



✕ SIBELIUS ACADEMY



**Abstracts of the International Society for Music Education
36th World Conference on Music Education
Helsinki, Finland
28 July – 2 August 2024**

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**Editors:
David Forrest & Robin Bold**

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HELSINKI**

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Health Literacy for Musicians: Analysis of Books Written in Japanese Published in Japan

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Japan has an estimated total population of 1.14 million musicians. Despite the size of the musician's population, health education for musicians (HEM) is only partially implemented. The Musicians' Health Literacy Questionnaire (MHL-Q19) was developed in 2022 to decrease musicians' physical and mental performance-related health issues. It is expected to be developed in multiple languages in the future. The Japanese team is now trying to develop a Japanese version of this Questionnaire and is faced with the translational difficulty of the term, e.g., "performance health". This is because the MHL-Q19 does not define those terms. The HEM in Japan is now under development. Because of this background, even if those words were directly translated into Japanese, Japanese respondents would not understand its meaning.

Since 2000, a series of books regarding MHL have been published in Japan. It is thought that a certain number of Japanese musicians who have not studied at university have read books. Therefore, this study aimed to derive a definition of MHL from Japanese books. Seventy-two books were collected which refer to the physical and mental condition of musicians in the Japanese book market. Their contents were analysed using a mixed-methods approach.

As a result, we defined the MHL as that, which is useful for musicians, is to know and understand the optimal posture and movements during the music performance that considers the characteristics of the individual playing the instrument, as well as how to control one's mind and emotions and how to achieve the best possible or expected music performance. In addition, to cope with and prevent physical and mental conditions, students are required to understand disorders and their causes caused by music performance and to acquire knowledge of some aspects of clinical medicine, including appropriate methods of coping with and preventing such disorders.

Through textual analysis using Japanese books, this study has revealed how MHL is described in consideration of Japanese contexts. Moreover, presenting the results to Japanese respondents would facilitate the development of a Japanese version. The MHL-Q19 asks respondents about their literacy level on a five-point scale. It has not been considered to date at what point in the process the respondents should aim to reach a suitable level. The standard expected of freshmen and professional orchestra musicians would not be the same. Therefore, the next action is to redesign educational programs to link the study achievement goals to degrees of literacy is essential.

Practical research on the effects of performing contemporary music on students' conception of Music

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The projects introduced in *Sound and Silence: Classroom Projects in Creative Music* by John Paynter and Peter Aston in 1987 had a significant impact in Japan, and “Creative Music Making” became an essential part of elementary music education. However, in the years since the book was published, Japanese teachers have stopped using contemporary music as teaching material. The students whom the author taught during her teacher training program between 2014 and 2018 knew only two contemporary pieces, Toru Takemitsu’s *November Steps* and John Cage’s *4’33”*. Many music education majors currently studying in universities will become music teachers with little or no exposure to contemporary music. The author developed a lesson plan for music majors to expand students’ conception of “music” by exposing them to the wide range of musical expressions used in contemporary music. The author worries that, if current music majors are not exposed to a wider range of music, they will not be able to accept the free ideas of the children they will teach. To help current music majors be more flexible and receptive to new ideas, the author created a project in which university students studied works written by contemporary composers in “solfège” classes. Later, these students performed these works at a local cultural event. The project was conducted over a five-year period from 2014 to 2018. Afterward, the author surveyed the participating alumni to determine how their perceptions of contemporary music changed.

According to text-mined feedback about the project (figure1.), participants used verbs such as “think,” “expose,” “enjoy,” and “remember” to describe their experience of performing contemporary music, and they used adjectives such as “able,” “interesting,” “enjoyable,” and “meaningful.” In comments, most students professed that they were bewildered by the unique expressions and characteristics of contemporary music at the beginning of the process. However, they noted that trial and error with peers reduced their confusion. Further, they stated that the experience broadened the scope of their musical thinking. John Paynter referred to the act of creative listening as “the core of the musical experience” (Tsubonou, 1994, p.256). This study reveals that music teachers need to have experiences with contemporary music to teach creative music learning to children. The author believes that exposing music teachers to challenging musical experiences makes sustainable music education possible.

Online Exchanges: a Sustainable Option Favouring Interculturality During Music Teachers' Initial Training

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Theoretical/pedagogical background of the paper

Among the complex challenges currently faced by higher education, a prominent place is occupied by the development of intercultural competencies, understood as “the skills, attitudes and behaviours needed to improve the interactions that occur across difference” (Deardorff, 2019, p.4). In the context of initial teacher training, music education can play a key role in introducing the work of interculturality in all its aspects.

Aim/focus of the work/research reported

The main goal of this study was to analyse the benefits and contributions obtained by students pursuing a teaching degree in favour of the intercultural competency, on completing an international program of online academic exchanges where music took centre stage. First of all, we focus on the assessment of the online medium and the role of music in this type of activity, and then we go on to describe and assess the data obtained on the participants' intercultural development.

Method/approach/modes of inquiry

This study used the case study methodology of qualitative research. Two online academic exchange activities involving student teachers specialising in music and generalist student teachers from the University of Havana (Cuba) and La Plata National University (Argentina) were analysed. Data collection was carried out by means of focus groups, questionnaires and interviews with the participating students. From an academic standpoint, the work was planned as a series of projects that took shape as collaborative final products.

Results and/or summary of the main ideas

The results show that the students made progress in achieving a sense of interculturality, understood as an active agent when dealing with the multiple diversities present in contemporary society. Joint assessment of the products by the different agents involved was positive, and they served to activate intercultural communication on the basis of the understanding of the other and the acquisition of foreign cultural goods.

Conclusions and implications for music education

The study carried out highlights the contribution of musical education to the development of interculturality, with the cultural and interpersonal subfields being the most favoured, and the social aspects to a lesser extent.

Thanks to these online academic exchanges it was possible to respond to a technological challenge, establish institutional partnerships and enrich the professional growth of the teaching staff involved. They also turned out to be sustainable, enduring activities, which means they could be linked to sustainable development goals such as actions to stop climate change.

Voices from two different eras of the secondary classroom music education environment in New South Wales (NSW), Australia

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Reid observes that “ours is a forgetful era, often oblivious to ways in which past cultural practices have shaped the foundations of much that we think and do” (2004, p. ix). There is an ongoing argument in the curriculum field for increased attention to curriculum history, and Sawyer, (2002), has called for attention in particular for syllabus documents to be examined more closely. The main purpose of this study was to investigate curricular and policy changes, and outcomes for pedagogy, through the experienced voices of music practitioners in New South Wales (NSW) secondary schools in the period 1979-2021. For the purposes of this paper, a sample group of music teachers at different career stages were interviewed, experienced music teachers (EMTs, n=7), and current music teachers (CMTs, n=7). All have different tertiary education experiences and backgrounds, a variety of teaching experiences, and diverse views on music teaching in the classroom and the future of music education in schools. Alongside the data gathered through the participants’ narratives, the development of the syllabi of the day were examined and linked to the participants’ information about their classroom practices. This also included a history of the changes in music syllabus documents in NSW since 1979, and an examination of the possible effects each iteration may have had on classroom practice.

A Study on the Application of Constructivism-Based technology-supported self-regulated Learning in Music Appreciation Curriculum

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In 2022, Taiwan initiated an enhancement plan for digital learning in elementary and middle schools. Researcher utilized the provided devices to investigate the potential of integrating technology-supported self-regulated learning in music courses at the junior high school. Researcher integrated constructivist learning theory with technology-supported self-regulated strategies, which encompassed processes such as annotation, reflection, questioning, interflow, and improvising, for the music appreciation curriculum. This study primarily emphasized the cognitive processes of students and the significance of collaborative interactions, allowing them to construct musical understanding through active participation and cultivate higher-order analytical and creative abilities.

The research methodology comprised teaching practice research involving instructional design, implementation, and assessment of learning outcomes. Throughout the teaching process, the researcher guided students in exploration, discussion, and collaboration, utilizing technology for information retrieval, data organization, and creative presentation. The teacher played the role of a facilitator, guiding students in critical thinking, problem-solving, and offering necessary guidance and support. Finally, the study assessed learning outcomes through observation, analysis of learning artifacts, interviews, and other methods to comprehend students' learning processes, knowledge construction, and their perspectives on technology-supported self-regulated learning.

The primary objective of this study was to cultivate students' abilities for self-regulated learning, collaboration, critical thinking, and problem-solving by integrating constructivist principles and technology-supported learning. Additionally, the study aimed to present viable teaching models and methods, providing insights for music educators engaging in junior high school music curriculum implementation in the technological era.

Integrated research findings demonstrated that the fusion of constructivism and technology-supported learning presented new opportunities for music education. This integration progressively guided students towards achieving self-regulated learning objectives, universally igniting motivation for learning within the classroom. Through appropriate instructional design and technological integration, utilizing a spiral learning task approach, students achieved a more comprehensive understanding of musical concepts in the music appreciation curriculum, empowering them to analyze, evaluate, and create.

Furthermore, under the design of self-regulated learning and collaborative learning within and beyond small groups, the study reduced the constraints of student heterogeneity, enhancing effective teaching in music courses and optimizing learning performance.

Ultimately, collaborative efforts within the teacher community and team teaching contributed to the successful implementation of this curriculum. In summary, this study provided concrete and feasible teaching examples for the field of music education, aspiring to promote comprehensive development in students' music learning in the technological era.

Individual Learning (Self-Study): Establish an online learning platform; students annotate and mark rhythmic elements using the online platform and eurhythmics, highlighting features and emotions related to the music composition.

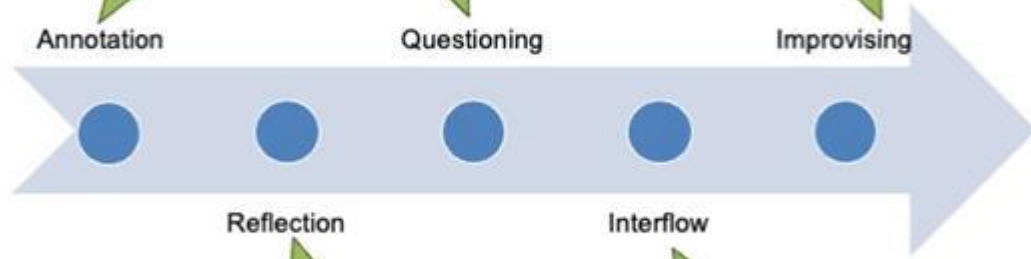
Annotation

Group Inter action: Teacher and Students are encouraged to pose questions, engaging in discussions and in-depth exploration with peers and teachers through an online platform .

Questioning

Improvising and Creative Expression : Encourage students to engage in music improvisation and composition; Utilize digital tools for improvisational performances, music recording, and share their work on the online platform for feedback and improvement.

Improvising



Reflection

Group Learning: Students are grouped to collectively study specific music themes, assisting, discussing, and sharing their knowledge with each other; Reflection on their understanding and emotions.

Interflow

Teacher Guidance : Guiding students to set learning objectives, assess progress, answer questions, and provide professional feedback and guidance; Peers and teachers through online platform, facilitating problem-solving and knowledge sharing.

The effect of music education and music listening on preschool children's cognitive executive functions

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Research in the field of music education and music listening, especially Mozart's music, leads to conflicting conclusions regarding their effect on the development of cognitive executive functions. The aim of the present paper is to present the results of two empirical studies which investigated the effects of listening to the Mozart's sonata K.448 and attending a music educational program based either on the basic music score or on a graphic music score, on the cognitive executive functions of preschool children. For the purposes of the study, we designed two music educational interventions during which the students received initial instruction on music (notes, pitch, rhythm, etc.) based on notation; the instruction in the one study was based on the use of graphic music scores and in the second on the use of basic music scores. Also, the participants before and after attending the music educational interventions, were assigned to executive function tasks which tested working memory and inhibition. Totally, 62 preschool children participated in the two studies, who were randomly assigned in one of the two studies, 28 in the first one and 34 in the second. In the first part of both studies the participants had to respond to a set of questions, to make sure that none of them had received any kind of music training before. Following that, they completed the executive function tasks. Randomly, half of the students were selected to participate in the executive function tasks while listening to the K.448 sonata and the remaining half were selected to participate without listening to any music. In the second part of each study, the participants received one of the two music educational training. Finally, in the last part all participants completed once again the executive function tasks, following the manipulation for the music listening of the first part of the studies. The results showed that after the music intervention the participants had better performance in the open-ended questionnaire compared to their performance before the intervention. Also, the results showed that music listening, and music education interacted positively on preschool children's executive functions in the basic music score condition. These findings add to the hypothesis that music education can positively influence the performance of cognitive executive functions, particularly when music notation is introduced early in children's music education.

When digital music examinations converge with social justice: a review of Trinity College London qualifications

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This paper explores the relationship between Trinity College London's (TCL) extended pathway in instrumental examinations and social justice. Two recent changes have taken place in their portfolio reflecting a response to the changing needs of musicians. The first was a swift response in 2020 to the Covid-19 pandemic in the form of introducing digital examinations. The second iteration to digital assessments appeared in the form of repertoire-only or technical pathways which replaced the original 2020 model offered to examinees. The digital product line is a significant departure from the concurrently existing traditional live, face-to-face music examination option. The addition of digital formal assessments highlights the intentions by TCL policy makers to advance themes of widened access, inclusion, and diversity, representing three central tenets of social justice in education. The flexible framework suggests that TCL is responding to public opinion to increase the widened accessibility, inclusivity, and diversity of their instrumental examinations. The central question investigated was to what extent the changes implemented by TCL in 2020 and 2023 converge with social justice concerns? To provide answers, the traditional content of live, face-to-face piano examinations is compared with online digital examinations. My interpretive research has revealed that the extended portfolio of TCL music qualifications provides varied schema for diverse learners to acquire proficiency. Stages of mastery are central to TCL product design. As such, the entry level Initial examination and eight grades are manifestations of a journey that reflect five stages of development: novice, advanced beginner, competence, proficient, and expert. As a piano teacher with four decades of experience, I applaud TCL's radical overhauling of its suite of examinations. These efforts should be celebrated as a desirable outcome of sustainable music education.

Train Whacks and Musical Tracks: Exploring Art-Music Integration Among Musicians and Non-Musicians

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In the 20th-century industrial revolution, trains emerged as a symbol of a new artistic aesthetic, influencing painters and composers. This study delves into how music students and non-musicians interpret train noise in art music, using both graphical and verbal responses.

The study had two main objectives:

- (1) to explore the similarities and differences in how musicians and non-musicians respond to contemporary train-themed music, and
- (2) to investigate how two different genres of train music (orchestral and electro-acoustic) impact listeners' verbal and graphical reactions.

The study involved 14 participants, consisting of 7 graduate music majors and 7 individuals without formal musical training. Each participant underwent two individual sessions, during which they listened to two distinct musical pieces: Villa-Lobos's orchestral *The Little Train of the Caipira* and Reich's electro-acoustic *Europe during the War*. These compositions belong to contrasting genres, with Lobos's orchestral piece evoking a steam train journey through Brazilian rural areas and Reich's work experimenting with electro-acoustic *Musique concrète* techniques, featuring environmental train sounds and passenger voices during World War II. The findings were categorized into four groups:

1. Train and free associations evoked by the music.
2. Musical features related to sound (e.g., tempo, rhythm, pitch, orchestration).
3. Affective responses of preference and personal valence.
4. Graphic representations of the music.

Qualitative analyses revealed both shared patterns and distinctions between musicians and non-musicians across these categories. Statistical analyses indicated marginal significance in the musical features category when comparing the two groups.

Overall, the study underscores the advantages of incorporating environmental noise as music into music education. The study highlights the benefits of seamlessly integrating music-art programs into educational curricula through audio-graphic experiences that may promote autonomous listening and notational creativity among both musicians and non-musicians.

Service learning in music teacher education: challenges and opportunities of fostering intergenerational collaboration

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In the educational field, we conceive of active methodologies as the ones focused on students, which contemplate learning as a constructive rather than a receptive process. This study presents the application in music education of an active learning modality, the so-called service-learning approach, where the goal is to carry out solidarity action that responds to real needs while also learning.

The set goals were as follows:

- (1) To study the potential of music as an intergenerational mediator in the development of service-learning activities during initial teacher training;
- (2) to analyse the roles and types of interaction established among the students and the other participants; and
- (3) to define the competencies that service-learning activities help to develop in participating students.

This research used a qualitative methodology based on the socio-critical paradigm, given that we were interested in the intergenerational relations of different social groups and their transformation through the mediation of music. The data was collected and analysed by the participating university students' teachers, who assumed the role of participant observers.

An ad hoc questionnaire was prepared and validated to collect the data, and focal interviews were conducted with each group of students (n=80). Fieldwork was also carried out. It consisted of observing the interventions and taking notes in order to enrich the group discussions of the results.

The results of this research underscore the potential of music as an intergenerational mediator, which becomes the starting point and main driver for transferable learning. Musical language is integrated as a form of expression, as an object of study that serves to understand societies and as a pretext to endow learning with functionality. This contributed to their emotional well-being in their everyday lives and enabled them to self-regulate their own training needs and the process required. Furthermore, there was an improvement in self-assessment and the competencies need to reflect on the practice.

The study provided a very forceful demonstration of the power of music as a tool for intergenerational cohesion and connection. Being part of and experiencing a service-learning activity first-hand in the musical field provides a bridge between knowledge and action, cultivating both dimensions and transforming reality. The time devoted to reflecting, expressing, formulating doubts and questions among professionals is of great value, serving to value one's own practice and at the same time reappraise and rebuild the learning and professional competencies of future teachers.

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Exploring Music Teacher Well-Being

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This collective case study explored the well-being practices of public school, grade K-12 music educators in Virginia. Six music educators from different stages of their careers each participated in an in-depth interview that included their own definitions of well-being, sources and effects of stress, and wellness practices used inside and outside the classroom. The interviews also included their perceptions of how wellness and well-being practices affect their teaching and their overall lives.

Investigating an applied group piano teaching through an international program: it makes learning easier when studying abroad

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Applied Piano Teaching (APT) is a pedagogical method targeting for cultivating practical and self-motivating piano learning. Conceived and developed by the Chinese music educator Xin Di, APT has been taught nationwide for more than two decades but has not yet been investigated at a scholarly level in regard to its impact upon preparing students for their overseas music studies. The present study examines the students' learning outcome through a one-year APT group piano course before studying music abroad. The data was obtained through an online questionnaire with 23 cross-cultural students and semi-structured interviews with eight of the questionnaire respondents. Research findings revealed that the group piano course has achieved positive impacts on the potential preparations for students' overseas music studies regarding self-esteem, foreign culture understanding and adaptation, cross-cultural interaction and collaboration, and overall international adjustment. The multiple impacts of APT contribute towards developing a global-learner identity which is regarded vital for overseas studies in previous research.

The Culinary Culture in Taiwanese Hakka Folksongs

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As Confucius said, "for changing the customs and traditions there is nothing better than music." This illustrates the significant effectiveness that music carries in altering societal norms over thousands of years. Advocating for health and wellbeing music can start with an understanding of folk songs, as singing is the earliest form that expresses humanities. From children's songs to folk songs, from labor chants to romantic ballads, humans have used their innate vocal abilities to convey their joys and sorrows. Folk songs inherently embody culture, and culture is a reflection of people's lives. Therefore, music educators are the suitable mentors who lead the learners to recognize and understand traditional culture through folk songs relevant to their own heritage, allowing children to the elderly to grasp the enduring societal values of their homeland through the background of their songs. This paper explores the common presence of culinary references in Taiwanese Hakka folk songs, aiming to comprehend the lifestyle habits and culinary cultural traits of the Hakka ethnic group in Taiwan. Further insights into the Hakka people's way of life and character are gleaned through the theme of cuisine.

The Role of Trial and Error in Creative Music Making with ICT

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Music-making requires a learning process in which students discover and devise the necessary elements of music through trial and error. Before teachers used information and communication technologies (ICT), students needed a musical background to participate in music-making classes. However, ICT reduces the physical skills required for musical expression. Further, it allows students to create music using logic and creative thinking. The author wishes to show that, through trial and error, students using ICT can effectively learn the elements of music and how they work. This awareness will enable them to create music with thought and intention and enhance their love of music.

One of the authors taught three music-creation classes for 10-year-old students at two public elementary schools using the Scratch 2.0 learning software and the Song Maker music creation application, both of which are free. In addition, during the trial-and-error process, he allowed free dialogue between students in one of the classes while prohibiting it in the others. In these classes, the authors observed how students became aware of the function of repetition and change through trial and error during music-creation and how the different classroom conditions affected student outcomes.

The authors discerned that almost all students in these classes created music with intention while showing an understanding of the functions of repetition and change. However, when using more versatile ICT applications, the authors found that students required more guidance from the teacher. On the other hand, in a more open learning environment, we found a greater scope for trial and error by the students. Also, when students were allowed to engage in interactive activities, the authors determined that, while the diversity of the work decreased due to imitation, the number of more well-formed pieces increased.

The authors concluded that, for students to sustain the trial-and-error process of music-making, they need to be aware of the elements that make up music and how they function. To do this, teachers need to present the task and formulate the conditions so that students are effectively aware of problems that need to be solved.

Further, the authors found that ICT can be an effective tool in music creation classes. Its use allows students who lack the physical skills necessary for musical expression to complete music-creation tasks, and, overall, helps create a positive classroom experience.

