was quite obvious: "you have to start with considerations about local context rather than philosophy." He was right.

Before addressing the importance of context, I begin by providing a brief overview of key points from these laws. Next, I offer three equity focused music education practices: centering the voices of those marginalized through divisive concepts laws; providing students with facts about material inequities; and facilitating the collaborative addressing of the questions "What is our problem?" and "What should we do?" In my reading, all of these practices are legal under existing divisive concepts laws.

Overview and Importance of Context

Given that ALEC and other conservative groups provide boilerplate language for conservative education legislation, it is unsurprising that the exact same or very similar phrases reappeared in the 18 policies. In addition to specifically banning quote "tenets of critical race theory," the bills prohibit educators from teaching that "one race or sex is inherently superior to another race or sex," that an individual "solely by virtue of his or her race, bears individual responsibility for actions committed in the past by other individuals of the same race," concepts that "impute fault, blame, a tendency to oppress others, or the need to feel guilt or anguish to persons solely because of their race or sex," and that people are privileged, oppressed, oppressive "due to their race or sex."

Additionally, the Alabama and Kentucky bills state that we "should move forward to create a better future together" and "The future of America's success is dependent upon cooperation among all its citizens," respectively. It is of course important that music teachers

understand the exact requirements of their state's legislation. However, attending to context also necessitates considering one's local political environment. This might involve two key questions.

To begin, music educators might ask: What sort of administrative support do I have? In other words, if a parent expresses concern about their actions, will one's administration likely side with the teacher or with the parent? One of the most striking moments in the Salvador et al. (2023) report is during Andrew Bohn's recounting of Rita's story. In a Zoom lesson on Benny Goodman, a teacher explained that the Black musicians in Goodman's band were sometimes told they could not enter through the front doors of performance venues; the students asked a couple of questions, and the teacher ultimately ended up defining the term "racial segregation." An angry parent emailed the teacher and school administrators demanding that she the teacher be quote "jailed, sued, and fired" (p. 24). In response, the teacher's assistant principal told her: "I know this law has been enacted, but we don't even know what this law means or entitles. Just apologize to the parent to smooth things over so that this will go away" (p. 24). As described, the teacher's actions came nowhere close to breaking any divisive concepts law. Yet, policy is ultimately about action, and these administrators, rather than the content of the divisive concepts law, clearly limited this teacher's actions.

Another question music educators might ask is: What are the politics of my local community? If one's school community is overwhelmingly liberal, then there is minimal chance that a parent will complain about a teacher's lawful actions. In such locations, even teachers with limited administrative support may rationally choose to address topics such as race and gender within what they understand to be the limits of their state's law. Alternatively, teachers in politically mixed or conservative leaning schools might rationally choose to limit their attention to such topics, regardless of administrative support.

While support exists on a continuum and can change over time, considering these two questions reveals whether a teacher currently works in a largely supportive or unsupportive local political environment. For each of the following three equity-focused practices, I provide ideas of how teachers in both supportive and unsupportive local environments might enact them. Although these ideas primarily focus on race, they are largely applicable to sexual orientation and other forms of so-called divisive content.

Centering Marginalized Voices

First, teachers can center the voices of those marginalized through divisive concepts laws. Teachers working in a supportive local context could have students individually reflect on—with minimal teacher intervention—music making addressing racial or other potentially divisive inequities. For example, secondary school students might examine phrases like "your plan is to terminate my culture" from Kendrick Lamar's song "The Blacker the Berry."

Or they could consider Joel Thomson's choral piece "Seven Last Words of the Unarmed," which has a libretto created from the final words of unjustly killed Black men. Having students individually explore the website devoted to the piece, including information about the seven men's lives and policing reform efforts, could deepen their individual meaning-making. Importantly, by emphasizing students' personal reflection directly on the musical content absent teacher intervention, the educator avoids being accused of telling students how to think about race. Such action also avoids running afoul of language banning the assignment of blame based on one's race, while still providing students with information about contemporary race relations.

Similarly, consider an upper elementary or middle school jazz unit that included Louis Armstrong's song "Black and Blue." In this song as well as the earlier two examples, the students' focus remains on the musical content itself, rather than on the social conditions that surrounded it. Administrators and parents may see direct engagement with music content created by a well-known Black musician such as Louis Armstrong—as opposed to discussing how racism surrounded a white musician like Benny Goodman—as more directly relevant for music curricula.

Additionally, Elizabeth Ross (2022) notes that such activities should involve proactive, transparent communication with colleagues and parents. As such, teachers could share a list of songs they were covering with administrators and parents in advance. Stakeholders who see that teachers are presenting a variety of jazz, rap, or choral songs, rather than centering a unit on race, may be less inclined to complain.

Alternatively, teachers working in largely unsupportive local contexts can center the voices of those marginalized through divisive concepts laws without ever mentioning qualities such as race and gender. Part of such action might involve considering the proportion of content devoted to music makers with minoritarian identities. For example, a teacher might aim to have more than half of the repertoire covered over the course of a year come from female and BBIA composers. They can further center these individuals by ensuring that students see pictures of these composers and read their biographies. Such action foregrounds diverse voices without direct attention to race.

Likewise, a teacher could task students with composing music to a poem by Maya Angelou or Amanda Gorman, in the process showing their photos but not directly attending to their race. Music educators might also ensure that more than half of the images around their classrooms and in any videos that they show are of BBIA individuals. Though woefully inadequate in addressing contemporary racism and other social ills, such action would still serve as a significant departure from typical music education practices, and it can sow the seeds for discussions about race and other qualities beyond school walls and later in life.

Facts about Material Inequities

Second, teachers might provide students with facts about material inequities. While divisive concepts laws typically prohibit teachers from attributing disparities to systemic racism (e.g., North Dakota, 2021), they do not ban sharing financial information. As such, teachers in supportive local contexts teaching lessons on musicians ranging from Louis Armstrong to Beyoncé could include information about historical and contemporary Black-white wealth disparities. Alternatively, teachers working in less supportive contexts might attend to material inequities absent any mention of race.

Nancy Fraser (2019) explains that both liberal and conservative politicians increasingly center issues related to recognition—meaning awareness and attention to certain identities and interests—rather than to distribution, meaning how wealth, resources, and power are allocated. Specifically, liberals focus on recognizing inequities based on race, gender, and sexual orientation, while conservatives position themselves against such recognition. Yet, both mainstream liberal and conservative politicians support problematic stances on distribution-related issues, including free trade, low taxes, and a curtailing of labor rights. As exemplified by the shared economic-related rhetoric of politicians like Bernie Sanders and Donald Trump, there

exists widespread liberal-conservative agreement about the detriments of widening wealth inequities (Fraser, 2019).

Fraser (2019) argues that by keeping both sides locked in a debate over diversity versus nationalism, politicians avoid crucial populist agreement about the exploitation inherent in contemporary economic practices. This means that topics related to class and wealth distribution should not be considered among the "divisive concepts" restricted by such policies. And indeed, none of the 18 policies explicitly bans attention to class. As the title of this talk suggests, you can still say capitalist exploitation. Raising awareness about capitalist exploitation might involve looking at how different music makers have addressed economic inequities.

Consider the following three songs. The popular song "Ain't No Rest For The Wicked" by Cage the Elephant includes anti-capitalist lyrics, such as "Money don't grow on trees. I got bills to pay. I got mouths to feed. There ain't nothing in this world for free." Likewise, in "Stimulus Plan" the hip hop due Dead Prez sings "It's a scam; it's a scheme, what people do for money. Anything for that green." In "Rich Men North of Richmond," folk singer Oliver Anthony makes similar statements, writing "I've been sellin' my soul, workin' all day. Overtime hours for bullshit pay, so I can sit out here and waste my life away.

Given that "Rich Men North of Richmond" was played at the August 2023 Republican presidential primary debate, it would be hard for parents to argue that centering music making related to financial inequities and capitalist exploitation promotes liberal values. While "Rich Men North of Richmond" also contains problematic Republican dog whistles, including harmful stereotypes about welfare recipients, dismissing the song outright misses an opportunity to see the larger socioeconomic agreement that Fraser (2019) observes.

Using these songs as a starting point, students could compose music centering growing wealth inequities. They could also center traditional concerts or other interactive events around such concerns. Seeking points of commonality that promote more ethical action brings me to my final suggestion.

What Should We Do?

Third, students could work collaboratively to address inequities through what philosopher Elizabeth Anderson (2023) explains as first order moral claims, including the questions "What is our problem?" and "What should we do?" Such questions center democratic collaboration aligned with laws stating – quote - "We should move forward to create a better future together" (Alabama State Board of Education, 2021). Conversely, Anderson (2023) advises avoiding second order moral claims, which focus on the questions "Who is good or bad?" and "Who is better than who?" In addition to assigning blame, which violates most divisive concepts legislation, such claims detract from collaborative responsibility.

In very supportive local contexts, these laws theoretically enable discussions about racism, as long as educators define it as "our problem." Given that racism divides the working class against itself, thus depressing wages for most workers, it follows that disrupting racism is an aim beneficial for the vast majority of people in the United States. By focusing on the collective benefits of addressing racism, while avoiding the assignment of blame for racism, music educators and students can legally create and perform anti-racism related music.