Figure 1

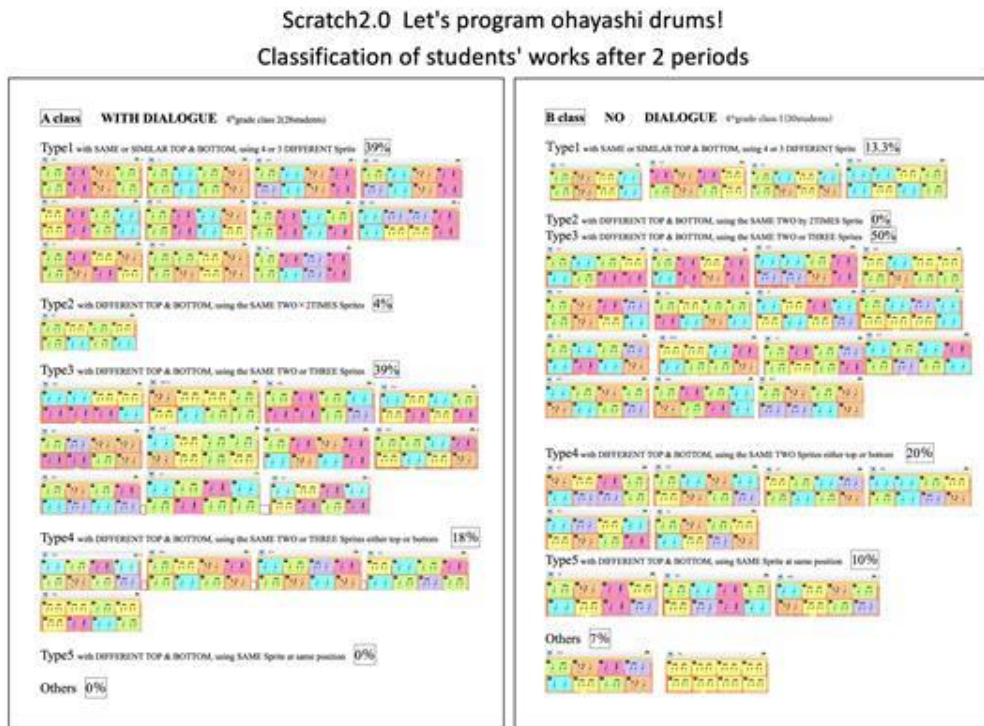
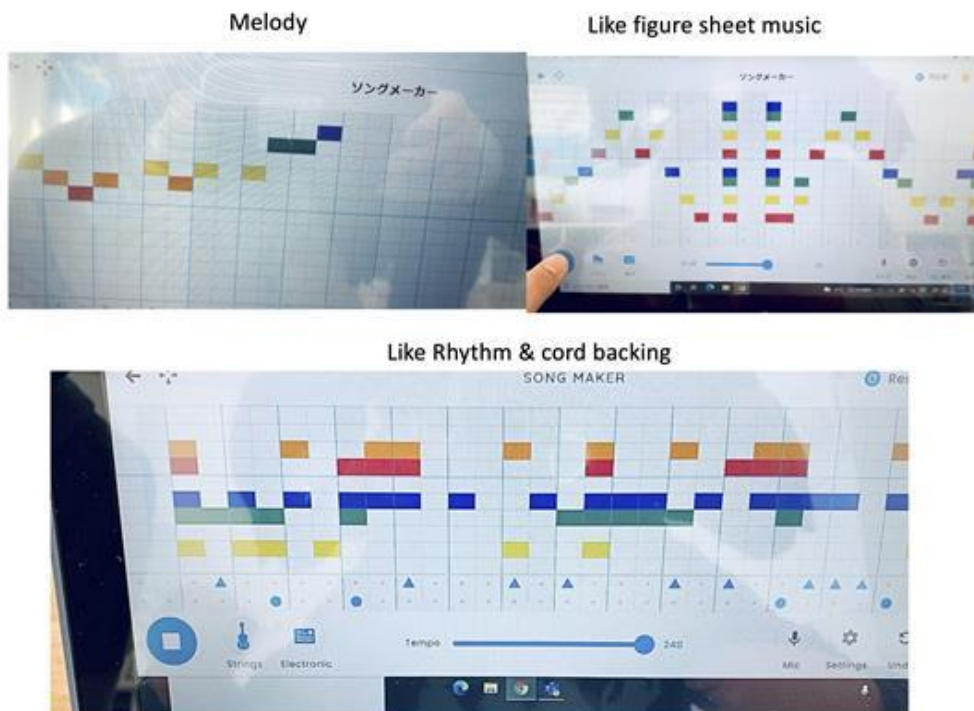


Figure 2



Georgia in Transition: Perspectives on the Europeanization of Higher Music Education

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Music and Performing Arts is one of the fields Georgia can pride itself on internationally. While the country is in transition as it officially embarks on its historic mission of European integration, this study explores the process of Europeanization of Higher Music Education in Georgia. Authors analyze how Higher Music Educational Institutions employ European projects for organizational change at a grassroots level and to what extent and in what way supranational and national policy instruments influence the outcome at the local — institutional level.

This study categorizes Georgia's Higher Music Education sector into three major stages since the country restored independence in 1991 and uses structural, institutional, and organizational approaches for collected data analysis. The findings suggest that significant challenges remain despite emerging European support in the cultural area and active cooperation between major stakeholders in the sector and their European counterparts.

Designing a Music Inquiry Project Centered Around Questions

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The purpose of this study is to design a concept-based music inquiry project centered around teacher questions. To achieve this, we examined conceptual understanding, inquiry-based learning, and the meaning and role of inquiry questions. Based on this, we designed a music inquiry project plan that incorporates teacher questions. The results of this study can be summarized as follows: Firstly, inquiry-based learning is essential in music education, and diverse inquiry unit designs are required. Secondly, systematic preparation of teacher questions is imperative to support students' inquiry through lesson design. Teacher questions can be categorized into two main types: a key inquiry question that provides an objective for the entire unit and inquiry questions that serve as guidance for each session. Music inquiry lessons centered around systematically prepared teacher questions will enable students to achieve a profound understanding of fundamental musical concepts and empower them to take an active role in leading their inquiry and learning.

Global disparities in online music learning during COVID-19: A machine-learning approach based on data from the DAW Soundtrap

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The COVID-19 pandemic prompted a sudden rethinking of how music was taught and learned. Portable computer technology, widespread Internet access, and online music-making software enabled a previously- unthinkable shift in music education praxis. Recent research has documented the extent that music educators moved their teaching practices online in response to the pandemic (Cayari, 2020). In the United States, music educators used online music creation platforms in unprecedented numbers to either replicate extant teaching practices or deliver new curricula online. The present study was an international replication of [Author] previous study of the web-based digital audio workstation Soundtrap in the United States (2023). Following similar big data methods, including changepoint detection and SARIMA modeling, this study sought to understand if there were any differences in the adoption of Soundtrap globally based on economic factors across countries. Results demonstrated substantial differences in usage between countries in different economic tiers. However, countries in most economic tiers showed a marked response to the pandemic by adopting Soundtrap at unprecedented rates. In addition to practical implications for music teaching and learning, the emergence of music education research that utilize big data and machine learning methods are discussed.

The Influence of the Conceptual Approach on Music Education Curriculum in Korea in the 1970s-1980s

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In the past, music education during the Japanese colonial era was centered on traditional teaching methods such as vocal music and instrument classes, but as the American educational theory was accepted after the 1970s, Korea's curriculum changed. The purpose of this study was to examine the influence of American music education on the ideology and curriculum of music education in Korea in the 1970s - 1980s. To examine the characteristics of music education in Korea in the 1970s, I collected official gazettes, news footage, photos, videos, and other official documents published in those years. These historical sources guided me to explore the evidence for how American music education was related to changes in Korean music education. As a methodology, immersion and saturation were used and historical facts could be contextualized using governmental sources to collect and infer meanings of different contexts from primary sources. I found that the music education theory, which was popular in the United States in the 1970s, was accepted in Korea and influenced the 4th curriculum. The active overseas study of music educators and music scholars had an influence on the 4th curriculum in Korea.

Engaging Music Education Students with CPD: A Hybrid and Situated Project-Based Learning Model

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In developing countries, music education has encountered significant challenges concerning Continuous Professional Development (CPD) for both schoolteachers and pre-service teacher students. These hurdles include sustaining teacher engagement, limited CPD resources within schools, and restrictions on teacher mobility. This paper presents a hybrid CPD Project Based Learning (PBL) model and demonstrates our research case studies in music education aimed at addressing these obstacles. Launched in 2020 through international collaborations involving Nepal, China, and the UK, our research and development (R&D) shows the model's potential for the hybrid application scalability. One case study involves online CPD courses observed by university students specialising in music education. A UK-based teacher conducted five online sessions for Chinese families, teaching multimedia music project design using Canva. Chinese and Nepalese students participated by observing and reflecting on these CPD activities. Another case study highlights a CPD-certified seminar led by Chinese and Nepalese students who performed folk songs from their respective cultures, promoting teamwork and language skills development. Student-led R&D PBL initiatives were tested, encouraging students to create projects and publish their reflective writings. These projects encompassed diverse engagements through Chinese music, folk/pop music from Nepal and China. Hence hybrid CPD model, firmly rooted in PBL and tailored to music educational contexts, effectively bridges social mobility gaps, engages schoolteachers and university/college pre-service teacher students, promotes cultural understanding, and kindles enthusiasm for CPD.

Analysis of Music curriculum standards in Mainland China, Hong Kong and Macao: A comparative study

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The purpose of this study focuses specifically on analysis and compare the latest music curriculum standards from Mainland China, Hong Kong SAR and Macao SAR. According to the three music curriculum standards, different strategies are used to promote arts education. However, China's Compulsory Education Art Curriculum Standards (2022 Edition) adopts a comprehensive design for art education, while Hong Kong Art Education Learning Area Curriculum Guide (Primary 1- Secondary 6) (2017) adopts an interdisciplinary approach and Macao's Requirements of Basic Academic Attainments (Music)(2015) is a practical document that details various indicators. This article objectively analyzes the goal positioning of education policies in different regions through comparative research, compares the curriculum framework, learning targets and objectives in recent education documents, and analyzes how the "core competencies" of Mainland China's music curriculum standards is hidden in Hong Kong and Macao's music standards. "Educating people with aesthetics and educating people with culture" is the core of the curriculum standards of all three regions in China, emphasizing the importance of learning traditional Chinese music culture to enhance cultural identity and interdisciplinary learning.

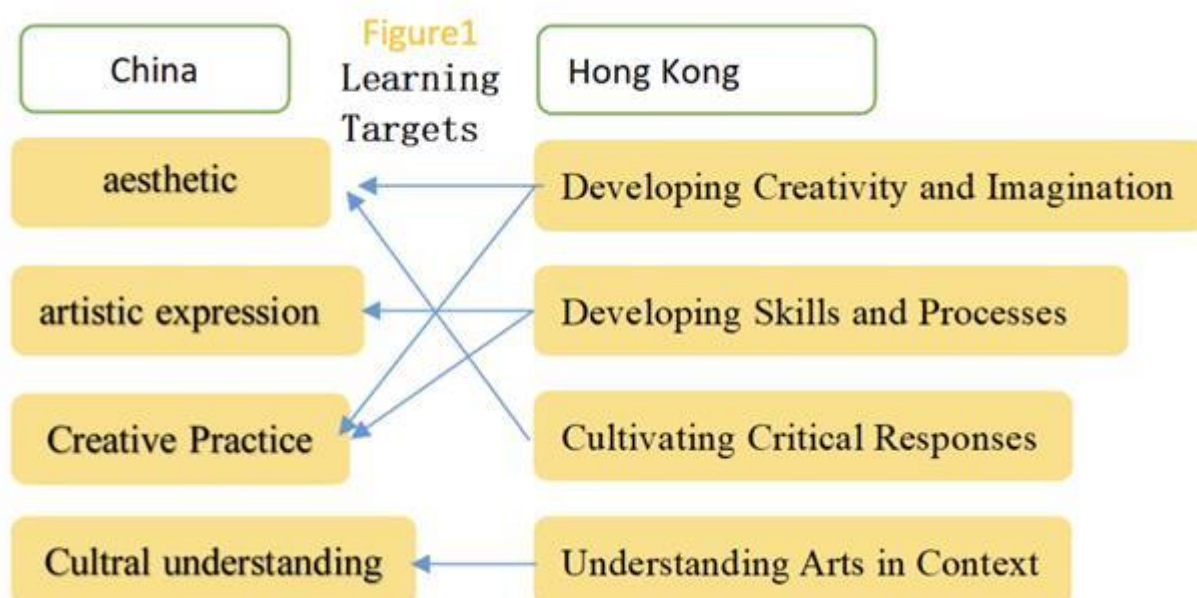


Figure 2



Exploring the Occupational Well-being of Music Teachers in Mainland China: A Quantitative Study

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Music teachers play an important role in music education. With the implementation and promotion of the policies which are strengthening and improving aesthetic education in mainland China, music teachers have received increasing attention nationwide. Researchers have focused on the professional development of music teachers and the number of studies has increased. However, there are few relevant research on teachers' occupational well-being, which is an important factor to promote music teachers' professional development and influence music teaching.

This study aims to contribute to a better understanding of the current situation of music teachers' occupational well-being in mainland China and the factors that affect it. It aims to answer three questions:

- (1) What are the current characteristics of music teachers' occupational well-being?
- (2) To what extent do different types of music teachers report their different levels of occupational well-being?
- (3) To what extent do the factors correlate to the level of music teachers' occupational well-being?

An online questionnaire was designed and used to collect data which was based on OECD (2020) "Teachers' Well-being: A Framework for Data Collection and Analysis". The questionnaire consisted of sections pertaining to

- (1) Demographic and institutional information;
- (2) Teachers' occupational well-being including four key components: physical and mental well-being, cognitive well-being, subjective well-being and social well-being;
- (3) Influencing factors including four dimensions: individual factor, professional development factor, working environment factor and social environment factor.

In total, 939 music teachers of basic education from 22 provinces and cities in mainland China participated in the survey. Descriptive statistics, ANOVA, and multiple regression analysis were used to analysis the survey data.

The research found that

- (1) The level of music teachers' occupational well-being was higher in cognitive well-being ($M=3.86, SD=0.56$), subjective well-being ($M=3.89, SD=0.66$) and social well-being ($M=3.94, SD=0.66$), while the physical and mental well-being ($M=3.43, SD=0.84$) of music teachers was lower.
- (2) There were significant differences in occupational well-being of music teachers due to different individual characteristics. Music teachers with 35 to 40 years of teaching experience had significantly higher occupational well-being than other teachers ($F=2.101, p<0.05$). The level of occupational well-being of independent music teachers was significantly higher than that of obedient and rebellious music teachers ($F=12.837, p<0.001$).

(3) Music teachers' professional belief was the most critical factor that affected music teachers' occupational well-being($\beta=0.229$), Working intensity had significant negative influence on music teachers' occupational well-being($\beta=-0.041$).

This study offers insights for promoting professional development of music teachers through teachers' occupational well-being.

Practical Research on Singing Classical Chinese Poetry among Early Childhood Education Major Students

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With the issuance and implementation of the Opinions on the Implementation of the Project for Inheriting and Developing Chinese Excellent Traditional Culture by the State Council, integrating Chinese excellent traditional culture into education at all levels has become a focal point. This study is grounded in the growing attention in Chinese society to classical poetry. The research comprehensively examines the integration of classical poetry into music education activities within the context of early childhood education majors. The primary research objectives for incorporating classical poetry into music education for early childhood education majors encompass exploring new forms and methods of classical poetry education, identifying suitable classical poetry materials for music education in preschool, and developing a new curriculum framework for classical poetry education. Incorporating classical poetry into the curriculum of early childhood education allows for the presentation of classical poetry through diverse musical forms. This engagement triggers the cognitive processes of early childhood education majors, encouraging proactive thinking and fostering divergent thinking. It empowers students to interpret textbook knowledge and instructional content with greater flexibility in their future learning and teaching endeavors. Moreover, the unique rhythmic and tonal characteristics of classical poetry further enhance the singing, rhythmic, and musical movement abilities of preschool education majors. Exploring ways to express understanding of classical poetry through various musical forms is also an exploration of creativity in early childhood music.

The research employs a case study analysis method, focusing on the early childhood education major at Z University in Zhengzhou. The study analyzes the feasibility of integrating classical poetry into early childhood music education activities from three perspectives: aligning classical poetry content with the cognitive characteristics of preschoolers, aligning classical poetry metrics with the development of musical abilities in preschoolers, and integrating classical poetry to foster musical creativity. Based on this analysis, practical explorations were conducted across three music activity types: singing activities, rhythmic activities, and rhythm-music activities.

Through these practical explorations, the study concludes that integrating classical poetry into music education activities contributes to promoting traditional culture, enriches materials for music education activities, and facilitates the comprehensive development of early childhood education. In the context of higher education reform, this study discusses the construction and design of the "Classical Poetry Singing" course in preschool education majors at universities. The aim is to enhance students' core competencies, which play a crucial role in their professional development.

Comparing Learning Performance, Concentration and Usability: iPad vs. Music Glove Use in the Music Classroom

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This study uses a mixed-methods approach to investigate the learning outcomes, student experiences, and concentrated-behaviour patterns of two classes of elementary school music students (N = 42). The study examines the academic performance resulting from students using established music technology, the iPad, in comparison to using an experimental technology, a wearable Music Glove. The musical knowledge scores exhibited significant improvement in both the iPad (Wilcoxon $W = 1$, $p < .001$) and Glove (Wilcoxon $W = 28.5$, $p = .043$) classes. However, it's noteworthy that the iPad class showed a substantial improvement compared to the glove class (effect size $d = 1.83$ vs. $d = 0.48$). Subsequently, we conducted a Mann-Whitney U test to determine whether the differences in score improvements between the two groups from pre- to post-study were statistically significant. The results indicate a significant distinction in test score enhancements throughout the learning process ($p < .01$). The relationship between student concentration and their ease of use while using technologies is examined. In particular, the data reveals that student's familiarity with their allocated technologies may significantly impact their academic performance. For comprehensive details of this study, please refer to the primary author's doctoral dissertation.

Post-Pandemic Opportunities and Challenges: A SWOT Analysis of Musical Instrument Education and Training in China

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The COVID-19 pandemic exposed the vulnerabilities of the education system and accelerated the digitalization of education. Since the outbreak of the pandemic, the music education sector in China has gradually undergone a teaching transformation, leveraging online platforms to explore new models of music teaching. This paper employs the SWOT analysis method to examine the strengths (S), weaknesses (W), opportunities (O), and threats (T) of the music education sector in the post-pandemic era in China. Currently, music education is still in the early stages of informatization. Looking to the future, it is necessary to adhere to the professionalism of teaching while further aligning with the media environment and user needs. By learning from each other's strengths and weaknesses, we can seize opportunities and meet challenges.

Project “Teaching Music Inclusively”: Music teacher education for an inclusive and sustainable classroom in Germany

McNamara B¹

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Project “Teaching Music Inclusively”: Music teacher education for an inclusive and sustainable classroom in Germany

A central aim of the project „Teaching Music Inclusively“, which was conducted at Ludwig Maximilian University in Munich from 2019 to 2023, funded by the “Qualitaetsoffensive Lehrerbildung” and initiated by the German Ministry of Education and Research, was to unite theory and practice in order to prepare future educators for teaching in inclusive settings.

Focusing on inclusive music education and music teacher education in Germany has become a necessity regarding the increasingly heterogenous music education classroom and society (Statistisches Bundesamt, 2016). Therefore, the project's research delves into the scarcity of empirical studies on inclusive subject teaching (Liebers & Seifert 2014) and answers the need for generating subject-specific teaching methods (Rabenstein 2016). This project-research, including 63 music education students, was conducted by online questionnaire, focused on answering the following questions: “How are the areas of subject, methodological, social and personal competency weighted in relation to the special needs areas hearing, language, learning and mental development”?, “Does previous experience with inclusive music teaching influence the desire for further training and does it affect the weighting of the areas of competence, based on the hierarchical structure model by Frey (2008)?” In four case studies, referring to inclusive music lessons, the participants had to set priorities regarding the four areas. The results show that 65.08% had a desire for further training.

Furthermore, the evaluation proves a significant connection between previous experience with inclusive education and the motivation for further training. In conclusion, this study underscores the critical link between the perceived complexity and time commitment of inclusive music education, school performance comparability, and the ensuing challenges in implementing inclusion. Understanding this relationship allows for tailored approaches to inclusive teaching, particularly in varying academic contexts.

Moreover, the study emphasizes the necessity of providing future educators with practical exposure to inclusive music education settings. Additionally, equipping them with subject-specific social and political knowledge is fundamental for fostering sustainable inclusive practices within the educational system and broader society in Germany. The results show all four areas of competence are of essential importance with a context-specific focus on the learner’s needs. Thereby, this study aims to contribute to building a professional basis for sustainable teaching and learning in inclusive (music) teaching.

Music As A Reflection Of Our Culture In Pre-Schools: Implications For Practice In Kenya And United States

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The impetus for this study came as a result of my own childhood musical interest and experiences in the use of music in diverse preschool classrooms. Having had an experience on the use of music in Kenyan preschools, I carried my “children’s” dancing styles to the preschool classroom in the United States where I was employed as an assistant teacher in a child development center. During circle time, when everyone was dancing and wiggling to the tune and words from the CD player, a boy pointed at me saying, “Look! Teacher is acting silly!” When I tried to inquire how, he retorted in laughter, “your styles of dancing!” From then, 90% of the children in that class would surround me so I could teach them my African movements to the beats. December 2008, I went back to Kenya and had an opportunity to display my “borrowed” American response to the beats of a CD player, the children were all “dying” in laughter as they chorused, “teacher you do not know how to dance!” but fortunately or unfortunately, after the second day, they all enjoyed my American style of response to the music and prevailed upon me to teach them “My new style” of dancing. It then dawned on me that there was something new in music that each child could learn from another country.

This qualitative study examined teachers’ perceptions on their use of music as a medium for enhancing development in all early childhood domains including cognitive, communication, physical/motor, social-emotional and self-help. Eight early childhood teachers, four drawn from Kenya and four from the United States, responded to open ended interview questions about their experiences of teaching and using music in their classrooms and personal preparation for use of music in teaching young children. Observations in preschool classrooms were also conducted by the researcher to document the use of technologies, musical instruments and music resources used to observe planned or natural opportunities for children’s involvement in music. Results revealed strategies used to teach music, the role of music in early childhood curricula, instructional strategies used including singing and movement and use of musical instruments.

Additionally, similarities and differences of early childhood music use are compared between preschool programs in Kenya and the United States. Implications for practice are offered which includes but not limited to collaborations, workshops, and policy change.

Key words: early childhood, music education, young children, songs for children

Choosing efficient eye and body movement feature to enhance machine learning prediction of musical attainment

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This study investigates a possibility of simultaneous analysis of both eye movement and body movement to extract feature quantities of machine learning to assess developmental degree of musical expression in early childhood. It is difficult to objectively measure developmental degree of child's proficiency of musical expression without observing each child's behavior in detail because the perception of various musical elements in early childhood is related to his body movement. Therefore, the author quantitatively analyzed the movement analysis results by 3D motion capture in order to clarify the body movements in the musical expressions of early childhood children. After that, in order to capture how each child judges his next action, the author focused on eye movements and carried out eye tracking during musical expression. Feature quantities applying to machine learning were extracted from quantitative analysis of the above results to predict the developmental degree of musical expression. If the prediction accuracy were high, by using machine learning, less experienced teachers could enhance educational efficiency to certain levels which experienced teachers could attain.

In this study, the author aims to improve prediction accuracy of machine learning by focusing on eye movements data and body movements at the same time. 3-year-old, 4-year-old, and 5-year-old children (n=43) at two child facilities participated in the data capture of both eye movement and body movement during musical expression. Simultaneous analysis of eye movement and body movement during musical expression was conducted by synchronizing the eye tracking system and motion capture system with TTL signals. Each child participated in the simultaneous analysis by attaching a motion tracker to the measurement site of the body and wearing a glasses-type eye tracker. Feature quantities were extracted from the results of a three-way of ANOVA based on acquired data of the simultaneous analysis and applied to machine learning to improve the prediction accuracy of developmental degree in musical expression.

As a result, the prediction accuracy of developmental degree of musical expression was more precisely in both body movement data and eye movement data included in feature quantities than only body movement data as feature quantities, when several classifiers such as NN (Neural Network model) applying to machine learning. The result shows a validity of simultaneous analysis of both eye movement and body movement to extract feature quantities of machine learning to assess developmental degree of musical expression in early childhood and would contribute for future development of music education.

The transmission of knowledge in the orchestral conducting act: study of active brain regions during eye contact communication

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Studies point to the importance of the conductor's gaze in communicating with the musicians during the practice of a work for orchestra (Johnson, et al., 2003; Whitaker, 2011; Poggi, et al., 2020), but there are no studies that deal with the transmission of knowledge through this medium. This research aims, based on knowledge in the areas of music education and cognition, to establish relationships between the conductor's gaze and brain activity towards the musicians during the performance of musical works. To do this, we will carry out two series of original tests with the conductor performing with the XXX. One series will be carried out without the orchestra musicians present and the other with the orchestra members. These two series of tests will be designed to enable the team to gain familiarity with the device to be acquired and thus identify the regions of the brain most in demand in the context of communication through the gaze during the transmission of knowledge. The device in question is the fNIRS Pioneer from Plux, which uses Functional Near Infrared Spectrography (fNIRS) technology to observe the relationship between gaze and brain activity during communication. The analysis of the results obtained from these tests, carried out using the software supplied with the device, will allow us to identify the regions of the brain most in demand in the context of communication through the gaze present in the transmission of knowledge within an orchestra and thus help university teachers and conductors in training in the development of their orchestral practices.

Improvisation Learning for Teacher Trainees with Hearing Impairment: Insights from Learner and Instructor Reflections

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Traditionally, in Japanese primary teacher training programs, classes aimed at improving skills for playing and singing songs on keyboard instruments have mainly focused on existing songs, but they have not emphasized the approach in which students create music on their own using an improvisational method. However, in FY2022, when teacher trainees with hearing impairment (Author 2) enrolled in a class taught by Author 1, it was determined that the curriculum would be re-designed with an emphasis on improvisation, allowing students to create music based on their own auditory perception. This study aims to discuss the significance of improvisation learning for a student with hearing impairment. To this end, this study reports and reviews the 2022 class by the teacher in charge of the “Music in Elementary Education” class in the elementary education teacher training program and the student with hearing impairment. We used practical reports and reflections to conclude that we needed not only to address the challenges arising from his hearing impairment but also to acknowledge the significance of tailoring the learning content to align with his unique musical values. Moreover, improvisation was proposed as a suitable approach for fostering music creation that authentically reflects students’ individual musical values.

Utilizing technology to bridge a cross-curricular education lesson involving science, music, and visual art classes

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The author conducted a field survey to determine what music production software schools in countries outside Japan utilize. Many foreign schools the author visited used software from the German company Ableton. The software, called Ableton Live, is a digital audio workstation. Despite its versatile sounds and intuitive creation process, the author is unaware of Japanese schools that use this software.

The author decided to introduce a simpler free version of the Ableton software in a junior high school class in Japan. It was a cross-curricular STEAM Education class. In Japan, STEAM Education lessons often do not incorporate music activities. However, the author designed this class to use technology as a bridge between the music, science, and visual art classes. The lecture encouraged students to apply their strengths and interests in one or more of these classes to help them discover new ideas and improve in subjects where they may not be as proficient.

The author analyzed a 50-minute lesson called Science and Music. The author planned the lesson, taught by a science teacher at F Junior High School. It involved two second-grade classes of 35 and 36 students. In these classes, students used a free version of the Ableton software, consisting of 16 drum, bass, chord, and melody patterns, to create music and incorporate it with images symbolizing an atom or molecule. Classmates consulted each other during the creation activity

After the students completed the activity, the author analyzed student opinions written before and after the class. About 20% of the students who, before the lesson, stated that they were not good at science wrote afterward that they had become interested in it. Likewise, about 25% of the students who had written that they were not good at music gave positive feedback after completing the assignment.

With the help of the music production software, most students completed the project without relying on musical knowledge or performance skills. Student feedback indicated that the cross-curricular STEAM approach deepened their interest in music, science, and art. Further, as a byproduct of the cross-curricular activities, the teacher testified that he was able to broaden his teaching methods. He also said that the cross-curricular approach widened his understanding of student expressions.

Learning music by playing an instrument: self-regulated learning for instrumental music education - validation of the theoretical framework

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A new transposition of the self-regulated learning model for reading "learning by reading" (Cartier, 2007) to learning a musical instrument is being proposed (XXX). After developing the theoretical foundations for the creation of a self-regulated learning model aimed at "learning music by playing a musical instrument", it is necessary to validate the theoretical model through empirical studies, as well as reproducing the model in context, in this case amateur music bands. Thus, the project in question aims to validate the model in four music bands, one in the state of Ceará, one in the state of Minas Gerais and two in Canada, as well as to reproduce the model in loco to be carried out in an amateur music band in a university extension project in XXX, Brazil. The research methodology for the empirical foundations adopted the precepts of speculative research (Van Der Maren, 1996). It is hoped that this research will propose a model of self-regulated learning that can be applied to the teaching of musical instruments in Brazilian music bands, fully meeting all the aspects of this theoretical construct and capable of contributing to the formation of 21st century citizens who are protagonists of their learning.

Reconsidering Music Education from the Perspective of ICF: A Practical Study of Sound Education with Hearing Impairment Children

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Currently, the concept of the International Classification of Functioning, Disability and Health (ICF), which focuses on the relationship between society and the individual, is gaining ground in special needs education in Japan. The ICF emphasizes the importance of the individual and the environment surrounding the individual, and aims to redefine disability in the context of the relationship between the two and to eliminate the gap between the individual and the environment. In other words, by adjusting the environment according to individual characteristics, the gap is expected to be eliminated. This concept has recently become important in special support education in Japan.

Therefore, this study examines classroom practices conducted in special needs education from the perspective of environmental adjustment. The purpose of this project is to rethink music education in schools for the deaf by focusing on the practice of teaching music to children with hearing impairment. Specifically, the author implemented the Sound Education, an activity based on hearing to sound within a music class at a school for the deaf from April 2020 to March 2022, and observed and analyzed the transformation of the hearing impairment children's attitudes and awareness toward participating in the class and their interactions with other participants based on their practice. The Sound Education practice included an activity to make improvisational music using paper. Two students were studied: one in the first year of middle school and one in the second year of high school.

Observation of the practice showed that the two students, who had originally been uncomfortable communicating their opinions, were able to actively express their opinions about what kind of music they wanted to make during the sound education practice, and were able to participate in the activity through active communication. This suggests that the Sound Education has the potential to help individuals realize their full potential and, as a result, to improve their relationship with the environment that surrounds them. Although hearing impairment children are considered to be deaf, by providing them with opportunities to hearing the sounds, in other words, by adjusting their environment, each child will be able to actively engage with sound and make use of his or her individual abilities through the sounds.

Ecologies of music teachers' self-directed and digital learning (SDDL)

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This paper presents an ongoing narrative study of experienced music teachers' self-directed (and digital) learning (SDDL). While teachers' self-directed learning has received some attention, its context is rapidly changing with greater than ever access to digital tools and environments previously unavailable. The TPACK framework is often employed as a lens through which to study music teachers' technological knowledge (TK) in combination to their pedagogical knowledge (PK) and content knowledge (CK), primarily in pre-service rather than in-service teaching. Additionally, the term "learning ecologies" has been used to support that technology learning often happens in out-of-school environments for in-service teachers (Soszyński, 2022).

The aim of this ongoing, small-scale qualitative study is to capture experienced music teachers' stories of personal and self-directed learning with and through technology. Interview data is compared from the same sample of teachers at different time periods. Audio-recorded, narrative interviews, assisted by the visual prompt Rivers of Musical Experience (Burnard, 2012) allowed for initial experiences of SDDL to arise across a longer time period (between 2020-21). Follow-up, unstructured and qualitative interviews (2023) discussed and revisited teachers' understandings of current and past SDDL. Ethical issues were rigorously addressed at both data collection points.

A number of key themes arose from the categorical content approach to the narrative analysis (Lieblich et al., 1998). The analysis highlighted context dependent knowledge-creation approaches to in-service teachers' SDDL, whereby teachers' creativity, critical reflection, and problem-solving strategies were developed with and through technology in particular circumstances. Results also uncovered the learning ecologies of music teachers' SDDL beyond the classroom, with strong emphasis on peer-to-peer learning and support, arising when engaging within digital communities. When comparing data sets for the same teachers, the analysis additionally highlighted the sustainability of SDDL, rendering it transferable and highly relevant to new circumstances.

Distinct challenges and opportunities in mid- and late-career stages of music teachers' working lives when engaging with technology need to be addressed by providers of in-service professional development programmes. This may involve (a) creating opportunities for experienced teachers to apply, critically reflect on and self-direct their technological content knowledge, (b) raising awareness of their metacognitive strategies when creating new knowledge and understandings so that SDDL might be sustained across different time periods and contexts, and/or (c) creating a wide enough lens through which the ecologies of music teachers' SDDL may be accounted for and understood.

Cross-pollinate to achieve an optimal parent-child relationship through music(al) interventions: what about entrainment and synchrony

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Music education with young children aged 0-4. As a co-initiator I started this adventure in 1987. 35 years later, we gained a lot of experience with didactics, pedagogy, connecting music songs and movement to the development of young children and developing new song material. During this trajectory in music education and working with parent-child groups, the importance of the parent-child relationship for the well-being and development of young children became clear. After the course specialist Infant Mental Health, I came in contact with a group of music therapists developing the intervention 'Zing en Groei'. For me a wonderful opportunity to bring together the knowledge and skills from music education 0-4, the knowledge from Infant Mental health (IMH) and music therapy. But music education is not music therapy, and music therapy is not music education, and music in IMH interventions is an area yet to be developed. Here rose an opportunity to combine 'the best' of three disciplines and through deepening, inspiration and cross-pollination work together on a basis of renewed and shared knowledge and progressive insight to optimize the parent-child relationship.

In all three professional groups mentioned above terms are used, often with a slightly different meaning. In music therapy, synchronization, for example through drumming together, is an activity that is regularly used. Synchronization is also mentioned in the IMH (Infant Mental Health) literature. My question then was: 'Are we talking about the same thing?' In music therapy entrainment is used, but how does this relate to synchronization? What do we exactly mean by entrainment and why and how does entrainment contribute to parent-child bonding? The integration of knowledge, experiences and techniques from the various disciplines raised questions. It started with an adventurous literature search in which many scientific studies became a source of information, which largely answered questions about entrainment and synchrony and cleared the way to connect the knowledge and experiences of three professional departments during the compilation of the music therapy methodology manual 'Zing en Groei' in The Netherlands.

Theory supported by scientific research provided progressive insight: we can add psychological, therapeutic, as well as didactic and pedagogical techniques and experiences to reach the ultimate goal: an optimal parent-child relationship through music (al) interventions.

A Case Study of the Implementation of Non-Linear Assessment Protocols for Pre-Service Music Teachers

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The authors will present a framework for assessing progress of student readiness entering the music education profession across multiple points of inquiry, including admission, mid-point, and graduation. Using a backward design (Wiggins and McTighe, 2005, 2007), the framework consists of non-linear assessment protocols, aligned with outcomes of two major areas: university music education curriculum and professional teaching standards as defined by state teacher licensing agencies in the United States (Author and Author, in press). The three authors will conduct a case study of the implementation of the protocols with two university music education programs in the United States. Serving as music education faculty at these selected universities, two of the authors will implement the protocols with multiple student cohorts within their institution. Over the course of five years, participants will complete author-designed annual reports to provide feedback on the efficacy of the protocols. The third author, an independent observer, will review the reports of each institution with the author from the other institution. In this presentation, the Authors will present the protocols and the first-year report of the participating institutions. Additionally, the Authors will present revisions made to the protocols based on the first-year report and expectations for the second-year report. Discussion of the process and initial results will conclude the session.

An Exploratory Study of Wind Instrumentalists Gaze Behavior During Tuner Use

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This paper investigates the gaze behavior of wind instrumentalists during performances when a tuner is present on their music stands. Intonation stands as a pivotal element in achieving excellence in musical performances, notably within orchestral and concert band contexts. Tuners are frequently employed in the rehearsal processes of orchestras and concert bands, encompassing daily training and individual practice sessions, to provide pitch feedback and facilitate accurate intonation. This habit is widespread among Japanese wind instrumentalists, including junior high school students, high school students, and adult amateur players. While the use of tuners contributes to maintaining correct pitch, it can inadvertently lead to excessive focus on the tuner itself, potentially causing a diminished awareness of cues from conductors and metronomes. This study conducts comparative experiments to explore the impact of tuner use during musical performances. Leveraging advancements in eye-tracking technology, we collected gaze behavior data from wind instrumentalists during their musical performances. Specifically, we employed the Tobii Pro Glasses 3 to measure gaze duration and gaze frequency directed towards the metronome, enabling us to assess differences in gaze behavior under varying tuner conditions and task difficulties.

In the experiments, participants were tasked with playing their instruments in accordance with sheet music displayed on a tablet positioned on a music stand. During the experiment, they could get pitch feedback from the tuner which was placed next to the tablet. They were also instructed to maintain tempo alignment, which was displayed on a monitor in front of them. Subsequent to the experiments, we analyzed fixation data using Tobii Pro Lab. The effects of tuner usage were examined with two conditions: an easy performance task and a difficult performance task. Employing a multivariate analysis of variance (MANOVA), we evaluated tuner condition (Tuner or No Tuner) and difficulty level (Easy or Difficult) as independent variables, while total gaze duration and gaze frequency served as dependent variables. Our results revealed significant main effects for both tuner condition ($p < .001$, $\eta^2 = 0.64$) and difficulty level ($p < .005$, $\eta^2 = 0.45$). Specifically, we observed shorter total gaze duration when the tuner was utilized and longer gaze durations when participants performed less challenging tasks. Notably, the interaction between these factors did not yield statistical significance. These findings provide valuable insights into how tuner usage and task difficulty influence gaze patterns during musical performances, contributing to our understanding of musicians' visual attention dynamics in such contexts.

Study on the Steady Beat Perception Based on the Dalcroze Teaching Method

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The training of steady beat is the basis of rhythm training, and its training value should be paid more attention by the music education circle. Based on the theoretical basis of Dalcroze teaching method, this study further discusses the theoretical connotation of steady beat sense, and designs experimental group and control group to test the practical application effect of Dalcroze teaching method in steady beat sense. This study selected two parallel classes in the fifth grade of primary school in Beijing F School as the research objects, in which class A was the experimental group with a total of 39 students, Class B was the control group with a total of 38 students, and a total of 77 students were the implementation objects of the project research. Pre-test for the experimental group and the control group, and further subdivide the students in the experimental group into learning groups to ensure that the level of each group is equal. The experimental scheme was applied to the experimental group, while the control group did not use experimental intervention activities and carried out normal class teaching. The experimental group and the control group had the same class time, were taught by a teacher, and tested the students' academic performance through different intervention methods. The experiment shows that Dalcroze teaching method is helpful for students to obtain stable sense of beat; The study of steady sense of rhythm is an important cornerstone for students to master the sense of rhythm. In addition, based on the research results, the related research problems and empirical value of its body rhythm are considered. At present, music education in primary and secondary schools in our country has gradually paid attention to the use of body rhythm, which is the initial display of arousing students' interest in learning. However, we still face many questions, such as how to use time in the classroom? Which music segment is used? What kind of students are more suitable? Which courses are more closely integrated with? And so on, the reference of foreign teaching methods and the knowledge of cognitive science enrich the theory of music education, while the practice process needs to be combined.

Leadership identity development in classical and jazz music: comparing life histories of eminent female musicians

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This paper aims at understanding the factors influencing leadership identity establishment of two female musicians in classical conducting, jazz composition, and higher music education institutes in the United Kingdom and the United States. Using theories of leadership identity, social identity, social stratification, and intersectionality, the paper revealed significant factors for musical learning and professional development embedded in formal and informal social structures in music. It examined and compared critical incidents and modal trajectories contributing to leadership identity establishment in the life histories of both female musicians, and identified relevant issues in music education, industry, and wider societies inhibiting or facilitating women's leadership identity establishments and dynamics in music. The paper posited that leadership identities are multi-layered, subject to intersected social forces, and malleable throughout lives. It concluded with theoretical findings on leadership identity development in music and practical implications for music education and professional development.

INDIVIDUAL PAPER

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The Origins of Early Childhood Music Education in Finland

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In Finland at the present the formal early childhood music education is divided into two:

1) music in early childhood education practised by teachers and caregivers in kindergartens and

2) the early childhood music education in different music institutes practised by music pedagogues. This presentation focuses on the origins of the early childhood music education given in music institutes by specialised music pedagogues.

The origins of early childhood music education in Finland go back to the 1960's. In the beginning early childhood music education was called musiikkileikkikoulu in Finnish, which translates directly to music playschool. The first music playschool was founded in 1958 by Sirkka Valkola-Laine in Helsinki. In the 1960's early childhood music education became more common, and more music teachers became involved in it, for example pioneers called Hilikka Hautsalo, Maisa Krokfors, Ritva Ollaranta and Maija Salo. In the 1970's the national network of music institutes strengthened and early childhood music education in music institutes spread to the entire country.

In the beginning the activities of the early childhood music education classes were strongly tied to its name music playschool. The aim was for children to learn and to get involved in music and it was put into practice by combining music and play. This presentation concentrates on the starting points of Finnish music playschool: How did it begin? What material did the first teachers use and where did they find it? What approaches or methods did they base their teaching on? What was so special about the music playschool that it spread to all of Finland and is nowadays part of a unique national network or music institutes?

The outcomes of this presentation are based on the biography articles of the early childhood music education pioneers of Finland as well as other research and articles. More research and discussion is needed to understand the field and its history better. It is also interesting to consider how much the organised early childhood music education has changed in Finland throughout the years and how do the thoughts of the pioneers communicate with today's learned-centred music education.

The Role of Music Education in Developing a Contextualized Curriculum for the Galápagos Islands in Ecuador: Towards Sustainability

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In the distinctive environment of the Galápagos Islands, a transformative educational journey rooted in the principles of “Buen Vivir” and “Sumak Kawsay” has been embarked upon. The purpose of this presentation is to discuss the contextualization process of the Ecuadorian National Curriculum towards sustainability for the Galápagos Islands, which I led, employing an action research methodology with the aim of harmonizing it with the innate cultural and ecological dynamics of the islands.

“Buen Vivir” and “Sumak Kawsay”, embodying a life in harmony with nature and community, served as the foundational ethos. The curriculum’s recontextualization wasn’t just an academic exercise but an endeavor to weave these indigenous principles into the educational fabric of the Galápagos Islands. Each element of the curriculum was intricately aligned with the ethos of communal well-being and ecological harmony, reflecting a life where human existence is integrally connected to the natural and social environment.

In this transformative journey, music education emerged as a pivotal element within the broad spectrum of arts and culture. It was not an isolated component but an integral aspect reflecting the “Buen Vivir” and “Sumak Kawsay” principles. Music, rhythms, melodies, as part of culture were seen as an expression of these indigenous values, reflecting a harmonious existence that echoes the intrinsic unity of life, culture, and nature.

The action research approach I led ensured a participative process where unique narratives became the bedrock of the educational transformation. Music education was positioned as a conduit through which the ethos of “Buen Vivir” and “Sumak Kawsay” were articulated, offering learners an experiential journey into the harmonious existence that defines the islands.