Although Anderson's questions provide a way of initiating productive cooperative interactions, they necessitate the existence of an "our" and "we." While some classrooms may lend themselves toward the formation of an "our" in which all voices have equal weight, other

teaching and learning spaces risk divisions and silencing. Elizabeth Ellsworth (1989) explains how despite aiming for her collegiate class to unite around shared forms of oppression, students ultimately divided themselves around qualities such as race, gender, and nationality. More broadly, Elizabeth Gould (2007) critiques understandings of democracy that rely on majority preferences, noting that such engagements can overrule those in the minority. When students arrive at "our" problem only by omitting the voices of some classmates, they learn little about the discord inherent in meaningful collaboration, including that with the potential to challenge racism and other inequities.

In the absence of class-wide agreement about "our problem," students in at least somewhat supportive local environments could work in affinity groups (Ellsworth, 1989) to select the social justice topics that they feel called to witness (Hansen & Sullivan, 2022) through music performance and creation. Importantly, providing students choice regarding which inequities they address through music making avoids violating policy language banning political indoctrination (e.g., Protect Students First Act, 2022). Yet, teachers in unsupportive local environments could still face pushback just for providing students the option of addressing topics like race and sexual orientation.

Teachers working in unsupportive contexts could seek out explicitly uncontroversial topics such as bullying. Collaboratively working together, either as a class or in affinity groups, to expose and address such problems through music making provides students skills and dispositions crucial for civic engagement and other forms of civic action. As Gloria Ladson-Billings noted at a 2023 AERA session on divisive concepts legislation, arguing about whether schools talk about race is a drop in the bucket; what we should be addressing is the firehose: democratic governance itself is under threat. Regardless of the topic, the process of engaging with the questions "What is our problem?" And "What should we do?" might serve as an important first step in healing a divisively divided country.

Conclusion

In summary, I've offered three practices that promote equity while remaining legal under divisive concepts laws. First, teachers can center the voices of those marginalized through divisive concepts laws. This can range from individual student reflection on music making addressing racism and other inequities to centering BBIA images and compositions absent any mention of race. Second, teachers might provide students with facts about material inequities. This can include facts about historical and present-day Black-white wealth disparities as well as demonstrating that concern about growing economic inequity is a topic that transcends musical genres and political affiliations. Third, students could work collaboratively to address inequities by questioning "What is our problem?" and "What should we do?" Such action may involve understanding racism as our problem, forming affinity groups around problems of particular concern, or practicing cooperative interactions around uncontroversial problems. As music teacher educators, divisive concepts laws are clearly our problem, I wonder: What else we should do?

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Tuning the Inner Self – Brazilian Popular Song in Adult Musical Education

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Abstract

This article addresses the use of Brazilian popular song in the musical education of adults, with a particular emphasis on the early stages of this formation. The objective is to demonstrate the specificities of the song as a musical manifestation that is ontologically integrated with its lyrics. The text succinctly presents the doctoral research I conducted entitled "Tuning the Inner Self," conducted at the School of Music of the Federal University of Minas Gerais. While the title of the thesis emphasizes the development of listening and recognition of pitch relationships, the work as a whole includes: a reflection on classroom mediations; a synthesis of propositions from the Semiotics of Song; a review of the pedagogical principles of solmization; the study of tonal/modal hybridism in Brazilian popular songs; and the use of music production software for pedagogical purposes. As a result, there is an expansion of didactic resources for listening development activities, the valorization of adult students' life experiences, and a differentiated positioning of popular songs within the context of Music Education.

Keywords: Brazilian popular song, music education, continuing education, solmization, music production software.

Introduction

Brazilian popular song is such a vast territory to be explored that, in our country, among the possible paths for a musician, it is most likely that they will engage with the universe of song, whether as instrumentalists, arrangers, singers, or composers. It is worth emphasizing that, in the Brazilian case, urban popular song has configured itself in such a way that, even without losing its popular bases, it has also made the boundaries between a song shaped for consumption and disposal, and one that allows— or even demands—a more attentive appreciation aiming to reach layers less immediately exposed to ordinary listening, quite permeable. Brazilian urban songwriting is capable of dialoguing with other artistic domains, thereby expanding its multifaceted physiognomy.

These brief lines do not seek mere praise of the song object. Nor do they shy away from situating it, as seen, as a highlight within the various Brazilian musical manifestations, known as popular. However, there is a perspective that particularly aligns with the goals of this article: its approach in music schools. In this context, the musical education of adults, although a reality in both independent schools and higher education institutions, is rarely the subject of reflection, and therefore, there are few publications on the matter.

Therefore, considering the musical education of adults subverts the paradigm of Music Education, whose literature is predominantly focused on early childhood education. Given its central role in Brazilian culture, popular songs offer enormous potential as objects of study and instruments of this paradigm shift.

Reflections on the Mediations of the Teacher and Recording and Playback Media Linked to the Universe of Songs

Given the breadth of the theme of mediation in the context of Music Education, in this article, I emphasize approaches that entertain the music teacher's performance and the profound connection between the song and the processes of recording and playback.

In Hennion (2002), one finds a rich discussion on the formation of taste and how to understand the teacher's activity as performance when presenting a song for educational activities in the classroom, whether by singing, playing, or even using a recording. All the teacher's choices (gestures, speech, use of equipment) are aimed at provoking in students an alteration of their internal disposition, leading them to an unconventional listening experience. These are decisions that lie within the realm of aesthetics and aim, in some way, to participate in the "formation of taste." According to Hennion (2002), taste is not:

> [...] a recollection of fixed properties of an object, [...]. It is strongly linked to moments, places, opportunities. Taste is not just an activity; it is an event ultra-sensitive to the problematic relationships between – as they like to say – a combination of circumstances. (p. 84)

Booth (2009), on the other hand, states that "whatever your teaching techniques, whatever your words or activities, it is the understandings and spirit of each teacher that unleash the potential to transform others" (Booth, 2009, p. 2). In my own terms, and especially when it comes to adult musical education, I would say that this potential lies both in the articulation between what belongs to art itself and what belongs to other domains of knowledge and human experience. For this reason, I have favoured songs whose lyrics offer stimuli for reflection. After all, this also considers the age range of the students, the desire for continuing education, and the

possibility of personal transformation for all involved, including, through reflexivity, that of the teacher.

That being said, it is important not lose sight of the idea that it is impossible to directly access the song except through some form of realization—whether it be live performance or a recording. This agenda brings the worlds of music production and musical education closer together, an approach that makes us aware that there is a "circularity of forms of determination" of what is understood as a musical product (Maisonneuve, 2012, p. 84). Addressing this issue aims to stimulate and accommodate the listening modes of music students, encouraging increasingly comprehensive and conscious perceptions, opening up space for apprehensions of other musical and sonic aspects beyond the notion of a note (pitch/duration). While perceptions focused on the grain of the musical note are the product of a certain abstraction, through which a position in the Cartesian structure of pitches and durations is deduced, observations derived from a recording can encompass the entire materiality of the sonic phenomenon in its multidimensionality.

In the realm of popular song itself, the materiality of sound has gained prominence throughout the history of studio music to the point of integrating with what is structural in composition. The "adaptation of technical means to an artistic purpose, as well as the adaptation of creative activity to technical means" (Maisonneuve, 2012, p. 79-80) has also become one of the guides for an interested, practiced, and collectively and orally developed enjoyment, without referring to a traditional process of analysis. From the phonograph to the MP3, a great arc has been completed that has composed and decomposed identities, translating them into musical forms and ways of accessing and enjoying them.

The song and the recording are intertwined throughout the 20th century and continue to be so in the recent pages of the 21st century. We know that the very length of urban popular songs has a profound relationship with recording processes. In fact, we have become accustomed to an average of 3 minutes and 00 seconds for a song. Mammi (2014) states:

The limited duration of early records had, in my view, two consequences: the first is the predominance of the song genre. Three minutes is a very short duration to develop a sufficiently rich structure in the field of instrumental music, but it is sufficient to establish a satisfactory relationship between text and melody. (p. 6)

In "Mediated Listening," Iazzetta (2012) discusses the reasons why, in the 20th century, one cannot separate the mode of listening from the listeners and the set of devices linked to phonography. Through this set, the listener assumes an active, evaluative, categorizing position. In line with Hennion (2002), Iazzetta's (2012) thinking considers the listener as active in the construction of their own identity, taste, and trajectory. Studio procedures (the possibility of infinite retakes, multitrack recording, overdubbing, and, in more recent decades, facilitated editing and artificial tuning) directly participate in the cumulative process of idealizing the performance. The record became the work itself, like a sound sculpture, or a "montage music" (Molina, 2014).

Since the studio became an instrument of creation, a significant part of song production has musical production as one of its most determining components. For this reason, in a musical education based on songs, understanding and making use of technological advances, including in the design of educational materials, becomes an unavoidable task for teachers.

Semiotics of the Song: Integrating Melody and Lyrics from the Perspective of the Music Educator

Semiotics of the Song, in turn, works with the previously mentioned idea of a core identity (Tatit, 1986, p. 1) formed by the integration of melody with lyrics. This theory studies the immanent characteristics of the song object, systematizing its "intrinsic craftsmanship." Even when its presentation form varies, this "core" is sufficient for a listener to recognize a particular song.