Aligned with UNESCO’s Sustainable Development Goals (SDGs), this contextualized curriculum, enriched by music education, is a pathway to achieving education for sustainability. It transcends conventional learning paradigms, offering learners an immersive experience where education is not just about academic attainment but about fostering a deep-seated connection with the cultural and natural environment.

Each learner is seen not just as a student but as an integral component of the “Buen Vivir” and “Sumak Kawsay” ecosystem. The learning journey is designed to foster not just academic excellence but to instill a profound sense of belonging, where each individual is attuned to the rhythms of the islands’ ecology and culture.

In conclusion, this reimagined educational narrative in the Galápagos Islands is a testament to the profound impact of integrating indigenous principles like “Buen Vivir” and “Sumak Kawsay” in shaping learning ecosystems that are not just academically robust but are echoes of the harmonious existence that defines the islands. Each learner emerges as a global citizen, rooted in the indigenous ethos of the islands, yet attuned to the global imperatives of sustainability, cultural preservation, and ecological harmony.

Training Sound Performers: Developing continuing professional development health education resources for instrumental and vocal music teachers

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Background

Low levels of health literacy have been identified in the musician population, where a lack of access to reliable, specific and practicable health education provides barriers to integrating health knowledge into music learning (Baadjou et al 2019, Wijsman & Ackermann, 2019). Continuing professional development covering relevant health topics is virtually non-existent for music teachers and is urgently needed to combat the high rates of performance related health issues across the lifespan of musicians.

Research Aim

The aim of 'Training Sound Performers' was to develop a series of resources that could be tailored to meet specific instrumental and vocal music teacher health needs and easily integrated by teachers into a normal music lesson. An important goal was to base these resources on evidence-informed scientific knowledge of physical and psychological processes that could be embedded into any pedagogical approach

Method

A participatory research design was used to develop a series of health education modules by experienced musicians' health researchers, in consultation with an international reference group and music educator stakeholders, who provided input about the health topics they would prioritise as well as their preferred mode of information delivery.

Results

13 vocal and instrumental teachers volunteered in the first stage of filming to serve as models to demonstrate the integration of key physical health topics into a music learning context. A musician-specialist physiotherapist first demonstrated the concept or exercises that optimise the interface between the student and their instrument and explained the rationale underpinning them. Teachers were then filmed teaching these to a regular student in a practicable way within the context of a normal lesson. Detailed observational notes were recorded by the team about each session. Teachers were invited to provide feedback on: 1) takeaways from the session they might find useful in their own instrumental or vocal teaching; 2) whether the information and concepts in the video session were new; 3) recommendations for future video sessions this project; and 4) any other reflections they had

Conclusions and implications for music education

This phase of the trial was completed successfully, with face validity of the tasks given to the teachers supported by teacher feedback. Their understanding was demonstrated through successful translation of the concepts involved in these tasks covering fundamental postural, structural and movement concepts when applying these to their students.

Wind Instrumentalists and Their Respiratory Muscles: An International Survey

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INTRODUCTION: The respiratory muscles are essential to producing sound on a wind instrument (WI). These muscles must be strong enough to overcome the resistances of the instrument and the airways, fast enough to rapidly inspire and generate specific pressures, and fatigue-resistance enough to endure long rehearsals and performances. Despite this importance, it is unclear how players approach these muscles in practice. Accordingly, this study aimed to explore WI player perceptions, training behaviours, and educational inclinations toward the respiratory muscles.

METHODS: An online survey was distributed internationally to student, professional, and amateur WI players via email and social media platforms.

RESULTS: Completed survey responses were collected from 1496 WI players (46.0% F, mean age: 36.9yr (16.1), range: 18-94 yr). The most common instruments played were the saxophone (30.9%), flute (28.7%), clarinet (26.6%), and trumpet (22.2%). Most musicians practiced their instruments multiple times a week (72.3%) and had over 10 years of playing experience (60.3%). Participants identified as performers (33.5%), teachers (22.3%), and students (17.9%). The most common RMT methods used were playing a WI (47.5%) and breathing with no external resistance (30.2%). Only 9.3% trained using an external device. The most common reasons for not using an external device were a lack of understanding (21.7%), a lack of importance (14.5%), and a lack of information (13.4%). Most participants believed that targeted RMT improved WI performance (70.9%). The most important anatomy for WI performance were the airways and lungs (63.6%), the breathing muscles (57.2%), and the oral/facial muscles (54.0%). Current RMT understanding was mostly influenced by music teachers (29.9%). Most players were interested in learning more about RMT (93.4%) and agreed that WI players are respiratory muscle athletes (73.4%).

CONCLUSION: WI players consider the respiratory muscles to be important for WI performance and attempt to train these muscles on a regular basis; however, there appears to be a lack of information and understanding regarding more targeted RMT methods. Encouragingly, players are eager to learn more about RMT. Further research is required to design and provide evidence for these specialised RMT programs to improve the efficiency of WI training.

Beyond Land Acknowledgements: Employing Music as Narrative to Decolonize the Music Classroom and Re-Centre Indigenous Resurgence

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What does accountability mean as a music educator teaching Euro-Western music on unceded Indigenous territory? It means that educators must acknowledge how their music repertoire might reproduce harmful stereotypes of Indigenous peoples. It means that educators end the teaching and performing of stolen Indigenous songs that were assimilated into Western music notation without Indigenous consultation or collaboration, and then commodified and academized under the label of diversity. It means that educators address the settler-colonial curricular and assessment models that continue to permeate Euro-western music classrooms. By employing the theoretical work of accountability, decolonization, and resurgence laid out by Eve Tuck, K. Wayne Yang, Leanne Betasamosake Simpson, and Dylan Robinson, this paper examines how music teachers can take responsibility for contributing to patterns of colonization and racism, taking active steps to disrupt the harmful systemic impacts of mainstream music curricula through addressing repertoire, curricular models, and assessment tools in the music classroom. This paper unpacks the act of double displacement in which settler-colonists displace the First Nations peoples on their land, extract the cultural and musical traditions, and academize it within the curriculum to authenticate it (Simpson, 2014), and then claim ownership over the music. By showing who the curriculum includes and how the curriculum includes their music, the teacher gives a political statement about an insider or an outsider within a musical space. Audra Simpson argues that sovereignty matters at the level of method and representation (Simpson, 2014, pp. 101). By academizing the music of Indigenous cultures, the musician rejects Indigenous sovereignty over their music on Western colonial terms of inclusion. This is an act of performative diversity, where the appearance comes off as inclusive without changing the structure of inclusivity within the system. This paper uses the art appropriation assessment tool applied to music, practically assessing cultural appropriation, misrepresentation, commoditization and absence of collaboration within some common educational music within the choral, band, and piano curriculum in North America. When a non-Indigenous composer extracts music from an Indigenous community, notates or arranges the melody without permission or collaboration, and then sells the music to diversify the academic curriculum, it dispossesses in the name of progress (Simpson 2014). To close, the paper employs music as a narrative vehicle by Indigenous artists and music educators to confront colonization and reclaim their musical narrative, history, and space. The work of decolonization as a music educator is not one of creating diversity, but one of interrupting systems of harmful assimilation and listening to and learning from Indigenous musicians and leaders.

Do the Hokey-Pokey and Turn it All Around: multi-sensory adaptations for neurodivergent beginning pianists

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“He’s just not cut out for it,” “She doesn’t have it in her,” and “They lack natural talent” – these are just a few of the many excuses that private piano teachers use to end the student-teacher relationship with a piano student. The piano is the most popular instrument in North America (Mace 2015), and kids of all ages and abilities begin and end music lessons each year (North, Hargreaves, & O’Neill 2000). In addition, we know that one in sixty-six children have ASD, 5-7% of children have ADHD, and many more have dyslexia, sensory processing disorders, or other neuro-differences. According to Statistics Canada, 3.2% of Canadian children have a learning disability, and those diagnosed grow yearly by 25% (Learning Disabilities Association of Canada 2006). Therefore, our music teaching styles and methods must adapt to the growing population of students with neuro-differences. According to a 2020 study published by the Music Teacher’s National Association, 84% of surveyed string and piano teachers acknowledged that they teach or previously taught students with disabilities, with 100% of the teachers agreeing that adaptations need to be made to their curricula (Dumlavwalla & Bugaj, 2020). This research talk explores practical approaches to teaching piano to the whole child using evidence-based effective strategies for neurodivergent beginning piano students. From turning the music sideways to colouring on the staff or “dancing the music out,” I examine alternative approaches to note and staff reading. This workshop explores approaches to ear training using other timbers and discusses how picture books can help explain the often-unspoken rules and recital etiquette. This research delves into supplemental materials for beginner method books and beginner piano techniques through fun, interactive, and tactile approaches. This workshop in no way seeks to address all learning disabilities but aims to provide alternative and inclusive approaches to teaching piano to students who are neurodivergent so they can grow in expertise and autonomy at the instrument. By adapting the methods to the student rather than the student to the methods, the piano teacher just may do the hokey-pokey and turn it all around because, at the end of the day, the student is what it is all about.

Music Educators' Perceptions of Classroom Culture Co-Creation and its Influences on Students' Identities

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Researchers have suggested that classroom culture, which includes the shared understanding of social norms and knowledge repertoires between the teacher(s) and students (Kumpulainen & Renshaw, 2007; Marton & Tsui, 2004), may influence an individual's identity, defined as their understanding and reflexive construction of the various personal, social, and cultural aspects of the self (Davis, 2016; Lamont, 2002). Additionally, music education researchers and philosophers believe that music and musical identity may influence one's individual identity and motivations throughout their lifetime (Davis, 2016; Gaztambide-Fernandez, 2010; Hargreaves et al., 2002). Therefore, examining how classroom culture is created and the influence of that culture on students' identities could assist educators with encouraging student participation in musical activities throughout the lifespan.

The teacher can play a particularly influential role in the development of classroom culture (Piipponen et al., 2021; Shouldice, 2019). While researchers have discussed the implications of the teacher in the co-creation of classroom culture (Fairbanks & Broughton, 2003; Sturtevant, 1996) and sought to understand the perceptions of students in that process (Author, XXXX), no researchers to date have studied in-service music educators' perceptions of how classroom culture is created and the possible influences of that classroom culture on students' identities. Such an examination could assist educators with creating a classroom culture that would positively impact students' identities.

Therefore, the purpose of this study was to examine music educators' perceptions of the creation of the classroom cultures of their non-elective middle school (ages 12-14) music technology and modern band classes. Research questions explored teachers' perceptions of how they co-create the classroom culture, influences on students' identity development (if at all), and other cultural influences. Data sources included focus group discussions and individual semi-structured interviews as well as field notes and recordings from class observations at two data collection sites over the course of one semester (approximately five months).

Emergent findings include the perceived influence of teachers' educational philosophies and actions with the ongoing construction of the classroom culture using informal music learning methods and class assignments that draw upon their musical interests. As a result, participants believed that students employed their agency to create music that was meaningful to them, thus affirming their musical identities, while also feeling encouraged to be their authentic selves in the classroom, thus assisting with individual identity development. Implications for practice include critical examination of classroom processes and providing a supportive framework for learning that facilitates collaborative student-teacher relationships.

Embracing Innovative Practices for Developing Resources and Pedagogical Approaches for Early Years Music Education in Kenya

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Music educators in Kenya and sub-Saharan Africa as a whole are constantly grappling with curricular issues. These include pedagogical approaches to apply in music education and access to teaching and learning resources. These challenges can be attributed in part to historical events. Many sub-Saharan African countries inherited education systems from the colonial era, when music education was conceptualized from a Euro-American paradigm. Consequently, sub-Saharan music education has for a long while utilized content, teaching methodologies and learning resources designed for a Western context. Some of the related challenges include song and instrumental resources that are unrelated to the sub-Saharan African context and teaching approaches that promote music literacy from early ages without sufficient foundational support. Lack of adequate resources and culturally appropriate transmission of musical knowledge, skills and attitudes to learners continues to impede acquisition of music education for children in early years and subsequent education levels, rendering it unattainable for the majority.

From the last decade of the 20th century to the current time, strides have been made to bridge the gap in designing resources and developing approaches to teach music in culturally relevant ways. These include collection and transcription of indigenous songs (e.g. Akuno, 1997). In most cases, however, the challenges faced in early years' music education (as well as other levels) are only partially addressed. This paper examines the innovative practices of one music educator that seek to improve both resource acquisition and design approaches for provision of music education to early years students. Through observation of music education sessions and interviews with three teachers utilizing resources and approaches developed by the educator, findings indicate that the approaches are a blend of internationally recognized music education programs and practices that align with teaching indigenous African music, both contextualized in a Kenyan/African setting. The presentation reflects on the challenges and payoffs of this process and its implications for sustainable music education in Kenya and other sub-Saharan African settings.

“Navigating Challenges: Perspectives and Motivations of MAPEH Teachers in the Philippines”

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Music Education in the Philippines has been struggling and trying to sustain itself for many years now. In the present educational landscape, music holds a place within the MAPEH (Music, Arts, Physical Education, and Health) curriculum, imposing a significant burden on teachers who must navigate an expansive curriculum. The context of music education in the Philippines is further compounded by the diverse backgrounds of music educators based on their teacher preparation. Firstly, are the generalists, primarily possessing Bachelor of Education in Elementary Education degrees, often supplemented with a minimal 6-unit course in music. Secondly, MAPEH majors who graduate with Bachelor of Science in Secondary Education and specialize in physical education, who frequently lack training in music and the arts (Legaspi Jr., 2019). These MAPEH majors graduate with Bachelor of Science in Secondary Education degrees, having completed a minimum of 18 units of music coursework. Finally, music specialists, holding Bachelor of Music degrees with a focus on music education, possess the most extensive musical expertise.

Problems like lack of confidence, lack of music skills, lack of musical experience, and lack of musical training are experienced by MAPEH teachers similar to the plights of generalists music teaching in Australia (Vries, 2013; Jenneret, 1997), Brazil (Figueiredo, 2004), Germany (Schiemann, 2017), Great Britain (Biasutti, 2008), Greece (Koutsoupidou, 2010), and North America (Baker, 2017).

This study delves into the perspectives of music teachers within the MAPEH framework, examining their beliefs, roles, and sources of motivation in the face of substantial challenges. Grounded in Deci and Ryan's Self-determination theory (1985), this research endeavors to comprehend the intrinsic and extrinsic motivators influencing the dedication and performance of music teachers.

Adopting a qualitative approach, this research study conducted extensive focus group discussions (FGDs) spanning four months, involving 44 teachers from various regions of the Philippines, each possessing over five years of teaching experience in the field. Each FGD session, lasting approximately two hours, facilitated open dialogue to explore participants' viewpoints.

Through grounded theory analysis employing open coding, several prominent themes emerged. Firstly, music educators firmly emphasize the significance of music education, particularly in nurturing students' musical performance skills. Secondly, these educators perceive themselves not merely as instructors but also as musicians and advocates for music education. Lastly, their motivation derives from both intrinsic factors, such as the gratification derived from teaching, and extrinsic factors, including job stability and income.

To address the challenges afflicting music education in the Philippines, this study advocates for ongoing professional development opportunities for MAPEH teachers. Furthermore, it underscores the imperative for enhanced support in terms of learning environments and resources to elevate the overall quality of music education in the country.

Capitalocene and music education: Controversial analysis from socio-ecological and humanising perspectives

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This presentation proposes to explore pedagogical areas that focus music education towards Capitalocene thinking, as today's global situation is marked by social inequities and climate change, forcing different human activities to undertake initiatives of socio-ecological reparation and retribution (Moore, 2016). Music education is not an exception for two general reasons. On the one hand, colonialist actions have repressed local cultural practices. On the other hand, the construction and exchange of musical provisions are implicitly linked to the exploitation of natural resources and the generation of waste (Fischer et al., 2019). In short, organic relations exist between power, capital and nature, revealing a dialectical situation in music and music education.

To identify and analyse the organic relationships, the constant comparative method of a deductive approach was used, as international literature from musicology and music education has been analysed. We have mainly consulted publications disseminated through scientific journals indexed in databases of international prestige and books from university publishers or agencies that comply with strict procedures for reviewing and editing. Results disclose a synthetic presentation of the history of music education, identifying at least four large-scale educational approaches:

1. Tridentine approach emerged during the colonial period through the Council of Trent.
 2. Conservatory approach, which has its origins in the installation of the Paris Conservatoire in 1795.
 3. The canonised teaching approach serves to classify all teaching and learning methods or music pedagogies based on the European canon.
 4. Humanist approach begins to emerge with the Universal Declaration of Human Rights, focusing on equal opportunities, human dignity and socio-environmental awareness.
- These approaches are illustrated within a Cartesian plane, according to the historical and dialectical guidelines demanded by the Capitalocene (Hartley, 2016). Thus, seven key pedagogical principles are proposed to favour the implementation of Capitalocene thinking in music teaching practices, especially in compulsory education. Each key pedagogical principle represents a contribution because realistic actions are suggested to offer reparative and retributive music education in social and ecological terms. So, implications of the key pedagogical principles enable delimiting the teaching areas that focus music education on socio-ecological and humanising lines, pointing out the value of historical controversy to move towards decolonial, humanist and environmentalist teaching approaches.

Cultural Responsivity in Music Education in State Primary Schools in Aotearoa/New Zealand

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This paper presents findings of the author's recent doctoral research about the beliefs and understandings of a group of music teachers in state primary schools in Aotearoa/New Zealand of the principle of Cultural Diversity from the New Zealand Curriculum (NZC). The main focus of the research was to explore the pedagogical issues and perspectives participating teachers reported in working with the principle of Cultural Diversity. The research explored the relationship between the principle of Cultural Diversity and biculturalism through the participants' lived experiences and their work. The research used a qualitative methodology and was organised in two phases. In phase one, data was collected through an online survey (response rate 2.48%), which facilitated the participant's recruitment process for phase two. Phase two used semi-structured interviews with nine teachers in music education to explore the topic in greater depth and served as a method for triangulation and clarification of the findings from phase one. The researcher used journal writing to document how the study affected her perceived status as an 'outsider' in the research context and her beliefs about cultural diversity, which contributed to the objectivity and validity of the findings.

Despite the high value attributed to cultural diversity by the participants, the research findings indicate a vagueness around their interpretations of the principle of Cultural Diversity, which were connected to their understandings of cultural diversity as a social phenomenon like acknowledgement of difference, a sense of belonging, and concepts about identity and self-expression. The inconsistent structure of music education in Aotearoa/New Zealand, the nature of the NZC, and the participants' limited music education training were the most influential factors that challenged their work with this principle. Biculturalism and the associated traumatic consequences of colonisation on one side, and the complexity of cultural diversity on the other, posed further challenges for the participants in the decisions around the musical content in their lessons. The findings indicated that the participants saw potential in using the bicultural framework of education that exposed the students to at least two different music systems, and prepared them for a society where multiple worldviews coexist. By considering various cultural perspectives, the researcher's perceived status of an 'outsider' shifted towards a carer and contributor to the dialogue of cultural responsivity in the context. The findings also offer several arguments for a more intentional and equally distributed culturally diverse music experience for all primary students in Aotearoa/New Zealand.

Cultural Salvation and Music Education in Brazilian Context

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Urban landscapes often exhibit a stark juxtaposition of wealth and poverty, underscored by pervasive economic and social disparities. Within these environments, drug cartels exploit children and adolescents. Concurrently, public policies struggle to enact meaningful transformation. Amidst this complex backdrop, noteworthy initiatives have emerged: the establishment of children's and youth orchestras. These orchestras impart musical education to individuals from marginalized backgrounds, aspiring to reshape their lives. The overarching goal is to rescue them from the clutches of disillusionment and deviancy, ultimately mitigating negative outcomes such as poverty, violence, and crime. Central to this inquiry is the exploration of whether music education can serve as a transformative force, potentially liberating children and adolescents from the grip of deviance and drug-related entanglements. In other words, can children be saved from deviance and the world of drugs through music learning? This scene could describe the environment of big cities around the world and the following actions created to face these problems.

This PhD research employed Sociology of Music Education to delve into the dynamics of Cultural Salvation (CS) within the musical experiences, particularly (former) participants of the Ilha de Música Social Project. Drawing upon our exploration of culture, we delved into the interplay between culture and religion, specifically focusing on how culture inherits key components akin to Cultural Salvation. This study involved an Ideal Type termed "Cultural Salvation," which serves as a tool for understanding and interpreting musical encounters within communities facing social vulnerability. Our investigation revealed that the emergence of SC hinges upon two essential conditions: material conditions and cultural (kultur) conditions. We have been involved in activities in Ilha de Música between Feb/2022 until Ju/2023 interviewing residents, parents, teachers, and coordinators. We build a social portrait interpreted by Cultural Salvation of Teacher Elton, a former student from Ilha de Música, and now he works there giving guitar lessons.

In our research, we identified three significant elements of Cultural Salvation in Music Education: First, The Metaphysical Veil of Music's Power: This element encompasses the perception of music as having a profound and transcendent influence, something akin to a metaphysical force. The Ritualistic Order: This involves the establishment of a structured and ritual-like approach to musical practices and education, embedding a sense of order and tradition. The Belief in the Transformation Process: This element underscores the belief that engaging with music can lead to personal and societal transformation. With these elements defined, we proceeded to interpret the social portraits of Elton. Our analysis led to the identification of three archetypes that significantly influence the daily approach to music education at Ilha de Música: the deviant, the enchanted, and the present.

The Differences in the Focus of Music Education in Indonesia, the Netherlands, and France

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This article is based on a study of music education processes in Indonesia, the Netherlands, and France, viewed from the perspective of the author as an Indonesian music educator. The research aims to uncover the characteristics of music education by emphasizing the focus of music learning in these countries. The ultimate goal of this study is to develop an appropriate educational focus for the music education in Indonesia.