It is important to insist on this particularity of the song within the domain of popular music; from the moment the melody is associated with lyrics, it becomes a way of expressing them. This implies understanding that the characteristics of a song's melody are conjugated with the experience of everyday verbal communication. It is this communication that provides the parameters of "plausibility" that, even unconsciously, act at all stages that a song melody goes through, from composition, through interpretation, to fruition. For all these reasons, the central focus of this proposal for integrating songs into adult musical education dedicates special attention to the melody.

Let's start by establishing two poles; in accelerated songs, the integration of lyrics and melody is based on a general process of celebration (of the proximity between subject and object). The characteristics of melodic development in this category include: the valorization of consonant attacks (and consequent reduction of durations), limitation of range, formation of motifs, and other procedures of iteration. In slowed-down songs, the opposite occurs, namely an integration based on the reestablishment of lost links. Vocalic durations are valued, range is explored, and the prevalence of inequality in melodic segments. Once these poles are established, it is possible to evaluate the complementarity between them and observe an internal economy (of each song) in which the characteristics of one pole stand out, but those of the other pole appear as recessive.

In addition to expanding and deepening the understanding of what unites lyrics with melody, the study of Semiotics of the Song allows us to rethink the value of a melody that escapes from the classical model that commonly appears in ear training and musical dictations. Considering the way melodies of accelerated songs develop, we conceive an ear training based on short melodic incisions. Such training aims at developing memory and is conducted orally. It can be used both for interval-conscious improvisations by the students, following models provided by the teacher, and for solmization. Considering that solfege is more common in schools than solmization, let's recall what it is and reflect on why it fits into musical education based on popular songs.

Solmization: Fundamentals and Application to Popular Songs

The use of the voice as a tool for musical learning in the context of formal education immediately recalls solfege. So immediate those educators often no longer question other uses of the voice or even solfege itself. After all, do we really know what solfege is and what its purpose is? How can popular songs interact with the fundamentals and purposes of solfege? To answer these questions, a space will be opened and delimited here for the study of the fundamentals of solfege. This will also lead us to the study of solmization.

The term solfeggio "originally refers to singing scales, intervals, and melodic exercises using solmization syllables." This is close to the definition of solmization as "the use of syllables

in association with pitches as a mnemonic device to indicate melodic intervals." The main difference between the two is that solfeggio is primarily oral and does not require sheet music. However, both share the same fundamentals, prioritizing the development of listening skills with a focus on recognizing interval relationships.

As the "movable do" is a model of transposition (Curwen, 1892, p. 49), it is compatible with both solmization and the universe of popular songs, where the key can vary according to the choices of the performer(s) without compromising the song's structure. Obviously, the same does not occur with concert music. Associated with hand signs (a system of gestures that aids in the memorization of pitch relationships), solmization is applied to adult musical education, with emphasis on the short melodic incisions. The advantage of this is to make the increase in the level of difficulty in memorizing the relationships extremely gradual. To achieve this, the current pedagogical proposal uses both imitation (students imitate the teacher) and improvisation of short incisions, which is achievable even in the early stages. After all, the difficulty of such incisions is regulated by the pedagogical intentions of the teacher.

Once students have reached a certain level of proficiency, they can solmize melodic phrases from songs. However, this should only happen after the song has been fully enjoyed in all its qualities - lyrically and musically). Intimacy with a particular song is essential before solmization can begin.

Modal/Tonal Hybridism: Concomitance of Modal and Tonal Aspects in our Songbook

One of the prominent characteristics in the Brazilian songbook is the presence of modal elements alongside a predominantly tonal grammar. During my doctoral research, I sought to articulate the study of Gregorian chant - informed by the reflections of Saulnier (2001), from the Solesmes monastery - with other studies that focus on Brazilian popular music (Ribeiro, 2014; Lacerda, 2013; Paz, 2002). From Saulnier's studies, I extracted the basic criteria for recognizing modes: Scale and structure; Hierarchy of scale degrees; and Melodic patterns and formulas.

It was precisely this last criterion, the recognition of characteristic melodic patterns and formulas that allowed me to articulate musical expressions as different as Gregorian chant and Brazilian popular music, and to arrive at an approach to modalism that goes beyond interval disposition. In this approach, the territories (cultural, musical) in which such patterns and formulas manifest themselves are also considered, as well as the historical time, after all, it is necessary to understand the difference between pre-tonalism and post-tonalism modalism.

Brazilian popular music is naturally situated in the historical time when modalism interacts with tonal syntax, in which not only harmonic functions - which may have their strength attenuated by the presence of modal characteristics - participate, but also meter and quadrature, which, unlike pre-tonal modalism (or archaic), condition phraseology. From this, it was possible to develop a path that starts from the pentatonic mode, present in various musical cultures, including Brazilian songs directly influenced by the presence of African culture, to hexachordal modes, which appear in characteristic melodic patterns and formulas of the Brazilian northeast.

Below are some examples of Brazilian songs that employ patterns and formulas.

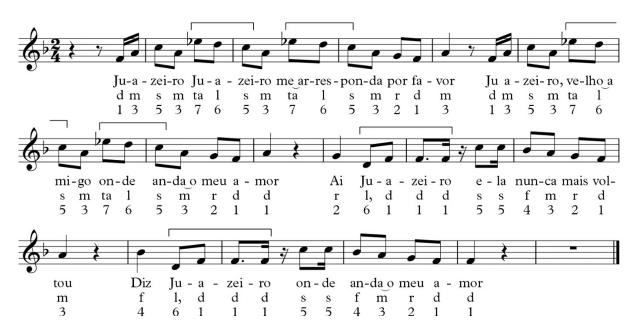**Figure 1.** Movement 7–6–5 (ta – l – s) and cadential formula 6–1–1 (l, – d– d) present on *Juazeiro*, song by Luiz Gonzaga and Humberto Teixeira.

Figure 2. Cadential formula 6–1–1 (l, – d – d) present on *Na asa do vento,* song by João do Vale.

Figure 3. Pattern in the Lydian mode 5– #4– 3– 1 ou (s– fi– m– d) present on *Grande poder,* song by Mestre Verdelinho

Due to a significant sample of Brazilian songs that exhibit the characteristic of modal/tonal hybridism, the pedagogy presented here develops activities of solmization and improvisation of melodic incisions based on these presented melodic patterns and formulas.

Final Considerations

In these final considerations, I summarize the journey of this text to understand the convergence of the topics addressed in classroom practice. But first, I want to say that during my work as a teacher of adults, even before my doctoral research, it became evident how much the results depended on verbal communication, the cultivation of affection through words, the *a priori* consideration of students' tiredness from their workday, the lack of energy (physical and mental), the difficulties of motor coordination, and any other characteristic of this specific class of students. Taking these aspects into consideration increases our understanding of the present difficulties and the affection bonds in the classroom. This awareness also guided the doctoral research that gave rise to this article.

Let us remember that the teacher's mediation can be one aspect of manifestation of the work. Thus, even when bringing a song to life through its phonogram, guiding this experience can be one way to "ignite passion." It should be emphasized that the use of the phonogram goes beyond didactic resources. It results from a pedagogical philosophy that sees meaning in nurturing emotional connections in the learning process. Experience confirms that students feel more stimulated by recognizing the sound, here understood as the set of impressions about the sounds heard in the recording. Such a sound would be disregarded if the exercises were always based on the use of the piano. This proves, once again, the bond of Brazilian popular song with the recording studio and playback media. Using today's technical resources, which enable to visualize the phonogram, its segmentation to aid in understanding the form (which also applies to concert music), and using music production programs to produce educational materials—all of this, in my view—should be part of the routine of music teachers nowadays.

Furthermore, it is noteworthy that that one of the main intended contributions of this work is expressed in the epistemological approach between Song Semiotics and Music Education. Although situated in the domain of Linguistics and imbued with other purposes, Semiotics of Song provided subsidies for specific approaches to song melody by treating it in conjunction with the lyrics. From issues related to speed, tessitura occupation, formation of themes (or patterns of development) to the constitution of "intonational units,",the precepts of the theory were articulated with objectives in Music Education, enabling peculiar results that would hardly happen without considering melody as also a "way of saying."

In this article, we also saw that there are ways to work on pitch relationships based on the characteristics of the song universe, especially the differences in *tempo* that can significantly alter melodic development, both in composition and interpretation, depending on each song and each performance. Another fundamental characteristic of song's universe is that transposition is part of it. In other words, songs are designed to be performed in any key. There are, therefore, these connections between the world of the song and the practice of solmization. In this regard, the typogram as a form of visual representation should also be employed.

Studies regarding modal/tonal hybridism allowed for a detailed examination of the most common melodic patterns in our songs and translated them into exercises through which the student can gradually achieve autonomy. This is consummated in improvisation with interval awareness (an activity more linked to modal aspects) and in creation (which in turn is more

linked to tonal elaboration). From the cell to the entire melody, the students' destiny is to become enunciators, building up their own combinations of pitches, albeit modestly, within the limits of a music education stage.