The research employed a mixed-method approach, combining qualitative and quantitative methods. Data collection involved observations and interviews. Observations of music education were carried out at the elementary, middle, and high school levels in Indonesia, the Netherlands, and France. Interviews were conducted with teaching staff. Data analysis began with qualitative descriptive analysis, serving as the basis for developing quantitative research instruments. Data reliability was assessed using interrater reliability, with Cronbach's Alpha determining the reliability coefficient. Data validity was determined based on the corrected item score of Cronbach's Alpha.

The research proceeded through the following stages:

- (1) observing music education processes in elementary, middle, and high schools in Indonesia, the Netherlands, and France as well as documenting them through video recordings (The researcher observed schools in Indonesia's Yogyakarta and Central Java, as well as in the Netherlands (Nieuwegein, Utrecht, Ziest, and Den Haag), and in Poitiers, France.),
- (2) conducting interviews with teachers to gather information about the objectives of their teaching and their choice of teaching methods,
- (3) performing data triangulation by cross-referencing data from observations, interviews, and lesson plans,
- (4) analysing the emphasis on learning in music education in Indonesia, the Netherlands, and France,
- (5) developing research instruments to identify and measure the focus of learning effectively, (6) piloting the research instruments to assess their validity and reliability,
- (7) revisiting the acquired music education videos to determine the most prominent focus of music education in each country,
- (8) identifying the foci of music education in the three countries, and
- (9) determining the dominant focus of music education in each of them.

The findings indicate that in Indonesia, music education emphasizes mastery of music theory, followed by the mastery of singing skills and the instillation of a sense of nationalism. In the Netherlands, the educational process places an emphasis on the development of musicality and the cultivation of behaviors, particularly caring for and respecting others. Meanwhile, in France, the emphasis is on the precise mastery of musical instrument-playing skills.

Octave equivalence in the evolution of human vocal communication: implications for music education

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Evolutionary speculation on the origins of language have since Rousseau argued for the precedence of song, a view since taken up by Humboldt, Helmholtz, Darwin, Nietzsche, Jespersen and Blacking. The unique anatomy of the human species, the larynx descended in the respiratory tract due to upright posture, provides the capacity for both singing and speech. The two media share the same anatomical mechanisms in their physical production; and overlapping neural circuitry in their perception and generation. Why, then, do humans have two complementary but distinct systems of vocal communication (Harvey 2017)?

This paper seeks to explore the significant factor in human vocalisation of octave equivalence, which has been shaped by the analytical properties derived from mammalian hearing that responds to and classifies sounds in relation to perception of the Harmonic Series. Key to human developmental response to sound, and to its organisation in music and language, is gender dimorphism, and its role in the social experience of the life cycle. Human infants are born able to vocalise in the range of their mothers. During adolescence, male range drops by about an octave: boys emerge from adolescence to join their fathers in the lower register. Humans, universally, are capable of performing in unison at the octave. This has endowed the capacity for inter-generational learning and participation through which song repertoires can survive for millennia.

The correlation in language to this apparently musical phenomenon is the system of timbral relationships that give rise to distinct vowels. The formant frequencies of vowels map onto harmonic series divisions of the fundamental pitch. Thus, both the generation of clear spoken language and of musical tonality are dependent on the same aural sensitivity. Significantly, children employ an instinctive response to octave equivalence in their capacity to acquire language through the imitation of both male and female models, which despite the difference in range they hear as timbrally the same.

The implications of this position for music education include: the need to ensure that all children (and their teachers) are provided with experiences that confer vocal musicality; a clearer understanding of the relationship between the gender of teachers and students in the modelling of singing; and openness to the distinct vocal styles of different cultures that represent one of humankind's most unique and enduring achievements.

TRILL - Continuing Creative Connectivity in Care Homes

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In this paper, we seek to address the question, “How can music-making activities be continued in a care home during situations when access is limited or even prohibited?” One possible response is to use music technologies as a means of enhancing access to musicking (Small, 1998), including new creative practices and even new senses of self (Markus and Nurius, 1986; Creech et al., 2013). A 2019 AGEWELL-funded research project (Creech, Gagnon, Liu-Rosenbaum, McAiney) showed that digital assistive technologies may act as a catalyst to support creativity, collaboration, and enhanced quality of later-life within residential assisted living communities.

Using the motion-sensitive Soundbeam music system and Apple iPads running touch-sensitive music-making applications, the project demonstrated that such devices can enable older adults experiencing cognitive and physical limitations to collaborate and improvise musically, creating their own melodies through hand gestures and touch. When COVID abruptly halted the project, a solution was urgently sought that could allow these activities to continue by marrying the same music-making technology to a format that is extremely portable with video connectivity, thus allowing facilitators to continue communicating and collaborating with seniors in supervised care during a lockdown. A prototype of this system, called TRILL, was created and is currently being tested at a care home in Quebec City. Lockdowns are not only relegated to pandemic-related scenarios; outbreaks of influenza and gastroenteritis can also result in entire floors being quarantined and visits thus restricted. The TRILL system is self-powered and wireless, and can be wheeled onto any floor to be set up and operated by a single on-site caregiver, while communicating virtually with facilitators and researchers off-site, as well as with family and friends. While not a replacement for face-to-face social interactions, TRILL can help to mitigate the known deleterious effects of isolation for older adults in assisted living facilities (De Pue et al., 2021) while finding a creative way of addressing the digital divide, as suggested by Van Jaarsveld (2020).

The system has already been tested under strict quarantine conditions. This presentation will outline the original 2019 project, the development and impact of the prototype system now in use, and will discuss future possibilities for digital assistive technology in the care home and beyond.

The Development of Improvisational Skill and Pedagogical Understanding: An Autoethnography

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Background

Improvisation is an essential aspect of diverse musics throughout the world (Wade, 2013). It is integral to many vernacular musics (rock, pop, folk, hip-hop), jazz, musics of non-Western cultures, and some Western art musics. Improvisation is valued by the music education profession (NAfME, 2023). Learning to improvise develops creative thinking in music (Webster, 2016) and may also contribute to (a) a better understanding of notated music, (b) improved performance achievement, (c) increased sight-reading proficiency, and (d) enhanced aural skills (Ashley, 2018; Hallam, 2008). Improvisation is sometimes included in elementary general music classes. However, it is infrequently a systematic part of most music education curricula and instruction (Azzara, 2002). Music teachers report that among the barriers that keep them from integrating improvisation into their teaching practice are that they (a) are unable to improvise themselves, and (b) do not have a clear understanding of the pedagogy for teaching improvisation (Stringham & Bernhard, 2019).

Aims

I am an experienced music educator who values improvisation but identifies with the barriers (Stringham & Bernhard, 2019) to integrating it into the curricula I teach. The aim of this study is to employ autoethnographic methods (Poulos, 2021) to examine the development of my (a) personal ability as an improviser, and (b) understanding of the pedagogy for teaching improvisation. While I'll reflect on my entire life as a musician and teacher, a focus will be on the time period from 7/1/19-6/30/24, when I've made a concerted effort to develop my improvisational skill and pedagogical understanding.

Method

"Autoethnography is an approach to research and writing that seeks to describe and systematically analyze personal experience in order to understand cultural experience" (Ellis, Adams, & Bochner, 2011, p. 273). It combines elements of autobiography and ethnography, often including reflection on and writing about past events, taking field notes, conducting interviews, and analyzing texts. Autoethnography "might require comparing and contrasting personal experience against existing research, interviewing cultural members, and/or examining relevant cultural artifacts" (Ellis, Adams, & Bochner, 2011, p. 276).

Summary and Implications

Autoethnography has been used previously in music education research (Bartleet, 2009; Gouzouasis & Ryu, 2015; Nethsinghe, 2012). However, there are no extant studies that have studied improvisation in this manner. My hope is that the insights I derive might be applicable to the cultural experience of improvisation in music teaching and learning, generating ideas for practical applications as well as further research inquiry.

K-12 Music Teachers' Perceptions of Artificial Intelligence (AI) in Music Education: Knowledge, Interest, and Concerns

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Background

The role of artificial intelligence (AI) in our personal and professional lives is a prominent topic in today's world. While AI is not new (Roose & Metz, 2023), recent developments in generative AI built on Large Language Models that can understand and generate human-like text (Lee, 2023), have provided greater access to tools that can be easily used by anyone. Proponents of AI highlight its vast potential to automate tasks, enhance efficiency, and provide personalized experiences, suggesting a transformative impact on society (Manyika, 2022). In contrast, critics express concerns about responsible AI use, bias in AI algorithms, and ethical dilemmas such as deepfakes and misinformation propagated by AI-driven text generation. Despite these concerns, AI is expected to enable a new wave of research, creativity, and productivity, with potential applications to all levels of education (Mollick & Mollick, 2023). For example, AI may be able to assist teachers in personalizing learning experiences and feedback for students. However, concerns exist related to academic integrity, overreliance on technology, and other issues (Crompton et al., 2022).

Aims

While researchers have begun to explore AI in K-12 general education, no extant research has investigated its use in traditional, school-based music education settings. The aim of this study is to describe K-12 music teachers' perceptions of artificial intelligence (AI) in music education. Specific topics examined include teachers' (a) understanding of AI, (b) concerns (ethical and other) about AI, (c) personal and professional experience using AI technologies, (d) interest in using AI for administrative tasks and with students for creating, performing, and responding to music, and assessment, and (e) demographic information.

Method

A quantitative descriptive survey methodology will be used to examine this topic. The researcher-developed questionnaire is grounded in the literature and will be reviewed for content validity by individuals with expertise in AI and K-12 music education. Following approval by my university's Institutional Review Board (IRB) the survey will be distributed to teachers who are members of the National Association for Music Education (NAfME) via the online survey platform Qualtrics. Detailed information regarding the total number of teachers contacted, the response rate, and demographic information will be provided in the final report.

Summary and Implications

AI will impact music education, like every aspect of life. This study will provide insights into music teachers' knowledge, interest, and concerns about AI with potential implications for undergraduate and graduate education, and in-service teacher professional development.

Harmonising Lives: Music Education and Community Transformation in Kwando, Namibia

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This presentation will showcase a collaborative project between Bath Spa University (UK), the University of Namibia, and the Kwando community in Namibia, demonstrating the transformative potential of music education in enhancing individual, community, and societal well-being. Launched in 2023, this initiative seeks to address social issues afflicting the Kwando community, particularly its youth (aged 10-15), by equipping them with the skills to make and play a variety of musical instruments, including bows, mbiras, shakers, marimbas, tin guitars, etc.

The overarching objectives of this joint effort are to combat drug abuse and unlawful activities among Kwando's youth by engaging them in musical and other communal pursuits. Additionally, the project aims to empower them with instrument-making skills, enabling them to earn a livelihood by crafting and selling instruments, thus fostering the growth of the arts. To provide a dedicated space for these endeavours, a Youth Community Arts Centre will be established, facilitating social and artistic activities and the creation of innovative prototypes for commercial purposes.

In this context, music education serves as a vehicle for promoting inclusivity, belonging, health, well-being, and ecological sustainability. The project offers an alternative way of embracing intersections between ethnomusicology, music education, and community music proposed by Patricia Shehan Campbell and Lee Higgins (2015), while aligning with Jeff Todd Titon's (2009) ecological views on music and sustainability, and Huib Schippers's 'five domains of sustainability' (2010).

The project's specific objectives include training Kwando youth to gather materials from their environment for instrument-making, imparting instrument crafting skills, teaching musical proficiency, nurturing cultural appreciation through folk stories and songs, preserving indigenous music heritage, fostering an appreciation for both traditional and contemporary music, cultivating resourcefulness and entrepreneurship, and establishing the Youth Community Arts Centre. By engaging young people in constructive arts-related activities during weekends and providing them with opportunities for skill development in various arts disciplines, this project seeks to reduce substance abuse and divert their attention from these harmful behaviours.

Music acts as a catalyst for building sustainable partnerships that drive artistic solutions for societal change. Through singing folk and contemporary songs, storytelling, children's games, dance, and drama, we aim to collect, celebrate, and pass down the rich cultural heritage of the Kwando community. This initiative equips the youth with transferable skills in instrument-making and performance, opening doors for them to earn a living while preserving their traditions and creating new ones. Ultimately, this project will contribute to employment generation through the formation of performance ensembles and will establish a community arts centre as a hub for innovative artistic endeavours. It fosters international collaboration, ensuring the exchange, development, and sustainability of musical and intercultural activities among young people in Namibia.

Disability-Led Design of Musical Instruments and Experiences: The Case of Drake Music Lab

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“It was the first time that I played chords on a real guitar. It was a beautiful sound and it was a real 'hairs on the back of the neck' moment and I thought back to all the other shows I played and I thought: if I have that guitar now it will take me to the next level.”

This quote is from John Kelly, reflecting on his namesake instrument, the Kellycaster, which he co-designed in participation with the not-for-profit UK-based organization, Drake Music Lab. Drake Music Lab subscribes to the social model of disability (disability as a societal problem), and this way of thinking is evident in their practice of modifying or creating musical instruments such as the Kellycaster to accommodate the needs of people with disabilities. As Kelly's quote makes clear, his bespoke guitar is critical to his way of life. Kelly is not an anomaly; according to the World Health Organization, 15% of the global population have disabilities, which can limit or even prevent participation in sociocultural activities such as playing musical instruments. Furthermore, music education researchers have repeatedly identified that people with disabilities experience significant barriers to music making. Given that Drake Music Lab refers to itself as “leaders in music, disability and technology,” we identified them as an organization that could serve as an instrumental case study and conducted a 3-year ethnographic study of their activities. Using observations and interviews that were conducted both in person and remotely via Zoom due to lockdown conditions amidst the Covid-19 pandemic, we examined the Drake Music Lab approach to disability-led design of musical instruments in order to probe questions at the intersection of music education and disability studies.

In this paper we report our findings related to our initial research aim, which was to examine experiences, processes, and roles in Drake Music Lab's disability-led design approach, but we also present our unanticipated findings on both the merits and misses of the Drake Music Lab model. To this latter point, the “Lab” in Drake Music Lab is somewhat of a misnomer because commendably, it is as invested in building community as it is instruments. But with community comes challenges, such as instances of conflicting access needs. For music education researchers and practitioners, Drake Music Lab can serve as an example of how to do inclusion meaningfully by adhering to a disability-led model of music making and learning.

Transformative Teaching: Decolonizing the Voice Studio Through Building Context, Relationship, Skills and Creativity

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Theoretical Background:

Most formal vocal and music education in North American higher education reinforces a hierarchical view of music which holds Western Classical music (WCM) as the pinnacle of musical development (Attas and Walker, 2019; Walker, 2020; Benson, Robinson-Martin and Naismith, 2021). Codified during a time of overt white supremacy, the music education system in the United States reinforces this musical hierarchy (Hess, 2015; Attas and Walker, 2019; Walker, 2020; Benson, Robinson-Martin and Naismith, 2021). As a WCM-trained singing teacher but a social activist outside of the studio, I wanted to expand my practice to competently teach other genres while challenging that musical hierarchy.

Aims

I created the Transformative Teaching Model (TTM) (Figure 1) as a guide for teachers who want to be part of changing pedagogical practice to equalize all musics. Based on social justice pedagogies, student insights, and relational paradigms (Omolade, 1993; hooks, 1994; Coeyman, 1996; Lamb, 1996; Ladson-Billings, 1997; Lather, 1998; Kincheloe, 2004; Jennings & Lynn, 2005; Kawulich & Chilisa, 2012; Gould, 2013; Hess, 2014; Bond, 2017; Lac, 2017; Lane, 2018; Mehta, 2019; Grissom-Broughton, 2020; Bender, 2022), the TTM guides teachers through a process of working in relationship with students to the build musical, social, and historical context of songs, including genre-specific musicianship, vocal skills and creative practices such as songwriting or improvisation.

Modes of Inquiry

To assess the model, I co-conducted an implementation study with three teacher-student pairs, including myself. Based on an Indigenist research paradigm (Wilson, 2008, 2014; Pidgeon, 2019; Smith, 2021), the study included five meetings with co-researchers, written and oral feedback based on co-designed questionnaires, and a cyclical, iterative process of data analysis leading to co-created stories (Crowther et al., 2017; Tachine, 2018; Andrews, 2021) about our experiences with the model.

Results and Implications

All co-researchers found the TTM a useful guide to explore new genres of music. Student co-researchers reported that learning the context in which music was written, details about songwriters, and the history of the era increased their emotional connection to the songs they performed. Teachers appreciated having a clear but flexible approach to learning new musical styles. Co-researchers wrestled with how oppressions and unconscious biases play into our teaching, studios, and engagement with different genres. By adding historical, social, and musical context to our exploration of all musics, we enhance the musical experience of singers and teachers while challenging musical hierarchies in voice and music education.

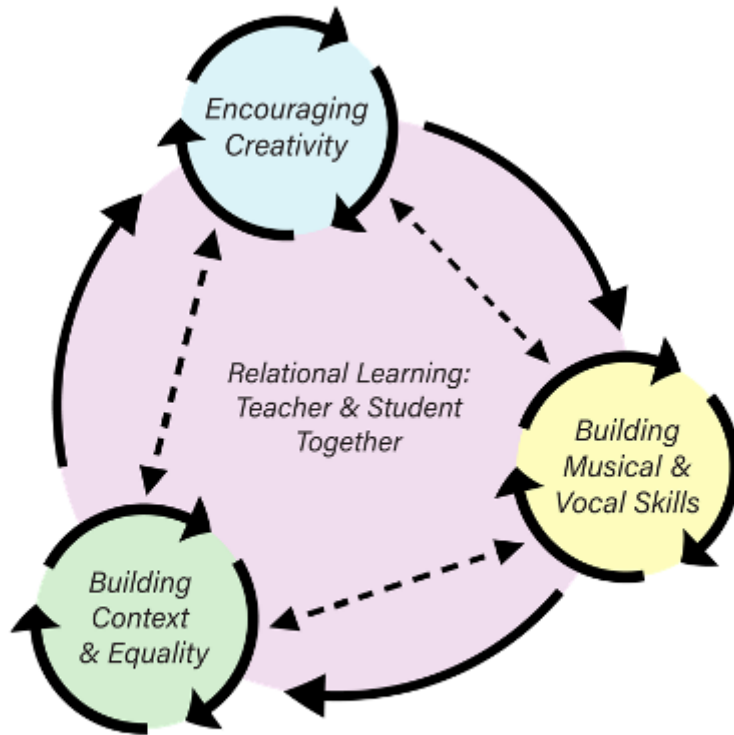


Figure 1: The Transformative Teaching Model

Sustaining Women's Decisions to Depart: The Unexamined Transition out of Higher Music Education

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Women have multiple reasons for leaving the academy. Among career points and life incidents associated with leaving, discourses surrounding retirement are anything but clear. Financing, forging the path ahead, and discovering oneself in and through changing activities and circumstances are among the (perhaps) competing discourses of retiring. While some may look forward to life beyond the academy, others may find the experience of making this decision solitary—void of a community of care and support, and fraught with uncertainty, vulnerability, erasure, and silence.

Amabile (2019) suggests that while surveys, demographic data, and archival material can clarify retirement decisions, a deep qualitative dive needs to be done in order to “illuminate deeper psychological issues” (p. 207). We posit that women in academia experience this life transition in particular ways. Cultural biases and persistent gender stratification in academia impact women's identity construction and, we suspect, contribute to nuanced reasons for transitioning into retirement or refusing it. While “identity bridging” (Amabile, 2019, p. 208) is of interest to us, we seek a better understanding of the ways in which systemic issues and structural barriers, including lower-paying and non-tenured track positions, influence decision making and experiences. If women do leave academia in a timely or even early fashion in what ways does this serve to reinforce entrenched positionings of women?

As two female professors who have a combined 50+ years in academia, we are interested and drawn to the stories of female music education professors in North America who have either made the decision, are making the decision, or actively refusing the decision to retire. Seeking to implement a self-reflexive and empowering research design (Lather, 1991), we chose a multimethod qualitative approach, including lifestory interviews, group conversation, and event description, as well as documentary work. We grounded our process in the notion that while it is relatively easy to name structural factors in master narratives, it is “much more difficult—and less common—to get into how they pervade individual psychologies” (Syed & McLain, 2023, p. 59).

We identified three phases of the retirement experience: considering, retiring-in-process, and retired and then juxtaposed individual stories of women in each of these three phases with retirement master narratives. In this session we present data that suggest both the need for spaces to address these issues, including systemic and structural silencing, and a continued focus on feminist research methodologies that are both compelling and emancipatory (Lather, 1991).

A Scoping Review of Music Teachers' Professional Development

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Background: The field of education is continually evolving with new teaching methodologies, technologies, and pedagogical approaches. Teachers need ongoing professional development to stay updated and effectively implement these changes in their classrooms while also addressing the diverse needs of their students.

Aim: The objectives of this systematic review were 1) to identify trends over the past twenty-four years in research regarding the professional development of music teachers 2) Organize these studies into categories or themes based on their similarities or areas of interest. 3) Conduct a comparative analysis to highlight the differences and similarities among the studies, identifying potential gaps in existing research.

Inclusion Criteria: The inclusion criteria were as follows: peer-reviewed empirical studies conducted between 2000 and 2023; music education in a school setting, in-service teachers, and studies in English or French.

Key Databases: A search in six databases was conducted using keywords associated with the topics of music teachers' professional development. In the end, thirty papers were identified and analyzed.

Results: The main themes were related to various dimensions of teachers' development: psychological components of teachers regarding professional development.; specific professional development topic; professional development modalities; self-expressed professional development needs. **Conclusion:** Additional findings will be discussed, and future directions will be proposed.