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Canto Crescente: Brazilian Popular Song as a Socio-Political Tool for Music Education

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Abstract

In 2012, the Oratorio Museum in Ouro Preto, a historic Brazilian city with UNESCO World Heritage status, created a project to assist students from public schools. Through tax incentive laws, a choir was formed to offer teenagers and young people the opportunity to access music education. This initiative took place at a time of change in educational policies at a national level, which even today do not guarantee access to music education in schools across the country. The emphasis of the choir work was the study of Brazilian popular songs that deal with citizenship, relationships, nature, and other relevant themes for a holistic and civic education. The project was developed between 2018-2022. It was based on a careful choice of repertoire and authors. One of the most representative examples in this curatorship was the songs by the composer Gilberto Gil, a renowned Brazilian artist. He had a fruitful life as a politician, most notably as the Minister of Culture during President Lula's first term (2002-2006), among other relevant achievements. In this work, we will present analyses of lyrics from Gil's songs, intertwined with the experience of the music educator who led the process and studies on education for adolescents and young people. One of the main results achieved in this process of musicking through singing and socializing was the promotion of a culture of peace, in addition to the broadening of these young people's horizons. This process strengthened their sense of belonging by recognizing the diversity and cultural power expressed in Brazilian popular songs.

Keywords: Brazilian popular song, socio-political tool, social project, choir music education, Gilberto Gil

Introduction

From a critical perspective that places the human being at the center of the educational process, this work explores how Brazilian popular music can be used as a sociopolitical tool. Such a tool aims to cultivate sensitivity; broaden cultural repertoire regarding Brazil itself; reflect creatively and collectively about the human experience in local (micropolitical) and extended (macropolitical) contexts; and contribute to the growth of empathy and a sense of belonging among students within a given community of practice.

Based on the foundations of Paulo Freire (2015), which emphasize the importance of an education that values individuality and promotes critical thinking, we analyze how the repertoire of Brazilian popular songs transformed the experience of the Canto Crescente Choir. The Choir was created in 2012 through a social project developed by the Museum of the Oratory of Ouro Preto, a Brazilian historical city with the title of World Heritage Site conferred by UNESCO. Targeting students from public schools, the project, fostered by fiscal incentive laws, offered access to music education to adolescents and young people. Although Music is present as a mandatory curricular content in Brazilian school education legislation, the way it is developed and practiced varies, making it practically impossible to define a Brazilian music education (Feichas et al., 2023). Thus, many opportunities for more conscious and in-depth work occur within third-sector social projects.

In the experience with Canto Crescente, the cognitive benefits of music education were developed, highlighting its capacity to enhance skills such as memory, bodily engagement, and rhythm, as well as the linguistic repertoire provided by the lyrics of the songs. The chosen repertoire focused on the composer Gilberto Gil, whose compositions frequently address social, cultural, and political issues, reflecting his concern with themes such as social inequality, national identity, environmental preservation, and human rights. His lyrics, often poetic and reflective, express his worldview and stimulate public debate on urgent issues affecting Brazilian society (Fléchet, 2018).

Due to these characteristics, we will present some examples of song lyrics linked to the activities developed in the Choir, which sparked the curiosity of children and adolescents for other forms of learning, not only about Music but also about daily life. Such experiences were made possible by the autonomy of the music educator who led the process (Kristoff Silva) in the selection and curation of the methodology and repertoire of educational practices (Silva, 2023), guided by a "complex reflexivity—a challenge that placed-based approaches address, focusing on immediate, tangible, and local needs, while also promoting the development of attractive and globally legible outcomes" (Schmidt, 2012, p. 55).

Finally, this work seeks to establish connections between humanistic education and musical practice, specifically in collective singing, and the repertoire of Brazilian songs, pointing towards a possible reality characterized by intercultural understanding, the appreciation of diversity, and the construction of a fairer and more solidarity-based society. By acknowledging the transformative potential of this experience with the Canto Crescente Choir, this reflection aims to inspire educators, school administrators, and policymakers to integrate music and music education in a more meaningful and comprehensive way into educational curricula. This initiative aimed at removing music from a framework that separates it as an isolated activity. It proposes that the chosen repertoire become part of the lives of children and adolescents, both within and outside the school.

"A pill of Gil"

Fléchet (2018) states, "Gilberto Passos Gil Moreira was born in Salvador in 1942, into a middle-class family—his father was a physician and his mother a primary school teacher" (p.158). He became an iconic figure in Brazil's sociopolitical and cultural landscape, whose contribution transcends the boundaries of music through active engagement in social and political issues. Gil emerged as one of the main exponents of Tropicália, an artistic movement that flourished in the late 1960s, during a period of intense cultural effervescence and political contestation in Brazil. The musical movement of Tropicália claimed:

> the legacy of Brazilian modernism, especially concerning Oswald de Andrade's Anthropophagic Manifesto, a foundational text from 1928 whose opening lines posed a provocation: "Tupi or not tupi? That is the question." Similar to the Tupinambá Indians, who devoured their enemies to imbue themselves with their life force, Brazilian artists should "cannibalize" indigenous, African, and European traditions to create an original culture that was not merely a copy of European models nor a simple reproduction of outdated folklore (Fléchet, 2018, p. 160).

In Brazil's socio-political and historical context, Gilberto Gil's trajectory is inseparable from the transformations that marked the country in the last decades of the 20th century. As a young musician, Gil was one of the pioneers in merging elements of traditional Brazilian music with international influences. He incorporated elements of rock, electronic music, and sound experimentation into his compositions. This musical eclecticism reflected an openness to the new and a desire to break with established conventions, characteristics that also manifested in his political and social engagement.

Throughout his career, Gil stood out not only as an internationally renowned musician but also as a critical thinker and committed activist. In addition to his artistic production, he also played an active role in the political arena. In 1988, he was appointed Minister of Culture by then-President Fernando Henrique Cardoso, a position he held until 2002. During his tenure, Gil implemented policies to promote cultural diversity, access to culture, and the valorization of Brazilian popular traditions. His tenure as Minister of Culture was marked by an inclusive and democratic approach, seeking to expand the Brazilian population's access to art and culture while promoting recognition and respect for the country's cultural diversity.

Gil is a multifaceted figure who transcended the boundaries of music to become a symbol of resistance, creativity, and socio-political engagement in Brazil. His artistic and political trajectories reflect the transformations that have marked Brazil's recent history, and his legacy continues to inspire generations of artists and activists who strive for a more just and equitable world.

The Repertoire - Experiences in Perspective

Below, we present three examples of songs worked on in the Canto Crescente project.

A mão da limpeza	***The hand of cleanliness***
O branco inventou que o negro	*The white man claims the black one*
Quando não suja na entrada	*If he doesn't dirty at the entrance*
Vai sujar na saída, ê	*He'll dirty on the way out, eh*
Imagina só	*Just imagine*
Vai sujar na saída, ê	*He'll dirty on the way out, eh*
Imagina só	*Just imagine*
Que mentira danada, ê	*What a darned lie, eh*
Iô, iô, iô	*Yo, yo, yo*
Iê, iê, iê	*Yeah, yeah, yeah*
Iô, iô, iô	*Yo, yo, yo*
Na verdade, a mão escrava	*In truth, the slave hand*
Passava a vida limpando	*Spent a lifetime cleaning up*
O que o branco sujava, ê	*What the white man dirtied, eh*
Imagina só	*Just imagine*
O que o branco sujava, ê	*What the white man dirtied, eh*
Imagina só	*Just imagine*
O que o negro penava, ê	*What the black man suffered, eh*
Iô, iô, iô	*Yo, yo, yo*
Mesmo depois de abolida a escravidão	*Even after slavery was abolished*
Negra é a mão de quem faz a limpeza	*Black is the hand that cleans*
Lavando a roupa encardida, esfregando o chão	*Washing the soiled clothes, scrubbing the floor*
Negra é a mão, é a mão da pureza	*Black is the hand, the hand of purity*
Negra é a vida consumida ao pé do fogão	*Black is the life consumed by the stove*
Negra é a mão nos preparando a mesa	*Black is the hand setting the table*
Limpando as manchas do mundo com água e sabão	*Cleansing the world's stains with water and soap Black*
Negra é a mão de imaculada nobreza	*is the hand of immaculate nobility*
Na verdade, a mão escrava	*In truth, the slave hand*
Passava a vida limpando	*Spent a lifetime cleaning up*
O que o branco sujava, ê	*What the white man dirtied, eh*
Imagina só	*Just imagine*
O que o branco sujava, ê	*What the white man dirtied, eh*
Imagina só	*Just imagine*
Eta, branco sujão	*Oh, you filthy white man*
Iê, iê, iê	*Yeah, yeah, yeah*
Iô, iô, iô	*Yo, yo, yo*

Figure 1. Free translation of *A mão da Limpeza.* Authors' version.

In the song "A Mão da Limpeza," Gil addresses deep and relevant themes related to the history and social reality of Brazil. Through metaphors and poetic imagery, the composer criticizes the power structures and injustices present in Brazilian society, including structural racism, a direct legacy of slavery. The song's lyrics denounce the historical oppression faced by Black people in the country, highlighting the stereotype that they are responsible for cleaning and manual labor, while white people shirk their own responsibilities.