Musicianship for Teachers: Tracking emerging pedagogical reasoning in general primary pre-service teachers

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Effective training in music teaching for general primary teachers (non-music specialists) combines learning musicianship skills with practical classroom teaching experience supported by mentoring from an experienced music teacher (Ballantyne & Zhukov, 2017; Biasutti et al., 2019; Biasutti et al., 2015; Henley, 2017; Hennessy, 2017; Ibbotson & See, 2021; Poulter & Cook, 2022; Sirek & Sefton, 2023).

Musicianship for Teachers is an impact study tracking the musicianship and pedagogical development of a focus group of 8 undergraduate pre-service primary teachers. This paper reports on how participants enacted their new Pedagogical Content Knowing (PCKg) in music as situated cognition, context bound and dynamically shaped through interaction with the learning environment of the classroom (Bremmer, 2021a, 2021b; Hermans & Bremmer, 2015). Ethical approval was gained from the Institute of Education, University of Reading.

The main research question was: how do pre-service general primary teachers enact classroom musicianship training in their music teaching? The project had three objectives:

- To teach the focus group classroom musicianship skills for teaching practical music lessons with key stage 2 children (aged 7-11)
- To track the teachers' emerging PCKg as they taught music lessons on school placement
- To understand the training process from the point of view of the trainee teacher

Data collection

Phase 1 of the project delivered an 8 week training programme in classroom musicianship skills for teaching. Participants undertook both pre and post-tests of musicianship skills and a questionnaire and interview exploring their self-appraisal of learning at the beginning and end of the training programme. Phase 2 of the project tracked the teachers as they taught music on school placement. Two observations with a feedback interview were completed. Participants completed a final exit questionnaire and interview. Figure 1 (appended) summarises the schedule of data collection.

Thematic analysis of data focused on the emergence of PCKg in these teachers. Participants established teaching competencies through trial and error learning on school placement. Developing fluency in non-verbal music teaching integrating movement, body percussion, chanting and singing into instructional talk was significant for successful teaching. Reflection in action with the researcher as mentor enabled participants to understand how they used their musicianship skills to guide the musical cognition they were observing in real time in the children. The paper recommends that wider adoption of this approach to training general primary pre-service teachers could mitigate against the current downward trend in confidence to teach music currently prevailing in the UK.

Table 1

Schedule of data collection		
Phase 1		
Week 1	Pre-test of musicianship skills	A test of musicianship skills in coping singing and rhythm work, aural memory, and rhythm notation reading was administered, video recorded and transcribed.
	Questionnaire 1 and Interview 1	A questionnaire on Microsoft Forms was administered where participants answered questions on their musical education background, their confidence and readiness to teach music on placement. Data was downloaded from MS Forms and processed as an excel spreadsheet. A 1-1 semi-structured interview was undertaken, which was videoed and transcribed.
Weeks 1-8	Training in classroom musicianship skills and pedagogy	Participants participated in 8 x 75 minute classes at the University which delivered training in classroom musicianship skills and pedagogy, including opportunities for student practicum. Data from the researcher's teaching diary was transcribed.
Week 8	Post-test of musicianship skills	The musicianship test of week 1 was repeated, and the test was video recorded and transcribed.
	Questionnaire 2, Interview 2	A questionnaire on Microsoft Forms was administered where participants reflected on their experience of the training they had completed and their confidence and readiness to teach music on placement. Data was downloaded from MS Forms and processed as an excel spreadsheet. A 1-1 semi-structured interview was undertaken, which was videoed and transcribed.
Phase 2		
Weeks 9-16	Teaching music on school placement	Participants taught music lessons whilst on school placement as part of their undergraduate degree in Primary Education
Weeks 10-11 Weeks 14-16	Lesson observations and feedback	Two lesson observations and feedback interviews were conducted of the participants teaching music whilst on school placement. The researcher offered mentor support to the participants. The researcher's observation notes were transcribed, and the post-observation feedback interview was recorded and transcribed.
Week 15	Questionnaire 3, Interview 3	A exit questionnaire on Microsoft Forms was administered where participants appraised their experience of teaching music on placement and their experience of the project as a whole. Data was downloaded from MS Forms and processed as an excel spreadsheet. A 1-1 semi-structured interview was undertaken, which was videoed and transcribed.

Hidden Voices: Journeying towards a trauma-informed framework of community music practice

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Journeying towards a trauma-informed framework of community music practice

Trauma, as a global phenomenon, affects individuals and communities, leaving deep-rooted impacts. The effects of traumatic experience are not always visible and can be masked through social and cultural constructs, as well as an individual's inability to speak about the unspeakable. This presentation explores the culmination of my PhD research and sets out the proposition that due to the ubiquitous nature of trauma, trauma-informed practice is a necessary framework for contemporary community musicians. The explorations for this presentation revealed a significant gap in critically reflective research around trauma-informed community music practice. To examine current models of practice and answer the key research question - what is trauma-informed practice and how might it be applied to facilitated music making? - the methodology, supported by trauma-informed practice as a theoretical framework, includes analysis of the literature, analysis of the practice, and analysis of the data. Contextual examples of practice highlight the voices of practitioners and participants, in varied UK-based and international locations, offering insight into both formalised structures of trauma-informed practice and projects where there has been little or no engagement. Findings suggest an inconsistency of approaches, and that against the changing global climate, it is no longer sufficient to ignore the potential for participants' experience of prior trauma within community music making. Trauma-informed practice is the most effective when contextually-driven and responsive to the specific needs of individuals and groups in their respective communities (for example, within carceral settings, projects supporting displaced communities and those with lived experience of forced migration, and more formalised educational settings). Community music making where participants are known to have experienced trauma, requires additional levels of training, experience, and expertise of the music facilitators. Careful consideration should be given to setting in place appropriate boundaries of practice to safeguard and protect both participant and practitioner. Conclusions suggest that trauma-informed practice can be understood to: enhance theoretical knowledge and practical application; increase understanding of participants, their interactions, and manifested behaviours; support community musicians develop strategies for effective working; offer clear boundaries so community musicians can develop positive and constructive relationships with participants; help avoid re-traumatisation for participants and the potential for vicarious trauma for practitioners. This presentation, therefore, aims to open constructive and critical dialogue around trauma-informed practice, its use and applications, in support of pedagogy that more effectively enhances equitable access and inclusion for participants alongside ensuring increased wellbeing.

Music and hypnosis in palliative care: Mediating transformative experiences at the end-of-life

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Music education, which enables the exploration and appropriation of musical language, is a powerful catalyst for psychological adaptation and transformation through the ages. The weeks preceding the end of life are an important time that an increasing number of people wish to spend at home. However, palliative care at home presents many challenges. Several studies show that musical interventions and the use of medical hypnosis can help reduce pain and anxiety, and thus improve patient well-being in several clinical settings.(1-3) In collaboration with 22 experts, we have developed an intervention program, grounded in the conceptual framework of music medicine (4) adapted to palliative home care that combines music and hypnosis.(5)

The aims of the paper are to present 1) the users' perception of the intervention and 2) the relation between the importance of composite score changes (pain, anxiety and unwellness) and the participants' transformative experiential dimensions

A randomized controlled trial involving short semi-structured interviews and quantitative measures was carried out with 40 adult participants in palliative home care receiving home support services. All participants chose their preferred intervention modality (a. hypnosis, b. music or c. combination of hypnosis and music) before completing baseline measures.

Two personalized pre-recorded sessions, ranging from 15 to 28 minutes in length, were offered to the participants. Participants in the experimental group received the intervention during two sessions. Participants in the control/waiting list group took part in four sessions: two control sessions; and two intervention sessions following the same procedure as the experimental group sessions.

Measures of pain, anxiety and well-being were taken using the Edmonton Symptom Assessment Scale (ESAS).(6) We developed the Multidimensional Assessment of Transformative Experience (MATE scales) to measure a) mental absorption, b) change in perspective, c) catharsis, d) reminiscence, e) feeling of being understood, f) transcendence, g) somatic experience, h) feeling in control.

Preliminary data indicate relations between change in the composite score and perspective, and catharsis. The results of the qualitative analyses will be discussed during the presentation.

The implementation of this intervention enables to integrate music to end-of-life care within the range of individual preferences while providing leverage to engage in key

experiences fundamental to the later stages of an individual's life. The future of music education may include a broader and deeper understanding and mastery of its potential contribution as a facilitator to fundamental aspects of transformative experiences including those inherent to health-related challenges, chronic pain, and end-of-life.

Embedding UN Sustainable Development Goals and Education for Sustainable Development through a Creative Online Collaborative Music Project

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The impact and collective threat of climate change is of key concern to all. Education for Sustainable Development (ESD) and the UN Sustainable Development Goals (SDGs) (UNESCO, 2020) represent a call to action for music educators to build climate awareness among young people. This paper reports on a collaborative digital composing project undertaken with pre-service teachers and music education students in Melbourne, Australia and Aberdeen, Scotland to create music and video artworks. The project had a dual purpose, firstly, to develop our students' skills and confidence to use creative as opposed to recreative music making in their teaching practice, and secondly, to build climate awareness through music making. Each student collected video footage that captured their experience of climate concerns related to their environment. Students combined and edited the footage then collaboratively composed music to accompany the footage.

The research component of the project was conceived as a case study informed by self-study methodology. The research was undertaken collaboratively by us as music teacher educators. Following ethics approval, we collected data from a series of reflective discussions undertaken following review of project artefacts such as videos, artist statements and student reflections. Data was analysed inductively using thematic analysis to generate themes.

We have reported the musical outcomes and development of a climate consciousness elsewhere. This presentation focusses on ESD and the SDGs and how these were embedded in the project. We discuss the following SDGs: Good health and wellbeing (SDG3), Gender Equality (SDG5), Reduce inequality (SDG10), Climate action (SDG13), Life on Land (SDG15). We highlight how these SDGs were built into the project and how these gave an added impetus to our students to engage with pressing global issues through music making. Findings suggest that a collaborative online international music learning experience may contribute to sustainable development education more broadly.

By sharing evidence from this project, we hope to inspire other music educators to consider how they can foreground the SDGs in their practice with the potential to transform the way we learn, teach, research and conceptualise our future through creative music making.

Feedback in Early Piano Study

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Feedback is an essential component of high-level musical achievement, as it helps us to identify how to improve skills and achieve high levels of artistry. Thus, the quality of this feedback, how it is understood by students and teachers, and how it used to improve performance has a major impact on musical outcomes. While feedback has been studied in a variety of performance contexts (e.g., Duke & Henninger, 2002; Hamond et al., 2020; Juslin & Laukka, 2000), most research on feedback in music does not define the term or use it consistently, resulting in a lack of coherence in the literature (Blackwell et al., 2022). Literature in music broadly may be outdated and lack methodological rigor. Notably, the extant studies were largely confined to teacher feedback without consideration for other actors in the feedback process. This research highlights the need for more in-depth, nuanced, and empirically robust studies on feedback in music contexts.

Aims

The purpose of this study was to explore the use of feedback of piano studio music teachers working with novice and intermediate learners.

Method

Participants were students (N = 8) and teachers (N = 4) engaged in piano performance lessons in Australia. Teachers were accredited by the Victorian Music Teachers Association and had at least nine years of teaching experience. Transcripts of the lesson video files were coded using a top down, theoretical approach. Hattie and Timperley's (2007) model of feedback was used as the conceptual framework to code the verbal feedback present in the transcripts. A coding protocol was modified from prior work by Brooks and colleagues (2019) to aid the consistency of analysis and to assess for inter-rater reliability.

Results

Preliminary data analysis (including transcription of verbal behaviors in the lessons and initial analysis) have been completed. The remainder of the analysis for this study will be completed in Fall 2023. Preliminary results suggest patterns of feedback behavior that might be described as styles of feedback that vary between teachers.

Conclusions

Understanding how teachers give feedback in pre-collegiate lesson settings provides important information about best practices for improving student performance. Teaching that emphasizes actionable feedback can facilitate student self-regulation and enable students to be more likely to receive and use feedback in meaningful ways.

Music Education as Education for Sustainable Development and Global Citizenship: A Framework for Teachers

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Theoretical/pedagogical background

The United Nations Educational, Scientific and Cultural Organization (UNESCO) has a vision of transformative education that is based on increasing learners' capacities and motivating them to take action for a more peaceful and sustainable planet. UNESCO's concept of transformative education unites education initiatives that advance peace, human rights, and sustainable development (UNESCO, 2022).

Aim/focus of the work

Music education offers tremendous potential for enlivening and propelling learning that transforms individuals and communities. However, to fully realize that potential, teachers must mindfully structure and support educational experiences to optimize what students will take away from them (Wasiak, 2013). The research-informed Music for Transformative Education framework, introduced in this paper, was designed to guide teachers in harnessing music's transformative power.

Method/approach

Developing the framework began with an analysis of recently published UNESCO policy documents to identify and distil the organization's key goals and priorities for education. Next, descriptions of music education projects submitted by teachers from UNESCO-associated schools around the world were examined. Finally, survey and interview data from music teachers in over 30 countries were collected and analyzed to further refine the framework.

Results

The resulting framework identifies four dimensions of music learning:

- Learning actions
- Learning context
- Learning relevance
- Learning outcomes

At the heart of a music education ecosystem (Damsa et al., 2019), students engage in learning actions (e.g., preparing a performance on a theme of 'diversity within community'). The actions are influenced by factors within the learning context (e.g., access to instruments and a performance space, and learner-centred teaching approaches). The actions are fueled by relevance to students' lives (e.g., the opportunity for students to explore their own community, to shine in front of friends and family, and to communicate what they want to express). The actions lead to learning outcomes (e.g., knowledge of local diversity, the development of performance skills, and so on).

This paper provides descriptions of music learning projects that illustrate in detail how the framework functions in real-world applications.

Conclusions and implications for music education

Music education experiences are sites of tremendous potential. However, meaningful learning and beneficial outcomes are not guaranteed. Careful consideration of learning

actions, context, relevance, and outcomes can help teachers and students successfully activate music experiences for positive transformative education. The Music for Transformative Education framework is a thinking tool to help teachers design and support transformative music experiences across music education contexts.

Young adults' (limited) agency in Amateur Wind Orchestras and sustainable transformation processes: Empowerment through music education?

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Amateur music ensembles, i.e. choirs and 'Musikvereine' (amateur wind orchestras), usually have a long tradition in rural regions of Germany and play an important role in their cultural life (Laurisch, 2018; MLR, 2013). Through their cultural events in the local villages, i.e. concerts and festivals, they open up important opportunities for musical and cultural participation, also for the recipients (Bischoff, 2011). Moreover, 'Musikvereine' offer instrumental lessons and ensemble practice, often in cooperation with local conservatories, general schools or private music teachers (Laurisch, 2018). Just as important as making music together, however, is the members' experience of community and the opportunity to find social contacts in or through the ensemble (Bons et al., 2022). Thus, they are important players for musical and social participation in rural regions of Germany. However, current social change processes, e.g., in the areas of digitization, demographic change, and migration (Bischoff, 2011; Laurisch, 2017; Overbeck, 2014), clash with the established logics of the members, making it necessary to address them for sustainable transformation processes (Bons, i. pr.).

Through my current research, based on group discussions with young adult members of 'Musikvereine' (age 18-30), I gained insight into their everyday musical and cultural practice. Following the methodological and methodical framework of the Documentary Method (Bohnsack et al., 2010), I was able to identify contradictions between members' explicit beliefs and desires (explicit knowledge) and the shared implicit logics underlying their everyday practice (implicit knowledge). In this context, findings on intergenerational cooperation in the 'Musikvereine' are particularly insightful with regard to the question of participation: Although the young members highlight the importance of their own everyday experiences, wishes and needs for the 'Musikvereine's transformation processes, I could reconstruct that they implicitly follow the older generation's knowledge and competencies – in both, musical and social meanings. What can be seen as appreciation of the older generation, however, also makes clear how little agency the young people attribute to themselves. These empirical findings, which I will present in this paper presentation, raise questions about our role as music educators. As 'Musikvereine' are not an isolated musical cultural phenomenon, but an integral part of the musical educational landscape, we have to ask ourselves: Should music education intervene in an intergenerational amateur practice by empowering young people? How might this empowerment be implemented? And how might music education foster participatory aspects in 'Musikvereine' to support sustainable transformation processes by respecting their character? These questions will guide the discussion.

Mind the Gap: Memorable, sustainable and relevant PL for Music teachers

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Sustainability is viewed from several angles in this paper regarding online professional learning (PL) for Music teachers. The most obvious is the reduction of travel fuel when PL is undertaken online. Secondly, sustained duration is a common feature of recent literature regarding effective PL, and this paper investigates innovative ways to keep the learning alive long after the conference or course has finished. Thirdly, academics investigating teacher attrition point to subject-specific PL and like-minded attendees as aids to sustaining careers in education.

Professional learning requirements and requests differ between individual Music teachers and school settings. Providers of online professional learning (PL) have their own set of goals, which sometimes align with teacher needs, cater for school system requirements, embed current research and relate to today's Australian school students. Careful combinations of self-elected and required PL sessions that model a mixture of traditional and experiential pedagogies may address the needs of all stakeholders involved in PL. When considered through the lens of current research, surveys with Australian Music teachers and interviews with professional learning providers reveal three active ingredients in memorable, sustainable and relevant PL experiences: extensive planning, modelling of pedagogies in PL delivery and stakeholder consultation. With the common goal of improved student learning, all the other stakeholders have a part to play in designing, delivering, supporting, evaluating or engaging with PL - online providers, presenters, governing bodies, school leaders, academics and teachers-as-learners.

The research acknowledges that online PL aims to fulfil two distinct roles: addressing short-term needs (such as engaging lesson ideas) and long-term goals (involving philosophical evolution and paradigm shifts). When pedagogy is explicitly modelled during PL sessions, teaching ideas are contextualised and practical connections can be made between educational theory and practice. Adult learning theories such as andragogy and UDL are common approaches used by experienced presenters to help the learning 'stick'.

Conception of effective feedback among jazz and popular music tertiary students

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A large body of research in music education has focused on how teachers should formulate and deliver feedback, however little attention has been brought to how students receive and conceptualise feedback (Blackwell et al., 2023). In other fields of learning, studies examining students' conceptions of feedback have focused mainly on tasks involving written comments for written assignments (Dawson et al., 2019; Voelkel et al., 2020).

In higher music education, instrumental and vocal performance students usually receive verbal and instant feedback from their teacher during a one-hour weekly lesson. Otherwise, musicians rely on the feedback they perceive while playing to self-regulate their individual practice (McPherson et al., 2017) and when collaborating in ensemble practice. Given these distinctions in feedback mode and timing, music performance students might conceptualise feedback differently than students in other fields of learning, especially in musical genres (popular music or jazz) where collaboration between musicians is the norm than the exception.

Our study aimed at exploring how two international cohorts of popular music (Australia) and jazz performance students (Canada) conceptualise 'good' feedback. To investigate this, we designed an online survey addressing the students' conceptions of feedback and their habits concerning the various sources of feedback typical of higher music education. This presentation will focus on one open-ended question in which students were asked, 'Describe in one sentence what you consider to be effective feedback.'

We conducted a thematic analysis (Braun & Clarke, 2023) of the respondents' answers, using as reference Hattie's and Timperley's (2007) four levels of feedback: self, task, process, and self-regulation. Our preliminary analysis of the data for a cohort of Australian tertiary popular music students (n = 25) revealed that a minority of the respondents consider that feedback should help them in their reflection (self-regulation), while most of the respondents consider that feedback should tell them what to work on (task). Our analysis suggests that these students adopt a reactive rather than a proactive role regarding the feedback they receive, a perspective that differs in some points with current research recommendations. This presentation will report comparative data from a further Australian popular music cohort and a Canadian jazz performance cohort.

Implications for education are that understanding of how tertiary music students conceptualise effective feedback, and the potential discrepancies between their understanding and the teachers' or researchers' perspectives, could support teachers and institutions in their efforts to rethink the way they provide feedback to their students.

Early experience in choirs as formative for life long participation: Findings from an international study of choirs.

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The aim of this paper is to examine the influence of childhood experiences of group singing on participation in choirs across the life-span. Previous research demonstrates the links between positive musical experiences and the development of musical identities in childhood as a predictor of involvement in musical activities (Theorell et al., 2023). However, studies have shown that non-professional choral singing practices are increasingly associated with lower levels of participation among men and younger people (Bell, 2004; Pestana & Lima, 2020, Theorell et al., 2023).

This study builds on existing understandings of participation in choirs and singing groups by presenting an international perspective and sharing the experiences of participants from a range of cultures and contexts. An anonymous online survey of choral singers (n =1373) across 48 countries examined aspects of singing in choirs, including links between participation in choral singing activities during childhood and adolescence and confidence in singing. A thematic analysis of individual case study interviews with more than 50 choral singers from 12 countries highlights the significant impact of choral singing in schools, churches and other contexts during childhood. The case study interviews also offer valuable insights into the reasons why people may interrupt participation in choirs and group singing activities and the motivations which inspire them to resume.

The study findings suggest that early experience of singing in choirs nurtures valuable understandings which allow participants to access these activities across the life span. These understandings relate to the nature of practice in choirs and singing groups, including the rituals and behaviours which are specific to these activities and also to the potential social, musical and personal benefits. These understandings were especially useful to participants in providing a way to access networks and interact with others in new communities and at various stages of life.

The study provides valuable insights into the way in which individuals engage in choirs across the life span and highlights the importance of early access to group singing. The results have important implications for educators, community musicians, choral conductors and policy-makers.

Exploring choirs as communities of practice: findings from an international study of participation in choirs and singing groups.

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This presentation will share understandings of the role of community in choral singing practices, based on the findings from an international study of participants in group singing activities, conducted in 2021/2022. The study features an anonymous online survey (n=1373) and more than 50 individual case study interviews from 12 countries and compares motivations, experiences and perceptions of participants by age, gender, type of singing activity and nationality. The online survey was distributed via national and international choir networks, institutions and organisations and gathered responses from participants in 48 countries. The survey questions included details about the type of choir, number of participants, style of repertoire, rehearsal arrangements and performances. The findings reveal significant similarities in understandings and experiences across a range of cultural settings and suggest an international community of practice with shared rituals and motivations. The variety of choirs and associated musical genres featured in the study ranges from choral societies and philharmonic choirs to barbershop groups and tuneless choirs, reflecting a wide range of interests. In each case, these groups constitute a specific community, with their own rituals, practices and roles within the broader field of participation.

This study highlights the way in which choirs from various cultural contexts function as communities, with clearly defined rituals, roles, activities and practices which both reflect and inform the expectations of members. The singers represented in this study also share understandings around the importance of process, collaboration and group endeavour towards common goals in these activities. While there are differences between individual groups in relation to the role of members in decision making, working together with others in rehearsals represents a significant aspect of participation for the majority of choir members involved in this study. The findings therefore provide important insights into the practices of choirs from various countries which can be used to enhance current understandings and inform future development in this field.

Encountering disability in music: Exploring perceptions on inclusive music education in higher music education

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1. Background

In recognizing that it does not prepare their students optimally for inclusive music education—neither in a practical sense nor in creating awareness regarding social justice—the Conservatory of X decided to develop an Artist-in-Residence-project (AIR-project), which would focus on both these aspects of inclusive music education. For this project, the Conservatory invited the organization Drake Music Scotland to work with its students. The project's aim was to provide students with practical skills regarding music technology, to discuss the social model of disability, and to play in an inclusive music ensemble with a musician with a severe physical disability.

2. Aim

The aim of this study (Author, 2023) was to provide insight into the perceived learning experiences gained by the students through the AIR-project, the value of such projects, and the recommendations the participants had for improving similar projects in the future, at and beyond the Conservatory of X.

3. Methodology

The research was set up as a qualitative evaluation study (Anastas, 2004). Within this type of research, the purpose is to evaluate the impact of an intervention, such as a newly developed educational project, through qualitative research methods. Therefore, the perceived learning experiences of students, the experienced value of the project, and recommendations for its improvement were explored through online questionnaires with the ten students and online semistructured interviews with the AIR-project leader, the musician with a disability, and the two workshop leaders of Drake Music Scotland. Data were analyzed through thematic analysis.

4. Findings

Findings suggest that alongside learning practical skills regarding music technology, students changed or broadened their perceptions about people with disabilities, adaptive instruments, and inclusive music-making in positive ways. Furthermore, participants valued that the project created a space in which “taking enough time” and “belonging” could be experienced; these values are important in inclusive music environments as they can empower musicians with disabilities. Lastly, in a future project students would want to gain hands-on experience in inclusive music education.

5. Conclusion

This qualitative evaluation study demonstrated that the AIR-project provided students with new insights into inclusive music-making because their ideas of musicians with disabilities, musical instruments and the quality of music had been challenged. As such, an AIR-project can add another valid perspective on what music practices can look like beyond those that music students are prepared for in Conservatories.

Developing a new theoretical, conceptual approach to literacies to improve primary teacher confidence in music

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This paper presents a newly developed theoretical conceptual framework that centres learning to music as a key literacy following Smith's (1991) definition of literacy. This definition broadly references literacy as the capacity to participate in society's major forms of communication. In the theory presented, music is positioned alongside first language literacy, instead of subordinate to it. The resulting conceptual framework will later be examined empirically in a PhD research project.

Primary teachers in Australia are generally required to teach all subjects, including English and music. Notoriously they struggle with confidence in music, with a majority of new graduates reporting low levels of confidence and competence (Collins et al, 2020).

The foundational threads of learning to read (Scarborough, 2001), when combined with music as a symbiotic partner, may normalise the process of learning to music for primary teachers. The focus shifts to exploring the ways learning to read in English may support teachers in music (learning to music). Through this repositioning, music is not seen as the handmaiden to English literacy development, but rather as an equal partner.

There are complexities and debates surrounding the processes and skills involved in students learning to read. When learning to read, the goal is comprehension. Young students' reading develops through a series of pillars practiced in multiple ways as outlined in Konza's Big Six (2014) and captured further in Scarborough's Reading Rope (2001). This rope draws out the processes of reading development, connecting comprehension through fluency.

Strong foundational learning to read skills in English literacy enable the goal of comprehension, which is equally applicable to learning to music. In English literacy and music, the creation of meaning can be deepened by framing within a conceptual lens. Using some literary concepts outlined in the English Textual Concepts (NSW Department of Education & English Teachers' Association, 2017), connections within English and music can be employed to identify potential changes to teacher practice. Concepts such as narrative, characterisation, context, and connotation, imagery & symbolism are cast as a connecting net over learning to read and learning to music in an interdisciplinary approach. Using this conceptual framework becomes a mechanism to strengthen the connections and deepen understanding in both disciplines.

Utilising these literary concepts as an overarching interdisciplinary conceptual framework, will champion the newly developed theory and explore the effectiveness of this pedagogical and design process in strengthening teacher confidence in music and English as parallel partners.

Assessment in Music Education as a Means of Sustainability

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Assessment in music education has historically reflected the continuing influences of colonialism and its concomitant Eurocentric ideals of how to measure knowledge. The corpus of techniques used to determine student music learning or ability, grounded in the principles of measurement theory and psychometrics (Campbell, 1928; Heimholz, 1877/2020; 1930); Hölder, 1901), led to conceptions of accountability and quantitative measurement that have been resisted by arts educators (Brophy, 2019; Shuler, Brophy, Sabol, McGreevy-Nichols, & Schuttler, 2016). The WAAE Guiding Principles for the Assessment of Arts Learning (Brophy et. al., 2021) embody a global consensus on the measurement student learning in the arts and present significant potential to advance the sustainability of music education.

We aim to present the broad issues of sustainability that arise from embedded practices in assessment in music education that arise from institutionalized methodologies, e.g., accountability, high-stakes standardized testing, and psychometric analyses (Austin, 2019; Lane & Zhang, 2019; Sadler, 2009, 2015; Wesolowski, 2019; Wesolowski & Wind, 2019). The principles provide a beginning point of action for repositioning assessment practices to maximize their potential contribution to global and music education sustainability goals. After a brief discussion of the origins of theoretical approaches to assessment, e.g. classical test theory, item response theory, consensus moderation, and principles of measurement of music learning, e.g. validity, reliability, fairness, we will expose the differences in philosophical belief systems that disconnect music assessment practices from the lived, culturally vibrant musical experiences of students (Colwell, 2019; Díez, 1997; Eizadirad, 2019; Human, 2019; Mantie, 2019; Nzewi, 2019; Rose, Rouhani, & Fischer, 2013; Walter & Anderson, 2013; Wilson, 2008). We propose to reconcile these challenges through the sustainability principles for the assessment of arts learning as a means to sustain music education globally.

We will offer a set of recommendations as path forward for music education practitioners and researchers to explore assessment approaches that will contribute to the sustainability of music education. Among these are: (a) mitigation of the barriers to shared assessment models; (b) modification of assessment practices to strengthen cultural sensitivity (Tuncer Boon, 2019); and (c) preparation of future music educators to sustain music education through assessment practices.

Assessment in music education has been shaped by embedded belief systems and methodologies that linger from colonialism. Assessment practices that operationalize the sustainability principles for the assessment of arts learning have unrealized potential to advance the field toward the achievement of sustainability within and through music education.

Fairness and Equity in Assessment in Music Education: Guidelines for the Field

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Fairness and equity in assessment have received intense scholarly and practical interest in recent years as these concepts become clarified in their transition from theory to practice. The most recent American Standards for Educational and Psychological Testing state that "...fairness has no single technical meaning and is used in so many different ways in public discourse." (AERA/APA/NCME, 2014, p. 49). Fairness and equity have been viewed as social practice (Klenowski, 2015), studied quantitatively as a psychometric property (Rezai, 2022) and qualitatively through teacher reflections (Azizi, 2022), and in various countries and educational contexts (Assessment Network, 2021; Australian Teaching and Learning Council, 2010; Brophy, 2019; Schumacher, 2023; Song, 2016). Some scholars view fairness as an outcome of equity in assessment; for example, Lundquist (2021) states that centering equity in assessment "... means recognizing that assessment is not a neutral, objective process, and, as such, assessors have to become aware of their own biases as well as examine their power, privilege, and positionality when conducting assessment." Others conflate the concepts: "assessment is fair when the assessment process is clearly understood by candidates and agreed by both assessors and candidates and when candidates' needs and characteristics are addressed (International Teacher Training Academy, 2017). In this session we aim to present the common themes that have emerged from our examination of these concepts. A few scholars have examined fairness and equity in the assessment of music learning (Brinson, 2022; Wesolowski, 2020; Wesolowski & Wind, 2019). The Guiding Principles for the Assessment of Arts Learning include fairness as part of the trustworthiness principle: "assessments of arts learning should incorporate universally accepted norms of validity, reliability, and fairness, and focus on student learning" (Brophy, et al., 2021, p. 8). Additionally, some institutions and organizations have provided faculty guidance toward embodying fairness and equity in assessment (Montenegro & Jankowski, 2017, 2020; UCBTCL, n.d.; University of Florida, 2021). Our analysis of the varied iterations of these concepts has yielded a set of guidelines for the interpretation and application of fairness and equity in assessment that can be adapted for use across all music education levels and contexts. These fall into seven broad categories: assessment development, assessment selection, administration, opportunity to learn, scoring procedures, interpretation and use of assessment results; and evaluation. We will share these with our participants and engage in a discussion of how these may be applied in the assessments they develop within their educational contexts.

Common knowledge and relational agency in music teacher education: A case study of an India-Norway collaboration

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This paper reports from a case study on an intercultural musiceducation partnership project between India and Norway. The project aims to develop music education for children in schools and music teacher education in India, create mobility possibilities for students and teachers between India and Norway, and enhance intercultural competence among students and teachers in both countries. The research study explores contradictions and agency in the collaborative project.

The theoretical and analytical framework for the study is cultural-historical activity theory (CHAT). Agency within the frames of CHAT builds on dialectic foundations, whereas agency cannot be considered simply as a property of individuals, but as emergent and situated in social and material interaction (Roth et al, 2004). Within CHAT there are several frameworks that address agency, and I focus on relational agency - understood as a capacity to align one's thought and actions with those of others in order to interpret problems of practice and to respond to those interpretations (Edwards 2005). Building common knowledge is seen as an important feature of the relational expertise required for working across practice boundaries.

The research study aims to answer the following questions:

- What kind of agency can be identified in an intercultural collaboration in music education between Norway and India?
- In which ways do contradictions affect teachers' agency in the collaboration?
- How is the value of and space for agency related to cultural, historical and societal structures?

The empirical material in the research study consists of interviews of Indian participants in the partnership project, including both leaders and music teachers. The starting point for the analyses is relational agency, relational expertise and common knowledge - three concepts within the framework of relational agency.

I will discuss what teacher agency means in an Indian music educational culture, how being part of a community of music teachers and attending music teacher trainings might contribute in building common knowledge among the teachers. I explore how a space for joint action and relational expertise could be enhanced, how teachers handle demands and regulations in their schools, and in which ways cultural, historical and societal structures affect teachers' space for agency. Hopefully, the research will contribute to a more nuanced understanding of agency in different cultures and societies, and how relations and building common knowledge takes place in this collaboration.

Creative Connections: Empowering Sustainable Communities of Reflective Practice in Music Education

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Theoretical Background

The current picture of Music Education presents us with a fragmented ecosystem (ISM, 2019). Freelancers working with music hubs, and teachers working in schools report a feeling of disconnect from one another, and the various curriculum pathways on offer (Zeserson, et al., 2014). Resources are often limited and budgets continue to be cut. Although there is much good work being done, what is missing is a cohesive network of professionals, with shared knowledge, skills and resources that can support one another in the design and delivery of exciting and inspiring musical opportunities for all students.

Project Aims

Creative Connections was a reflective practice project run by Bristol Beacon, which aimed to repair this disconnect and re-establish a strong community of reflective practitioners, who are passionate about music education. This pilot sought to design a cost-effective, straightforward model of professional development that can be delivered across the sector and transferred to multiple settings, and cohorts of music educators nationally. Based on an equitable coaching model called Clean Language Coaching (Grove and Panzer, 1991; Thompson and Lawley, 2000; Sullivan and Rees, 2008; Walker, 2014; McCracken, 2016), this project hoped to empower practitioners to reflect on and enact their own training needs, in a mutually supportive environment.

Method

Thirty practitioners drawn from across the city were invited to participate. To represent the ecology of music education in Bristol, this included freelance and peripatetic music educators, school music teachers and music leads, and community musicians. Participants received coaching and reflective practice training, before meeting in triads for peer coaching at 3 points in the academic year.

Pre- and Post-intervention questionnaires were issued providing quantitative and qualitative data for thematic analysis (Braun and Clark, 2021). Four participants, representing key areas in music education (primary and secondary teachers, freelancers, and community artists) were selected as case studies and interviewed about their experiences to probe deeper into questionnaire responses.

Results, Conclusions and Implications

Findings showed improved practitioner confidence, skill and wellbeing. Deep training on reflective practice, via concrete models was useful in developing practitioner skill and identifying professional development needs. Conclusions suggest developing a peer coaching programme that connects the diverse ecosystem of music educators in a professional network of reflective practitioners can contribute to sustainability within the sector, through staff retention and improved provision and outcomes for students who are the musicians and educators of the future.

Promoting Sustainable Voice Use: Investigating Imagery In Choral Education

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Theoretical Background

Youth choir training continues to operate under traditional master-apprentice models (Green, 2018), with conductors often working in isolation (Hill, Jones, & Ash, 2007). Vocal pedagogy training is not often undertaken in sufficient depth by conductors (Smith & Sataloff, 2006), and singers can be confused by ineffectual and inaccurate imagery, which in the worst cases can compromise vocal health (Brown, 2021; Michaels, 2010; Williams, 2019). Many strategies utilised by choral educators presuppose a level of technical vocal ability that may not exist. For many singers, the choral conductor may be their only vocal teacher (Smith & Sataloff, 2006), meaning conductors' pedagogical skills are as important as musical credentials (Jacobsen, 2004) if we are to produce singers who enjoy a lifetime of music-making. Imagery has an important place in vocal education and, if employed via a synthesis of science and artistry (Brown, 2021) can lead to sustainable vocal education.

Aims

Despite advances in vocal health research, relatively few studies exist investigating the impact of imagery use in choir training, and fewer still extrapolate findings to consider conductors' professional development. This study seeks to bridge that gap, investigating the application of imagery in choral training at a British youth choir. It assesses the efficacy of various strategies and asks whether conductors are successfully synthesising the two competing strands of vocal science and artistry in order to support healthy voice use. It aims to make recommendations for conductor education.

Method

Observations provided evidence of imagery use, followed by questionnaires exploring perceptions and intentions surrounding observed imagery. Initial findings were analysed thematically (Braun and Clark, 2021), providing a semi-structure for a focus group discussion, where participants were asked to explain their use/non-use of imagery and ascribe meaning to their practices (Hammersley & Atkinson, 1995).

Results, Conclusions and Implications

Choral conductors use imagery as a rehearsal device and that sometimes unites voice science and artistry. This was mainly achieved through the application of verbal, gesture, and aural imagery, and focused on the warm-up phase of the rehearsal. They refrained from addressing more complex technical aspects of singing through imagery, due to lack of pedagogical confidence and falsely assuming others provide that education. Choral conductors need vocal pedagogy training to ensure young singers are given the best and most accurate training and development for continued, healthy lifelong engagement in singing.

The Power of Pluralising Creativities: What Posthuman New Materialist Enquiry Makes Possible for Rupturing and Re-Invigorating Music Education

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Posthuman new-materialist enquiry decenters the human and invites thinking-with concepts that invoke the power of pluralising creativities. With thinkers such as Braidotti, Barad, Bennett and Haraway as philosophical guides, I invite a reconsideration of the 'material forces' that are critically contributing to new possibilities in music education. This assemblage of posthumanist new-materialist perspectives offers new possibilities for illuminating a new relationality between materiality and how material forces are constituted in the generative meetings between all bodies, human and nonhuman and more-than-human. All have the capacity to affect and be affected by/through/ with the material ways that musicking constitute through a diversity of creativities.

This research features innovative use of diffractive analyses for re-seeing enactments of diverse creativities that emerge from operationalising material and performative new materialist terms such as 'intra-active relationality' and 'thing-power'; such as the capacity of materials to make things happen, and to exist in excess of their human meaning and allocated purpose. Material things create new alliances and new resonances with bodies which signify the mutual constitution of infinitely entangled agencies. The profound implications for music education of this ontological shift away from object ontology are illustrated and enacted throughout this presentation.

As such, I argue for a re-seeing of the educational space beyond the delivery of pre-defined outcomes to reveal itself both as crafting and crafted by the distributed agentic work and co-authorings of diverse creativities. At the same time, I advance the concept of creativities in correspondingly more-than-human directions, which raises the issue of how to operationalise 'thing-power' as a central, pluralistic tenet for rupturing and (re-)invigorating music education. These intersections are drawn from a newly published book called 'The Power of Pluralising Creativities'. In this presentation I will lead you through a cartographic wealth of diffractive analyses of video recordings, photographs, drawings, fieldnotes, and interviews with real-world artists, practitioners, students and teachers, tracing agential performative practices that co-author new creativities. This assemblage of evidence, by paying attention to the intricate details that matter, ruptures and prises open the significance and forces of materiality and body (both human and otherwise) in the ever new possibilities for (co-)authoring music. In doing so, such accounts of diverse creativities reinvent how possibilities for becoming are remade in each meeting and each intra-action, so that we might be awakened to what a multitude of co-authorings can be and do in music education, but also to what is made possible for doing music education differently. I will examine the profound implications of this ontological shift by asking in what way do educators reinforce a particular notion of creativity in music and how can a pluralised notion of creativities be advanced through the knotting of innovative pedagogical and research practices?

Perspectives on the Shifting Opportunities in Popular Music Education

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As popular music changes and reshapes virtually every aspect of how we have experienced music, the field of popular music education still has been slow to keep up with these growth and changes. In the United States, the majority of programs are still focused on traditional music education such as Western Staff notation, repertoire and recitation, and music theory based on classical and jazz harmony and ideals. However, there has been a growing number of opportunities over the past decade at revamping not just the curriculum, but how to engage in popular music education.

This session will focus on these opportunities as experienced by the three presenters and how the growth of popular music in education has added a wide variety of opportunities from a variety of perspectives: for classroom K-12 educators, higher education, for and non-profit companies, foundations, and community music. Participants will gain knowledge of opportunities in the field for themselves and their students, best-practices, as well as insight into what the next ten years have to offer.

Music making and sharing: Collaboration and practice in teacher education using blended modes

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Tertiary teacher educators are well positioned in initial teacher education (ITE) programs to bring about change that fosters transformational experiences and critical thinking for both teacher and student. Preparing pre-service teachers (PSTs) to be culturally responsive means integrating cultural diversity teaching into ITE programs. This research takes place in Australia, a multicultural society where the Australian Curriculum calls for students to listen, compose and perform music from a range of diverse of styles, cultures, traditions, and contexts (ACARA, 2023). Therefore, engaging in music of cultural minorities dispels myths and helps promote cultural diversity and respect in a country that is still predominantly Anglo-Celtic.

The authors are tertiary music educators based at three different higher education institutes in two countries (Australia and Spain). They employ a collaborative autoethnographic stance to connect the personal to the cultural as a way to promote cultural and musical understandings to Bachelor of Education (Primary) and Master of Teaching (Music Secondary) PSTs at two metropolitan universities in Australia. The research question that drove this study was: what are some of the ways music educators can generate opportunities for cultural exchange in their classrooms? Through blended modes of delivery, they map a drumming initiative that relates to the General Capabilities area of the Australian curriculum. Using thematic analysis, they discuss two themes (collaboration through virtual communities and music educator responsibilities). The findings show how blended modes of delivery can offer PSTs authentic teaching and learning experiences. The drumming engagement and experience supports intercultural understanding to improve PSTs skills, competence, and confidence to teach non-Western music. This paper adds to the paucity of literature for teacher educators to work reflexively. It contributes to the growing body of research that promotes intercultural encounters using blended modes of delivery. The authors argue that classrooms are conducive settings to experience and explore diverse music that may help bridge the cultural divide in society. They recommend music educators work with colleagues, culture bearers, and local communities to promote intercultural understandings. Further research is required to support the value of teaching diverse music and culture in educational practices.

Music Education from an LGBTQ+ Perspective: A Study of Primary School Students' Perceptions through Their Drawings

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Education related to gender and sexual diversity (GSD) remains a contemporary challenge in educational institutions, particularly at early ages. The lack of teacher training, the persistent presence and dissemination of cis-heteronormative discourses, and LGBTQ+ phobia are palpable realities in classrooms (Alonso, Herczeg, & Zurbriggen, 2009). In this context, adopting a queer perspective in education becomes imperative.

As posited by Díaz-Mohedo (2005), music education contributes to the maintenance of the binary system and cis-heterosexual normativity not only through music-related practices but also through the discourses surrounding musicians and the meanings and experiences associated with music itself. Gender policies in the musical domain can evolve not only through alternative musical practices but also through the reinterpretation of music and the musical experience itself (Digón, 2000).

This study aims to analyze the perceptions of GSD in the realm of musical practice among students in four Spanish primary schools. To achieve this, the meanings assigned to a collection of drawings created by the students, inspired by brief narratives, are examined. These narratives include:

- They usually sing duets when they are with their friends.
- They always dance together. They went dancing, and everyone was amazed at how well they danced.
- Juan and José are boyfriends and play together in a music group. The other day, they gave a concert, and a lot of people attended.
- Casli is a transgender person. They are the best dancer in their class.