Fiorin (2006) declares, "We know that utterances do not exist in isolation; they interact with each other and are influenced by other utterances" (p. 27). Each utterance carries echoes and memories of other speeches, thus creating its character. In the words of the Bakhtin-Volochinov (2006), "the dialogical orientation is naturally a phenomenon inherent in all discourse" (p. 88). Therefore, an utterance is primarily a response to previous utterances in the

same sphere of communication. It can refute, confirm, or presuppose knowledge of these previous utterances, thus showing their connection and mutual dependence in verbal communication.

Gil subverts this narrative by highlighting the dignity and nobility of those who perform these functions, emphasizing the purity and immaculate nobility of the black hand that works tirelessly to clean the stains left by oppression and injustice. The lyrics refute the well-known Brazilian proverb: "the Black, when not making a mess on the way in, will make it on the way out." Thus, the song becomes an intriguing commentary on power dynamics, social hierarchies, and struggles for racial justice and equality in Brazil, reaffirming the importance of recognizing and valuing the contribution of Black people to the construction and maintenance of Brazilian society.

The work with the choristers started with the presentation of the lyrics, through a PowerPoint presentation in which, in addition to the words, there was a small image showing the silhouette of people with tied hands, with only three palm trees in the background. This image was chosen to reflect slavery as a constitutive element of the Brazil we know, symbolized by those palm trees. This choice to present only silhouettes extended to all twelve songs worked on with the choir. This is justified by the suggestive nature of silhouettes, allowing the use of imagination, something a little more difficult in the case of a photograph. The song "A Mão da Limpeza," in addressing a painful subject, has this characteristic somewhat attenuated, to some extent, by the dialogue between the text and the image. Furthermore, as with the other songs, it is of paramount importance the manner in which the discussion and understanding of the meaning of the lyrics are conducted. Finally, some gestures became established as a kind of choreography that, in addition to making each verse more expressive, aided in memorization.

"A Pílula de Alho"

A PÍLULA DE ALHO	*A GARLIC PILL*
Você já ouviu falar	*Have you ever heard*
Da pílula de alho?	*About the garlic pill?*
É uma pílula amarela	*It's a yellow pill*
Cê toma uma daquela	*You take one of those*
Nem sabe o que é que sente	*You don't even know how you feel*
Mas a infecção já era	*But the infection is already gone*
Eu tive dor de dente	*I had a toothache*
Tomei algumas delas	*I took a few of them*
As bichinhas logo agiram	*Those little things acted quickly*
Depois de certo tempo	*After a while*
Senti-me melhorado	*I felt better*
E os sintomas maus sumiram	*And the bad symptoms disappeared*
A pílula de alho	*The garlic pill*
Feita de alho e calor	*Made of garlic and heat*
É puro óleo de alho	*It's pure garlic oil*
É como a flor de dendê	*It's like the palm flower*
É mel da planta isenta	*It's the honey of the plant*
De qualquer outro fator	*Free from any other factor*
A pílula de alho	*The garlic pill*
Feita de alho e calor	*Made of garlic and heat*
A luminosidade	*The brightness*
É de bola de gude	*Is like a marble*
A transparência é cristalina	*The transparency is crystal clear*
Vê-se que é coisa pura	*You see it's pure*
Sente-se que é coisa nova	*You feel it's something new*
Sabe-se que é coisa fina	*You know it's something fine*
A pílula de alho	*The garlic pill*
Da planta antibiótica	*From the antibiotic plant*
Da velha medicina	*From the old medicine*
Que desenvolvimento	*What development*
Que belo ensinamento	*What beautiful teaching*
A pílula de alho ensina	*The garlic pill teaches*

Figure 2. Free translation of *A pílula de alho.* Authors' version.

In this song, Gil presents a poetic reflection on the healing and revitalizing power of garlic in pill form. The metaphor of the yellow garlic pill is used to illustrate the effectiveness and speed of the treatment, which, although initially unknown, brings immediate relief to ailments.

In direct allusion to the ancestry and wisdom of traditional medicine, represented by garlic, a plant known for its antibiotic and healing properties, Gil extols the importance of traditional folk medicine knowledge, often transmitted through oral tradition, an ode to the simplicity and effectiveness of natural remedies, as well as a recognition of the wisdom and weight of popular tradition. In Brazil, currently, academia has increasingly turned to the knowledge of Indigenous and Quilombola peoples. Furthermore, the study of such knowledge is mandatory in regular schools. In a way, within the choir context, there was an effort to be in tune with this moment in the country.

Something special happened in working with this song. The teacher/conductor asked the choristers to, at home, conduct oral research, consulting with relatives and even neighbors about the medicinal plants they knew. If there were one or more of these plants right there in the backyard or nearby, the choristers were to make an observational drawing, detailing the shape of the leaves and other identifying features of such plants. Many drawings were presented and even "seedlings" of each of the plants were brought. From this exercise, the understanding of traditional knowledge, the importance of oral tradition, and even a different perspective on nature were developed.

"Rep"

<div style="text-align:center">

REP

O povo sabe o que quer
Mas o povo também quer o que não sabe
O povo sabe o que quer
Mas o povo também quer o que não sabe
O que não sabe, o que não saberia
O que não saboreia porque é só visão
E tão somente cores, a cor do veludo
Ludo, luz, brinquedo, ledo engano, tele
Teletecido à prova de tesoura
Que não corta, não costura, que não veste
Que resiste ao teste da pele, não rasga
Nunca sai da tela, nunca chega à sala
Que é pura fala, que é beleza pura
É a pura privação de outros sentidos tais
Como o olfato, o tato e seus outros sabores
Não apenas cores, mas saliva e sal
Veludo em carne viva, nutritiva
Não apenas realidade virtual
Veludo humano, pano em carne viva
Menos realce, mais vida real
O povo sabe o que quer
Mas o povo também quer o que não sabe
O povo sabe o que quer
Mas o povo também quer o que não sabe
O que não sabe, o que não saberia
Porque morreria sem poder provar
Como provar a pilha com a ponta da língua
Receber o choque elétrico e saber
Poder matar a fome é pra quem come, é claro
Não apenas pra quem vê comer
Assim feito a criança pobre esfarrapada
Come feijoada que vê na TV
Essa criança quer o que não come
Quer o que não sabe, quer poder viver
Assim como viveu um Galileu, um Newton
E outros tantos muitos pais do amanhã
Esses que provam que a Terra é redonda
E a gravidade é a simples queda da maçã
Que dão ao povo os frutos da ciência
Sabores sem os quais a vida é vã
O povo sabe o que quer
Mas o povo também quer o que não sabe
O povo sabe o que quer
Mas o povo também quer o que não sabe

REP

The people know what they want
But the people also want what they don't know
The people know what they want
But the people also want what they don't know
What they don't know, what they wouldn't know
What they don't savor because it's only sight
And merely colors, the color of velvet
Play, light, toy, pleasant deception, tele
Woven like a fabric, scissor-proof
That doesn't cut, doesn't sew, doesn't clothe
That resists the test of skin, doesn't tear
Never leaves the screen, never reaches the room
That is pure talk, that is pure beauty
It's the pure deprivation of other senses
Such as smell, touch, and their other flavors
Not just colors, but saliva and salt
Velvet on raw flesh, nourishing
Not just virtual reality
Human velvet, cloth on raw flesh
Less enhancement, more real life
The people know what they want
But the people also want what they don't know
The people know what they want
But the people also want what they don't know
What they don't know, what they wouldn't know
Because they'd die without being able to taste
Like testing a battery with the tip of the tongue
Receiving the electric shock and knowing
Being able to satisfy hunger is for those who eat,
of course Not just for those who watch others eat
Just like the poor ragged child
Eats the feijoada they see on TV
This child wants what they don't eat
Wants what they don't know, wants to live
Just as Galileo lived, Newton lived
And many other parents of tomorrow
Those who prove that the Earth is round
And gravity is the simply fall of an apple
Who give the people the fruits of science
Flavors without which life is vain
The people know what they want
But the people also want what they don't know
The people know what they want
But the people also want what they don't know

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Figure 3. Free translation of *Rep.* Authors' version.

The song "Rep" addresses the complex relationship between desire, knowledge, and experience in contemporary society. Gil reflects on how people, although possessing clear

aspirations and defined objectives, also yearn for something beyond their immediate understanding. He explores the duality between the known and the unknown, suggesting that human desire often extends beyond the boundaries of current comprehension.

The song's lyrics question the nature of human perception, highlighting the limitation of sight and the sensory richness that goes beyond colors and images. Gil criticizes the superficiality of modern experience, represented by television and virtual reality, which offer a false sense of satisfaction but do not fulfill deeper human needs. By mentioning the feijoada consumed by the poor child, Gil denounces the disparity between desire and reality. He evokes historical figures such as Galileo and Newton to illustrate the pursuit of the unknown and the need to challenge established conventions in search of truth. "Rep" is an insightful reflection on human aspirations, the quest for knowledge, and the complex interaction between desire and fulfillment in contemporary society.

From the title onwards, this song brought great potential for the quality of work developed with the Coral Canto Crescente. Gil plays with the original word *Rap* (Rhythm and Poetry) and transforms it into *Rep*, a piece of the word *repente*, which is a musical genre from the Brazilian Northeast, characterized by the improvisation of rhythmic and rhymed verses. Thus, this song stood out from the others as rhythmic poetry without melody. This opened possibilities for a more significant use of body percussion in the context of working with the choir. After all, rhythm was the main musical element of the song.

The first step was to learn a groove performed in body percussion that would accompany the refrains *O povo sabe o que quer, mas o povo também quer o que não sabe* (The people know what they want, but the people also want what they don't know). However, the biggest challenge was memorizing such an extensive set of lyrics. Naturally, this was done gradually, using a small portion of the weekly rehearsals so that, cumulatively, more verses could be memorized each time.

To prevent this moment from becoming tedious, two research topics were introduced throughout the process. The first was related to the senses; the choir members were encouraged to research and reflect on whether we have only five senses or if there are others. The result initially was not as expected. No one went beyond the known senses of sight, touch, smell, hearing, and taste. However, the scenario changed with questions and experiences provided by the teacher/conductor. In one of the group dynamics, a choir member was invited to follow instructions given by the conductor with their eyes closed. Instructions such as "raise your right arm," "extend your left arm so it is parallel to the ground," "lower both arms," "wave to your colleagues in front of you, quickly, slowly," etc. When asked which sense the choir member used to carry out the actions, many answered "hearing." However, this last sense was only used to receive the instructions. In this way, the choir members were led to understand that other senses, such as proprioception, in all its forms (such as kinetic sense, balance sense, or sense of satiety, for example), could be considered as a complex and very important "sixth sense."

Another research topic introduced was simply to find out who Galileo and Newton were. In the context of Brazilian public education, which is undergoing dismantling that worsens with each decade, a question like this indeed requires research. Most teenagers were not familiar with these important scientists. In this case, the children only followed the results presented by the older choir members, while the conductor sought to establish connections with the reality of the younger ones, bringing examples, asking questions, and drawing parallels.

Final Considerations

Although we have presented only three examples out of twelve Gilberto Gil songs worked on with Canto Crescente, the potential for expanding critical thinking on various subjects and the reflective capacity of each member present in the compositions is undeniable. In addition to inviting dance and joy and fostering expression of both delicacy and vigor, these songs also contributed to building a sense of belonging to the group and to the enjoyment derived from this activity. All these characteristics lead us to perceive Gil's compositions as sociopolitical tools for musical education. As Kertz-Welzel (2022) reminds us, "For a long time, the arts and particularly music have been agents for social change on which hopes for a better world have been focused when everything else has failed" (2002, p. 1). Working through positive and critical perspectives, emphasizing the significance of imagination in pursuit of a better society, have been our change. Always, we focused on expanding the boundaries of musical education as an agent of social transformations.

Bringing Gilberto Gil as one of the protagonists in the Brazilian song repertoire also enabled us to expand discussions about the concept of politics/political, which, in Portuguese, sometimes overlap under the same term. Here teaching and making all musical choices were actions concerning the daily politics of musical education. The compositions of an artist who, for a time in his life, was a politician within the structure of the federal government were chosen, beyond all the political activism in the lyrics of his songs. This entire experience is imbued with the hope that work of this nature can be etched in the emotional memory of the participants, especially through singing together. Perhaps a verse from another songwriter, Caetano Veloso, can translate this hope: "Singing is more than remembering, it's having the heart of it." And may this heart call each student to actions in the politics of everyday life.

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The Struggle for Funding: An Examination of Music Teachers' Efforts in Title I Schools

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Abstract

Providing equitable funding and resources in P-12 music education, and therefore ensuring access to equitable music experiences, remains a concern in the United States. Few studies have provided in-depth examinations of factors influencing music programs in low-socioeconomic schools. The purpose of this vertical, multiple case study is to examine the efforts of two music teachers in Title I schools to advocate and obtain funding and resources for schools within resource scarce environments. This study is guided by the following research questions: 1) How do the music teachers negotiate a resource scarce environment with minimal policy support? and 2) From the music teachers' perspective, which policies or interactions prove most beneficial or inhibitive to their efforts? Bronfenbrenner's (1979) Socio-Ecological Model serves as a theoretical framework through which to interpret music teachers' actions, stakeholders, sources of funding, resources, and factors influencing music education funding. Participant actions and sources of funding and resources were greatest at the meso- and micro- levels with less awareness or access to resources at macro-levels. Additionally, some sources of support transcend levels. The theoretical model has been modified to represent the findings in this study.

Keywords: Funding, advocacy, policy, Title I, music education

Introduction

Concerns surrounding equitable access to public school music education in the United States have been raised over the past two decades of arts education policy scholarship. Parsad and Spiegelman (2012) provided a seemingly positive outlook for the state of music education in the United States, concluding that 94% of public elementary schools and 91% of public secondary schools provided music instruction during the 2009-2010 academic year. However, access to music instruction varied according to school poverty concentration (measured by student eligibility for free and reduced-price lunches), with music instruction offered to 89% of elementary schools and 81% of secondary schools with the highest poverty concentrations.

Using the High School Longitudinal Study of 2009 from the same National Center for Education Statistics (NCES) data set, Elpus (2017) similarly found significant relationships between access to arts education and poverty concentrations in American high schools. Shaw and Auletto (2021) found significant differences in access ratings according to urbanicity in Michigan, with urban schools less likely to employ music teachers than those in suburban, town, and rural contexts. Title I schools and schools with high poverty concentrations were less likely to employ music teachers; 60% of schools with at least 75% of economically disadvantaged students employed music teachers compared to 95.8% of schools with 25% or less of economically disadvantaged students. Students of color were also found to have less access to music instruction than white students, supporting earlier findings (Salvador & Allegood, 2014).

Many disparities in public schools stem from a reliance on local property taxes to fund P-12 education. In an attempt to provide more equitable educational opportunities for underserved communities, many states employ school finance formulas that allow states to reallocate funding from additional revenue sources, such as sales and income taxes (Picus, Goertz & Odden, 2015). Despite attempts to remedy issues of equity and adequacy through these funding formulas, numerous studies have found continuing disparities for students of color and students from low socioeconomic backgrounds (Ejdemyr, 2017; Knight, 2017; Lane et al., 2018).

Numerous studies have addressed additional factors impacting public school arts programs from principals' perspectives (Abril & Gault, 2006, 2008; Gerrity, 2009; Miksza, 2013), music teachers' perspectives (Abril & Bannerman, 2015; Doyle, 2012; Ihas, 2019, Mayes, 2014) and multiple stakeholders' perspectives (Allen, 2011; Ciorba & Seibert, 2012; Major, 2013; Mayes, 2014; Shaw, 2018). Although there are varying perspectives, many have cited federal education policies such as NCLB, state and local education policies, administrative and community support, and limited budgets/funding as challenges to supporting public school music programs. Despite these wide-ranging studies, few have provided in-depth examinations of factors influencing music programs in low socioeconomic and urban schools (Astorga-Almanza, 2016; Doyle, 2012; Mayes, 2014; Shaw, 2018).

Increased funding is one of the most commonly cited strategies for supporting public school music education (Abril & Gault, 2006, 2008; Abril & Bannerman, 2015). Thus, it is necessary to understand how music budgets are allocated within schools. Detailed accounts of arts education spending include analyses from the national (Abril & Bannerman, 2015; Elpus & Grise, 2019; Hanson, 2019); regional (Burrack, 2014), and local (Astorga-Almanza, 2016; Dunstan, 2014; Fermanich, 2011; Spohn, 2008) levels. Some of these analyses focus on the impact of federal and state/local policies on music education funding (Abril & Bannerman; Fermanich, 2011; Spohn, 2008), while others consider mechanisms for increasing funding for

established music programs through music boosters associations (Elpus & Grise, 2019) and crowdfunding platforms like DonorsChoose (Hanson, 2019). Yet, missing from these examinations are detailed accounts of the ways in which under resourced music programs successfully obtain new funding in high-poverty communities.

The purpose of this study is to examine the efforts of two music teachers in Title I schools to advocate and obtain funding and resources for schools within resource scarce environments. This study is guided by the following research questions: 1) How do the music teachers negotiate a resource scarce environment with minimal policy support? and 2) From the music teachers' perspective, which policies or interactions prove most beneficial or inhibitive to their efforts?

Theoretical Framework

Bronfenbrenner's (1979) Socio-ecological Model served as a theoretical framework through which to interpret the funding and resources secured, music teacher actions, and stakeholder involvement at Micro-, Meso-, and Macro-levels. Although Bronfenbrenner's ecological systems approach focuses on the social and cultural components of human development, this model has been adapted for both education (Johnson, 2008) and music education (Abril and Bannerman, 2015; Bowe 2016) contexts. Its application provides one interpretive frame to better understand how influences from local, regional, and national levels impact public school music education programs. In particular, music teachers' advocacy efforts, funding sources and support from stakeholders were elucidated through this interpretive lens.

Methodology

The research design for this qualitative inquiry is a vertical multiple case study (Vavrus & Bartlett, 2006; Stake, 1995) that examines two music teachers' efforts for securing new resources for music programs in Title I schools. Using a purposeful sampling strategy (Creswell & Poth, 2018), I selected two music teachers who teach in Title I schools and have actively secured new funding and resources for their music programs to serve as primary participants. A series of five semi-structured interviews (Roulston, 2010) were conducted individually with both music teachers at the center of this investigation. Additional interviews with two focus groups consisting of in-district teachers and administrators contextualized the experiences of both primary participants. The interviews were conducted, audio recorded, and transcribed using the Zoom video conferencing platform. This inquiry also included a review of records maintained by both primary participants, including school and district budgets, grants, and crowdfunding records.

Data analysis of the interview transcripts and records was conducted using the NVivo data analysis software. The coding process included inductive and focused coding and the drafting of code memos and integrative memos to draw interrelationships among the data (Emerson, Fretz & Shaw, 2011). The constant comparative method assisted in identifying emerging themes by repeatedly reviewing the data and comparing characteristics both within and across the data sources (Glaser, 1965). Credibility was established by implementing member checking (Creswell & Poth, 2018), triangulation of data sources, including primary participant interviews, focus group interviews, and records, and external review (Lincoln & Guba, 1985).

Finally, I examined my own subjectivity and role as a co-constructor of data through the development of a subjectivity statement.

Case 1: Rural, Title I High School in the Mid-Atlantic

Primary Participant A teaches at a Title I high school in a rural school district in the Mid-Atlantic region of the United States where public school funding is comprised of 10% federal funds, 60% state funds primarily through business taxes, and 30% local funds from property taxes. The high school music program relies on three annual sources of school/district revenue to support its core expenses: A building budget of $2,000.00 allocated for the music program, a second building budget of $1,000.000 allocated for maintenance of the high school auditorium, and a substantial district-designated performing arts allotment of $31,384.00. Although it comprises a small percentage of total annual expenditures, the high school music department's building budget is notably higher than operating budgets allocated to the middle school music program ($150.00), high school art program ($600.00), and high school career and technical education (CTE) program ($200.00). The district allotment is part of a larger performing arts fund, totaling $54,712.00, and distributed across district schools, including the middle school music program ($13,122.00), and two elementary music programs ($5,103.00 each). The high school music department allocates $3,000.00 of their allotment for the high school visual art program and uses the majority of the remaining funds for musical theater productions (approximately $20,000), instrument purchase/repair, and ensemble repertoire. While the CTE program is not a recipient of the district-designated performing arts funding, it similarly receives a substantial district allotment of $26,520 based on enrollment and originating from The Strengthening Career & Technical Education for the 21st Century Act (Perkins V). In addition to these operating budgets, the district provides personnel funding for five full-time music teachers and annual stipends for concert band, marching band, percussion, color guard and theater personnel.

The high school music department and district-at-large have benefited from increased local property taxes through operating and building referendums. A recent operating referendum contributed to increased operating budgets across the district. In the past decade, a local building referendum allowed for a new high school to be built, expanding the district's number of schools from three to four and necessitating the addition of a fifth district music teacher. This expansion provided new high school music facilities and resources, including two ensemble rehearsal spaces, 80 posture chairs and music stands, additional storage rooms, instrument lockers, a music office, two weighted electric pianos, and a new auditorium with increased space and capabilities.

Primary Participant A and her colleagues have undertaken targeted advocacy efforts within and outside of their district to secure supplemental funding for their programs. Typically, in-district, they follow the hierarchical administrative structure, beginning with conversations with school administration, and when applicable and often at the encouragement of principals, they will proceed to district administration, including a curriculum director, superintendent, and school board. At the school-level, the high school music department has secured teacher subscriptions for Sibelius notation and Pyware drill software. The district curriculum director helped to secure online curricular resources for the high school music program, including subscriptions to WeVideo, Sight Reading Factory, Breezin' Through Theory, and a subscription to QuaverMusic for the K-8 music programs. After learning about the well-rounded provisions in Every Student Succeeds Act (ESSA) on NAfME's website, the primary participant's high school

music colleague brought this to the attention of the district curriculum director who subsequently approved curricular funds for high school ensemble repertoire. The district's promotion of Elementary and Secondary School Emergency Relief (ESSER) funds available during the COVID-19 pandemic allowed the high school music department to secure 5 new MacBooks with relevant curricular applications, such as iMovie. The ESSER funds also enabled the district to implement a one-to-one Chromebook program, expanding the use of technology in music classes, particularly in the high school music department's video productions class. A one-time district set-aside of $20,000 has been earmarked for new marching band uniforms through the district superintendent and school board.

Outside of the district, Primary Participant A and her colleagues have engaged in several fundraising efforts to supplement their music funding. The high school music department has used crowdfunding through the DonorsChoose platform to fully fund 21 projects ranging from $133.83-$1,919.84 over a 5-year period, totaling $8,820.74. These efforts have yielded new instruments and accessories, audio equipment, and curricular resources such as methods books. The middle school music and high school art colleagues have each funded several projects through crowdfunding platforms to secure curricular materials for their classes as well. The high school music department's local fundraising efforts have included annual events such as the Apple Scrapple Festival in partnership with the middle school music department, chicken barbeque fundraiser partnering with the local Kiwanis Club, annual crab raffle (pre-Covid), and annual ticket sales for the high school musical production, with revenue ranging from $1,000-$4,000 per event. Additional community fundraising efforts include raffles, People's Choice Award for the Musical (over $1,000 for senior scholarships), donations from the Kiwanis and Lions Clubs ($500-600 for music department trips), and catalog fundraisers ($500-$1,000). Former efforts with the Music Booster Association included concessions fundraising at high school football games until the organization disbanded 5 years earlier. Grants were much less utilized for the high school music department, with two grants ranging from $500-$1,000 secured from an in-state foundation to purchase percussion instruments and reeds. Conversely, the high school CTE teacher, who previously served as an elementary music teacher, secured over $100,000 in local, state, and national grants to provide instruments for his music program.

Music and arts teachers unanimously viewed the district performing arts allotment as the most important source of funding for their programs and highlighted the flexibility for it to be used for experienced-based expenses in additional to curricular materials. Despite a lack of awareness of the ESSA as a whole among most participants, they viewed Title I funds as generally benefiting their students, although not directly for their music and arts programs. Participants held positive views of their school administrators, district curriculum director, and superintendent in supporting their efforts to fund their programs. They expressed the value of longevity in the school district and local community as well as the benefits of a more personal advocacy within a smaller school district. Participants viewed potential state redistricting, community referendums, crowdfunding, and local fundraisers as important sources of supplemental funding; however, some of these carried challenges with them. For example, some participants expressed community discontent with raising property taxes for additional school funding. Similarly, a reliance on local fundraising can burden resource-scarce communities. While crowdfunding was one of the most successful fundraising initiatives for the high school music department, there seemed to be mixed communications from district administration about the outward appearance of such efforts. Additional concerns from the school and district levels

included consistent building budget freezes, annual reductions of operating budgets, and withholding of funds from the school board for the district set-aside for marching band uniforms. Some participants noted a lack of transparency about how school and district budgets are determined and indicated a desire for an arts administrator who advocate for their programs in those determinations. Concerns surrounding declining enrollment impacted by the COVID-19 pandemic was exacerbated by school choice initiatives, which removed funding for students seeking alternative schools. Several female participants described facing sexism among board members, community members, and a past administrator, which impacted the way they prepared for and interacted with stakeholders during the advocacy process. Additionally, the middle school music colleague described the importance of collaborating with the high school music teachers in advocacy efforts as she established credibility as a new teacher within the district.

Case 2: Urban, Title I Elementary School in the Midwest

Primary Participant B teaches at a Title I elementary school in a Midwestern city of 80,000 residents where public school revenue is comprised entirely of state income and sales taxes. Prior to 2008, these state funds comprised 85% of public school funding with an additional 15% sourced from local property taxes. Perhaps, one of the most interesting features of this music program is how the blueprint for a distinctive curriculum compels a unique model of funding. In an effort to distinguish the elementary school from others within the district, the primary participant's predecessor advocated for the school to adopt an arts integration model known as Leonard Bernstein Artful Learning. A 2009 local referendum earmarked approximately $500,000.00 to fund teacher certification and training in the artful learning model and complete renovations, including a 3D art studio and updated ceramics resources. A change in school administration saw less fidelity to the artful learning model, and instead turned toward supporting a program that invited community artists into classrooms in place of many traditional music, arts, and physical education classes. Again, a 2016 referendum earmarked funds for the community artist program, which currently includes five personnel teaching 3-D Art Instruction ($15,000.00), show choir in grades 3-6 ($40,000.00), and drama instruction ($10,500.00). When the primary participant joined the school a year later, she began balancing the community artist program with traditional general music programs and promoting a new arts integration model through The STEAM Arts Institute. To help with rising costs, the primary participant and art colleague sough external funding of $2,100.00 to become certified in this new model in order to then train their colleagues in-house. In this school district, local referendums occur about every seven years – a $4,500.00 raise per district teacher was slated for the next ballot.

Another unique feature is a web of local partnerships with various foundations and institutions. One of the most influential is a partnership with a university strings program, which provides compulsory violin lessons for students in grades 1-2 and elective lessons for students in grades 3-6. Instruments, instrumental accessories, and instructors are largely funded by one donor through an arts and humanities foundation with a few additional donors supporting the project, including an endowment for the graduate assistant lead instructing the program. Mirroring the strings partnership is an after-school private lesson program initiated by the primary participant's predecessor and funded by a singular donor through a local foundation. Although the funding fluctuates from year to year, $3,529.58 was budgeted for the 2021-2022 academic year, supporting instruments and private instructors. Partnerships with other local

organizations included music anthology projects ($500 each) featuring local musicians, guest artist performances for all district fourth graders ($300 each), and a supplier of education materials where teachers can claim free supplies for their classrooms. The primary participant and elementary music colleague highlighted a county school foundation specific to supporting programs in their school district. In particular, they noted the ease of submitting grants to this foundation relative to other organizations and the many projects that have been funded (sets of ukuleles, drum collections, Zimbabwean guest artist, boogie woogie workshop, etc.). The elementary art colleague noted that one challenge with the county school foundation is that they do not fund consumables, which make up a substantial portion of his curricular materials. However, the county organization has supplied his program with a class set of 24 looms for weaving, materials for their ceramics room, and display cabinets ($300-$350).

The primary participant noted the benefits of crowdfunding to provide supplemental funding and resources for her music program. Through DonorsChoose, she fully funded five projects ranging from $747.00 to $1,208.00, which provided pitched and non-pitched percussion, guitars, headphones, and visual art resources. Similarly, the elementary music colleague secured 20 ukuleles for $1,200.00 through DonorsChoose and funded several projects through Amazon's Wishlist, including obtaining instruments, tuners, and children's music books. In addition to crowdfunding, local community fundraisers contributed to the elementary music and art programs. Each year, a fundraiser featuring a local opera singer raises approximately $5,000.00, which is funneled into the integration and literacy fund designated for arts integration initiatives. A recent fundraiser to provide scholarships for current elementary students and recent graduates to participate in a local youth music program raised $2,964.00. Additionally, donations from local volunteers and community groups have been particularly beneficial in providing curricular materials for the visual arts program.

Operating budgets for elementary music, art, and physical education classes are allocated at the district-level. In years past, these disciplines received equal levels of operational funding – a modest $96.00 annually. However, a recently-hired superintendent implemented a new funding formula that tiered funding levels according to discipline and took school enrollment into account. As a result, the primary participant now receives a slightly reduced annual operating budget of $91.00, while her art colleague receives an increased budget of $200.00 and her physical education colleague receives approximately $80.00. Although these funding levels are determined at the district level and purportedly outside of the principal's jurisdiction, an elementary music colleague who teaches at another in-district school reported that she and her colleagues do not adhere to specific budgets. Instead, she described them as "shared budgets," in which they are directed by their principal to generally cap their spending at around $100.00, providing some flexibility and a grey area in annual expenditures. She indicated that teachers at her school are encouraged to make requests for additional school-level funding if needed and reported that her principal has offered supplemental funds in the past, including an additional $50.00 in operational spending for each teacher in the previous year. The elementary art colleague reported additional annual operational funds of $400.00-$450.00 from the school-level, which he secures through direct requests to his principal. Participants reported various levels of support from their school's Parent Teacher Organizations. The primary participant and her elementary music colleague received funds ranging from $50.00-$350.00 for visiting artists through a local arts education foundation. The elementary art colleague reported marginal financial support from the PTO; however, he indicated that his art program partners with the

them each year, raising $800.00-$1,000.00 for school-wide support. Additional support from the district-level generally includes digital and curricular resources, including QuaverMusic, MacBooks, and a one-to-one iPad program, which includes access garage band, iMovie, and other free online resources.

All three participants highlighted partnerships with local businesses, foundations, and universities as one of the strongest benefits to supporting their programs. The primary participant and the elementary music colleague also noted their successes with crowdfunding and other fundraising efforts, while the elementary art colleague pointed to school and district funding as more important for his program. Additional benefits highlighted by the primary participant included strong support from the local community, especially through local referendums, which have been integral to their artis integration and community artist programs; rapport with her school administration; the ease of grant writing with the county school foundation; the recurring donations for the after school private lesson program through the local foundation; collaboration and advocacy with professional learning communities, including other elementary music teachers; and the autotomy to seek actual funding needs through donors and foundations. Participants raised concerns about funding their programs, which included: Dated classroom instruments in need of repair; lack of school or district funds to purchase and repair new instruments; minimal district-level support and the needs for a district arts administrator; the acuteness of poverty among students and families within their school (at its height, 97% of students on free and reduced lunch); donors who provide resources that aren't needed to support the program, rather than inquiring about needs; state education laws/standardized testing, school choice laws, and diversion of funds away from local property taxes; and limited awareness or perceived impact of funds from ESSA and ESSER.

Discussion and Implications

The modified version of Bronfenbrenner's (1979) Socio-ecological Model in Figure 1 represents: 1) the stakeholders, sources of funding, and resources accessed across micro-, meso-, and macro- levels; 2) the fluidity of funding across levels; 3) advocacy and stakeholder interactions across levels; and 4) funding sources that are not bound by these levels.
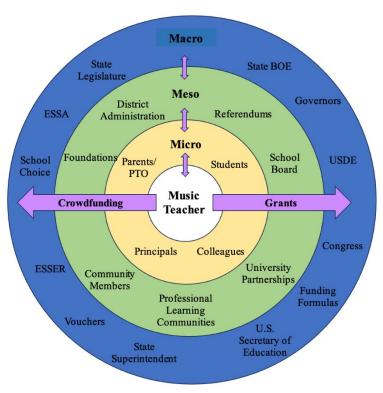
Figure 1. Modified Socio-Ecological Model Adaptation for Music Education Funding and Advocacy.

Participants reported having the most direct interaction with funding, resources, and advocacy at the micro- and meso- levels, with the exception of crowd funding and grant-writing, which transcended levels outside of the public education sphere. Although participants reported fewer attempts to directly secure resources from state and federal levels, operational and supplemental funding for their programs may have originated at the macro-level without participants' knowledge. Further, few participants maintained a confident working knowledge of the ESSA or whether their music and arts programs benefited directly from its well-rounded education provisions. Within the parameters of school and district funding, this limited knowledge of potential funding sources may inhibit efforts to seek supplemental funding available to their programs at the macro- level. While some participants found great success with grant-writing, others seemed daunted by the grant-writing process or were unaware of where or how to begin this process. Crowdfunding platforms were generally viewed positively by most participants and utilized frequently for supplemental funding and resources; however, some participants reported increasing discouragement and concerns surrounding negative perceptions by district officials. Moving forward, efforts to strengthen awareness of funding policies at the macro-level and foster skills for securing resources across all levels could be beneficial for music educators in resource-scarce environments.

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Promoting Sustainable Musical Lifecourse Opportunities in China and Finland:
A Need for A New Policy Framework

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Abstract

Population aging along with rapidly rising life expectancy is an irreversible globally objective trend facing all societies including developed and developing countries (Robine, 2021). The two contexts of this presentation, Finland and China, already suffer from the complex consequences of *super-aged societies* (United Nations, 2019), with Finland reaching the top three highest in Europe, and China the fastest-growing aging population in the world (World Health Organization, 2022). Despite their geographic, demographic, political, and cultural differences, both countries face challenges that are not only limited to the far-increasing numbers of aging individuals but also related to discrimination and negative impact on social development (Phillipson, 2013).

Expansion of *lifelong learning* is one of the most frequently used policies by governments to tackle the social challenges of aging populations (United Nations, 2019). In music education, the principle of lifelong learning has been addressed as a prerequisite for re-conceptualising music learning and participation in later lifecourse (Laes & Creech, 2023), developing a sustainable ageing policy framework (Laes & Schmidt, 2021), and promoting personal meaning and quality of life (Mantie et al., 2021). Furthermore, community music aims to ensure opportunities for everyone to have the right and develop abilities to participate and create music. However, the connections and implications between community music and more traditional music education, particularly from the higher education perspective remain vague (Veblen & Olsson, 2002). Instead, professional music education perpetuates a focus on the training of talented, performing younger generations, rather than music as a lifelong source supporting everyone's meaningful life course (Laes & Creech, 2023; Mantie et al., 2021). As suggested by music education scholars, music teacher education may benefit from expanding from school contexts to envision music learning as a *lifespan endeavour* (Myers et al., 2013; Myers, 2008).

In this presentation, I will examine the current lifelong learning policies related to music education and participation in Finland and China, particularly from the perspective of older adult lifecourse. With the rapid demographic change and paradigm shift in music education discourses, both countries must change their educational policies that shape the teachers' professionalism and pedagogical quality of music programs to cater for the needs of a super-aged society. By arguing for the implementation of intergenerational and intersectional practices, the presentation asks how we can promote social sustainability in professional music education by considering the continuity of musical life courses in future policy agendas in Finland and China. The presentation is based on a larger ongoing research project that aims to broaden the

perspective of the intersections between ageing and music education, further developing a *sustainable musical lifecourse framework* (Laes & Schmidt, 2021) by considering the different geographical and cultural nuances in exploring how to improve professional music education to promote lifelong and life-wide music learning, participation, and development in both countries, supporting social sustainability and intergenerational solidarity.

Keywords: population aging, older adults music education, healthcare, transcendence, Chinese philosophy perspective

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