The study involves 150 students aged 8 to 12 years. Initially, the students created the drawings, and subsequently, a researcher interviewed each student to obtain their interpretation of each drawing's significance. The drawings were qualitatively analyzed individually by three researchers (Brown et al., 2020). The results were combined to establish consensus in each category and subcategory. These data were triangulated with the analysis of verbal testimonies.

The findings indicate a tendency toward a cis-heteronormative idealization of the musical experience. Musical practices are often constructed within heterosexual imaginaries and with a clear dichotomy of male and female roles. GSD is associated with specific social structures in musical practices, encompassing aspects such as concert spaces, musical styles, aesthetics, and more.

The study sheds light on Spanish primary students' perceptions on the connection between music and GSD. It calls for further research in other geographical context and proposes actions aimed at reflection and teacher training to address this classroom reality.

Rethinking from Colombia to Brazil: an analysis of citizenship promotion in music education projects

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The main theoretical background of this search comes from the book “Rethinking Social Action through Music, The Search for Coexistence and Citizenship in Medellín’s Music Schools”, by Geoffrey Baker. Based on a critic to the Venezuelan “El Sistema”, which, as the book says, generally produces “loyal subjects, trained to obey authority, rather than citizens, educated to participate in democratic processes”, this research brings that critic into Brazilian music education projects.

Investigating if Brazilian music education projects educate people on how and why to become citizens who give attention to matters such as sustainability is the focus of this research.

Searching for music education projects in Brazil (NEOJIBA, projeto GURI, Escola de Música da Rocinha e PRIMA) and seeing if they dialog with citizenship matters on their curriculums by searching on their pedagogical/political projects was the main approach of the inquiry.

The main summary of ideas collected throughout the research is that all the studied projects have ambivalent relations with citizenship, and none explicitly says anything about sustainability. In all their pedagogical/political projects, there are spaces regarding citizenship and affirming their intentions of promoting it, aligned with social integration through music. Though, there doesn’t seem to be any actual subjects in their curriculums on citizenship or social integration, there's just music, in the same ways of “El Sistema”, some allegedly inspired by the Venezuelan principals.

In conclusion, there seems to be a mistake happening repeatedly throughout Brazil's biggest music education projects, as Baker points out in his book. While it may seem convincing that music is the key to citizenship and, therefore, to related subjects such as sustainability, reality shows that music is much more a tool to reach those matters, for there are no effective ways to discuss them using only musical theory and ensemble practice. If there’s no addition to their curriculums envisioning creating more critical and independent minds, these projects will keep on creating musicians, not citizens, as they address to be doing. Citizenship needs to be explicitly discussed through the musician's formation. In a country where only around 20% of its population concludes college, projects that embrace thousands of young people ought to offer in their curriculums literal ways for their participants to be more critical of the reality they’re living in and of themselves, so as to reach debates and improvements and, consequently, sustainability and other subjects related to citizenship.

Understanding post-Covid career sustainability: an exploration of popular music students' experiences of career shock.

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The past three years have been highly disruptive. Pandemic, war, famine, flood, fire, drought, weather changes due to global warming and political instability have plagued most countries, and impacted a wide range of industries, occupations and education settings, including higher education. As the frequency of these events continues to escalate (Naughtin et al., 2022), their impact on individual well-being is both costly and concerning (Pupazzoni, 2022). Musicians will require wider professional and psychological adaptive practices (Author 1, 2021) to support sustainable careers in music and to balance more frequent work crises (Chesters & Cuervo, 2019). Akkermans and colleagues (2021) describe career shock as a significant “external event” that makes a person “think about their career path” (p. 454). In music and creative higher education, we argue that many students have likely experienced pandemic-instigated “career shock” (Akkermans et al., 2021) prior to graduating, as their learning experiences required them to reevaluate what their futures might hold. In order to better understand how music students navigated both shared and individual experiences of career shock, ten popular music students were interviewed during the pandemic at the end of an academic year which had almost entirely been spent online. Using scaling questions taken from de Shazer and Berg’s (1997) model of Solution-focused Brief Therapy, we aimed to better understand students’ experiences of study, work and life as they adapted to the range of challenges the pandemic presented. Through our research approach, we consider the lessons learned from a shared experience of career shock. Our research findings demonstrate the lifewide impact of the pandemic for the popular music students who participated in our study, including their shared positive and negative experiences of career shock and the strategies they employed to navigate a variety of personal, professional and study-related challenges. Implications for practice include new approaches for future research and teaching, including new approaches for preparing young musicians for unanticipated future career challenges (and shocks), and the potential of therapeutic models of reflective practice to offer more nuanced understanding of student musicians’ pandemic experiences.

Children's Singing Ecologies and Singing Spaces: Building Bridges in Culturally Diverse Schools

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Because the meanings children ascribe to singing can vary, teachers need to be aware of their student's experiences, values, and visions of the world, as well as their own preconceptions and beliefs about singing in school. This presentation suggests an ecological framework for examining children's singing in culturally diverse schools to better understand their singing within places and spaces, and its dynamics and significance – in other words, to reveal the meanings children ascribe to singing within their singing ecologies. The framework applies relational, ecological lenses (Bronfenbrenner, 1979; Biggs et al., 2021) that recognise the intrinsically intertwined connections and children's experienced relationships within and across ecological systems and subsystems in and through singing. The presentation is based on a study with children in one culturally diverse school in [country omitted]. Narrative inquiry (Clandinin & Connelly 2000) was chosen as a methodological frame for the study. Data were generated through 22 interviews with children aged seven from culturally diverse backgrounds, interviews with their four teachers and a four months of school observation. Data were subjected to narrative analysis (Polkinghorne, 1995; 1998).

The study's preliminary findings suggest that while singing in public and singing in private spaces is fundamentally different for the children, school stands out as a distinctive place with its own limitations and potential. Songs of the "homeland" were important for most children but many preferred not to bring these songs to school, a place that emphasises learning and where the teacher decides what, when and how the children can sing. Furthermore, the children created and regulated their own singing spaces outside school, where they were able to exercise agency and have 'voice' (James et al., 1998) through singing. By highlighting the significance of listening to children and seeking spaces in which children can practice their political voice, this interdisciplinary study seeks to provide new intercultural lenses for teaching practice, teacher education, and in-service teacher training. The aim of the presentation is to open a discussion on how teachers could better acknowledge children's singing ecologies and how children can be heard, in a political sense, in and through their singing.

Connecting Students and Preservice Teachers with Underserved Composers through Commissioning New Works for String Orchestra

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Standard United States orchestral repertoire is firmly rooted in the Western Classical music tradition. Composers of color, female composers, and LGBTQIA+ composers have historically been underserved (Bennett, 2020; Deemer et al., 2022; Griffiths, 2020; Marcho, 2020; Pope, 2019; Zabanal, 2020). Kindall-Smith et al. (2011) wrote, “change is needed that allows teachers and students to embrace a perspective where diverse musical voices may be worthy of expression and study” (p. 382). Other researchers have reported that secondary students valued compositions and learning experiences that stepped outside of the Western tradition and featured marginalized peoples (AUTHOR, 2023; Rotjan, 2017).

Music educators have an opportunity to drive change for equity and inclusion, and answer calls for sustainable practices in the orchestral classroom by facilitating connections between composers, students, and teachers. We therefore completed two projects focused on commissioning new literature for school string programs by underserved composers. First, students at a suburban secondary school in the Southern United States learned a newly commissioned piece by a composer of color. The in-service teacher navigated challenges of obtaining funding, finding a composer, establishing guidelines for the composition, connecting students and composer, and premiering the work. The composer had space within the composition guidelines to support him in bringing his own punk and rock band experience to the composition. Interactions with the composer throughout the learning experience created an opportunity for meaningful connection between the students and composer.

Concurrently, preservice teachers in the Northeast United States worked with a historically underserved composer who was commissioned to write an intermediate-level piece. The composer met with the preservice teachers to discuss the composition process and students of the two ensembles that premiered the piece. As part of the premiere by two urban ensembles, students were asked to reflect on what the piece meant to them; two students shared these reflections with the audience prior to the premiere performance, providing context for their experience learning the piece.

The unique contexts of each of these projects provide valuable insight into how commissioning and learning new orchestral repertoire can be used to support marginalized voices in orchestral music and create an environment of belonging in school orchestra programs. We highlight similarities and differences between the two projects, providing opportunities for secondary students, preservice music educators, in-service music educators, and music teacher educators to develop connections with and access to diverse living composers.

Clues to Career Sustainability: An Exploration of Pedagogic Diversity in Portfolio Musicians

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A major study by Bartleet et al. (2020) revealed that most Australian musicians adopt what is known as a 'portfolio career', combining and managing multiple income streams including performing, composing or song writing, directing or conducting, production and teaching, sometimes spanning different stylistic domains. Of the 592 participants in Bartleet's study, 49% taught music to build sustainable careers in schools or studio settings, but beyond this 'teaching' remained a largely unreported activity.

This prompted our recent qualitative research to explore portfolio career trajectories with an interest in the way pedagogic skill (broadly defined) might be employed in different aspects of the portfolio. Nineteen participants were gathered from our collective professional networks, with a desire to represent musical, cultural, social and gender diversity guiding our selection. With ethical consent, semi-structured interviews were undertaken with the transcripts subject to inductive thematic analysis.

The findings revealed that all participants employed pedagogic skills to build sustainable portfolio careers, however, the nature and orientation of this 'teaching' was multifarious and dynamic in nature, showing links not only to their training, but equally to their social values and professional goals. Rather than teaching being viewed as adjunct to 'real' work or creative practice, pedagogic insights allowed them to apply their knowledge and skills to different aspects of their portfolio: facilitating community music groups, as ensemble directors, as arrangers for diverse groups of learners, in academic and formal education settings, in collaborations and rehearsal settings, through self-teaching, and, through active mentoring in their professional and creative practice. This enabled the participants to create more sustainable careers as they retained connections to their personal values, whilst generating support through active participation in communities.

This is an important finding for tertiary music education providers in the effective design and implementation of pedagogy subjects for musicians at undergraduate and post-graduate levels. Rather than teaching being viewed as a one-dimensional fall-back option, it can instead be presented as both dynamic and relational in nature, allowing musicians to enlarge their professional profile, stay connected to their personal values and creative vision, whilst imparting knowledge and skills relevant to their communities and the next generation of artists.

Music as a means of communication and values education in the Italian pre-unitary and early 20th century preschools

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1. Theoretical background

The musicological literature rarely examines the historical development of music education in the context of Italian preschools. Additionally, scholars of music pedagogy only partially acknowledge the significance of music in early childhood education during the pre-unitary era and in the early 20th century.

2. Aim of the research

The paper aims to provide an overview of musical activities as a means of communication development and value education in the context of Italian preschools during the 19th and early 20th centuries. Starting from an analysis of primary sources, the paper will analyze the role of music as a catalyst for social change within the asili founded by the priest Ferrante Aporti in the Lombardo-Veneto pre-unitary State, as well as the preschools established in Italy based on the model of Fröbel's kindergarten.

3. Method

The research was carried through a comparative historical method, by analyzing both primary and secondary sources, including iconographical evidences, articles published in local newspapers, encyclopaedical resources, songbooks, and handbooks for teachers and educators.

4. Results

In Italian giardini d'infanzia and asili, music shapes the understanding of social rules. It also provides an opportunity to establish order and direction in children's behavior. Music serves as an instrument for teachers to organize the routine of childcare, as suggested by historical sources, such as collections of songs for different moments of the day. Music was also an important medium for promoting literacy and fostering the development of communication skills, eliminating the use of dialect in the lower classes of civil society. Therefore, music activities were proposed to enhance value education, as indicated by the textual component of the songs about protecting the environment, appreciating nature, and treating adults and other children with respect.

5. Conclusions and implications for music education

The study focuses on a relevant issue for the history of music education and proposes pathways for future research. It aims to enhance teachers' and scholars' understanding of the transition from 18th century preschools - primarily concerned with meeting basic health and nutritional needs of children - to educational environments that prioritize the holistic development of the child as an individual who lives and contributes to the society's growth.

Developing a somatic approach to music practice through the Alexander Technique: an autoethnographic journey.

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Research into musicians' practice has previously focused on cognitive and behavioural aspects (e.g., Lisboa et al., 2011), where the physicality of the musician is strangely absent. The disembodied nature of education in Western classical music has been critiqued in comparison to other global music traditions (Henderson, 2023). To compensate, some musicians engage with somatic practices to support or supplement their musical training; for example, the philosophy of balance between action and relaxation (yin yang) and the flow of energy (qi) in Tai Chi can provide a framework for bodily involvement with an instrument (Loo & Loo, 2013), and the exploration of music and movement through Dalcroze Eurhythmics can contribute to creativity and artistic autonomy (Daly, 2022). Although somatic education is not routinely offered to musicians within higher music education institutions, access to Alexander Technique (AT) training is an exception. AT is often framed in terms of improving or maintaining musicians' health and wellbeing, but how it contributes to this is not well understood and communication of the characteristics of AT in the context of music needs to be enhanced (Pendeza, 2023). One method of achieving this is to investigate in detail how AT training shapes individual musicians' practice. The aim of this research was to make my own learning and practice of the cello the subject of enquiry, to trace how the development of a somatic approach through AT training has shaped my engagement with the instrument and with music. Inspired by López-Iñiguez's (2019) autoethnographic and arts-based work, I used the act of playing to provoke reflection, permitting external thoughts and memories to surface in response to the auditory and kinaesthetic stimuli. Movements from J.S. Bach's suites for solo cello give form to my autoethnographic reflection. The score is a historical artefact that contains traces of a lifetime of learning; the memories associated with this music give me insight into myself; the feeling of playing this music tells me that I have changed; the way I work at this music shows me how the somatic approach has transformed my practice. The physical relationship between myself and my instrument is now the foundation of my music practice, and the somatic approach of AT provides a powerful framework for the continued development of this relationship. This autoethnographic work may help other musicians and educators to develop an understanding and appreciation of the potential offered by somatic practices in musical training.

Alexander Technique training for sustainable music practice: A systematic review.

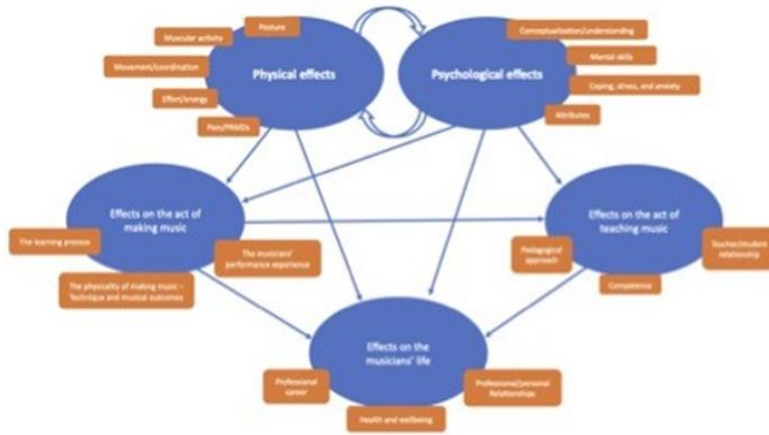
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The Alexander Technique (AT) is an integrative mind-body practice that seeks to optimise psychophysical functioning. AT is perceived to be a valuable tool by instrumental/vocal teachers and students (Pendeza, 2023), and access to training has expanded through integration into the curricula and health and wellbeing provision of higher music education institutions worldwide (Lee, 2019). Despite this, AT has been explicitly excluded from discussions on the development of musicians' health education based on a perception of insufficient evidence (Matei & Phillips, 2023). A single systematic review of controlled trials (CTs: Klein et al., 2014) represents the sole basis upon which researchers and educational policymakers can currently evaluate AT training for musicians. Its findings were inconclusive; however, what counts as evidence in educational contexts is debated (Biesta, 2010), and in addition to the CTs reviewed by Klein et al., there is a substantial body of qualitative and non-controlled AT-musician research that remains unconsidered.

The objective of this systematic review was to expand the evidence base for AT training with musicians, to help us better understand its effects and potential contribution to sustainable music practice. Following PRISMA guidelines, the review sought out AT-musician research where AT training was delivered by certified professionals. Findings from 41 studies were synthesised through a thematic analysis of reported effects, resulting in five overarching themes with their constituent sub-themes: 1) physical effects; 2) psychological effects; 3) effects on the act of making music; 4) effects on the act of teaching music; 5) effects on the musician's life. Exploring the interactions between these themes in the reviewed research (Figure 1), the evidence suggests that, over time, AT training equips musicians with a somatic lens and pathways towards a more embodied and autonomous musical practice. Although the discussion of somatic practices such as AT in musicians' education, when not being questioned entirely, is often restricted to its role in improving or maintaining health and wellbeing, there is a growing interest in mind-body practices as a route to creativity and sustainable music engagement. This review adds weight to this discussion by providing comprehensive evidence that musicians derive benefit from developing a somatic approach to their musical practice, in this case through AT training, and should be supported in doing so.

Figure 1. Overarching themes, sub-themes, and interactions.



Agents of Change - piano teaching for a rapidly changing world

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Piano lessons dominate the one-to-one teaching environment (ABRSM, 2021). Evidence shows that traditional performance-based teaching approaches continue to be commonplace (Creech & Gaunt, 2018). Such lessons are characterised by a teacher-dominated learning environment, the use of repertoire and instrumental exams to show progress and significant reliance on notation, with musicianship often neglected. Furthermore, these lessons are generally given in private studios with teachers working in isolation and having little or no contact with their peers.

Pockets of change are starting to appear, particularly in online communities where ideas are exchanged, and a sense of professional value and identity cultivated. Members of two forward-thinking online piano teaching groups (The Curious Piano Teachers and Piano Safari) were asked to informally share their thoughts about the value of their work to the students, parents and local community.

‘For me, it's time in the week devoted wholly to the student, for them, on an individual basis. In some ways, the music is secondary to that.’

Such responses highlight these teachers' awareness of their social responsibility and their understanding of how they act as agents of change (Bourn, 2016). These are beliefs that extend well beyond traditionally held ideas.

In order to remain relevant today and in the future there is a growing and urgent need for all piano teachers to look beyond the isolation of their studios and come together as a group of professionals. The presentation proposes seven key areas that the piano teaching profession should adopt in order to shift all teachers towards acting as agents of change.

These are:

1. Beginning at the beginning - understanding our why
2. Impactful teaching
3. Self-determination theory
4. Feedback and asking questions
5. Cosmopolitan and inclusive repertoire choice,
6. Changing perceptions - messaging and marketing
7. Professional change and innovation

By adopting a collective perspective of professional values, purpose and identity, and becoming agents of change, the piano teaching community will strengthen its purpose and ability to remain relevant in this rapidly changing world.

Talking about Habitus: Disruption and Constancy in Community Music Ensembles

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Collaborative music-making practices in community music contexts strive to foster democracy by expanding access to social, economic, and cultural capital through access and inclusivity. Musicians maintain tastes, dispositions, and tendencies, or a habitus, within various social fields in which they are situated. Drawing from a Bourdieusian (1984,1986/2011,1999) lens, habitus can be reproductive, reinscribing power structures in place while undermining the possibility of mobility within fields. Habitus is a set of dispositions and a past that can be understood through one's present actions, perpetuating itself into the future. Musicians' habitus iteratively shape their position in the social field, influenced by the amount of capital they possess and acquire, impacting their engagement with music-making and perceptions of musicality (Wright, 2015). Scant literature has addressed the concept of habitus within community music settings, specifically, the role of the facilitator in contributing to habitus transformation and shift in its reproductive nature, promoting participation.

In this presentation, we explore the concept of "dialogical habitus" (Akrivou & Di San Giorgio, 2014) to demonstrate how several community music facilitators' modes of dialogical interaction with participants contributed to their development of musical habitus and, at times, to a disruption to the habitus in place. Drawing on case study data from two doctoral research studies, we compare participants' habitus and engagement within their particular shifting social fields, a community music cello ensemble, and a church music worship team. Both authors share their experiences and interactions within the data sites in dialogue. Facilitators in each study had opportunities to strategize their musical behaviours and perpetuate or challenge existing ideologies and beliefs in place surrounding musicality. Findings indicate that habitus is more permeable and fluid than Bourdieu describes. We draw upon Wright's (2008) and Reay's (2010) research to demonstrate that habitus changes when it meets new field conditions and faces a "disjunct" described by Bourdieu as hysteresis (Hardy, 2014). In both cases, the facilitator maintained a significant role in using dialogue to aid participants in navigating disruptions between habitus and field and shifts in their musical habitus. We hypothesize that as facilitators integrate increased dialogical processes within their community music settings, they may foster increased perceptions of connection, care, and community among musicians. Finally, we explore how prioritizing dialogue in one's practice could uncover unconscious actions and "rules of the field", thus contributing to future transformation within the field of music education.

Fostering a sense of national identity through school music education? A content analysis of Hong Kong music textbooks

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The idea of national identity in Hong Kong has been contested and complicated since the British colonisation in 1842. Being the crossroad between the East and the West, the colonisation gave Hong Kong the opportunity to develop her own culture and identity. Nurturing a sense of national identity was never part of the consideration in the education system at that time. However, after the handover to its motherland, the People's Republic of China in 1997, nurturing a sense of national identity becomes one of the key learning goals in Hong Kong's education system (EDB, 2021). Schools are responsible to help students learn, understand and inherit Chinese culture and develop positive values and attitudes as well as cultivate a sense of nationhood and national identity through the curricula across all key stages at primary and secondary levels (HKG, 2022, p.1). As a result, there has been an increasing demand to include more Chinese music and teaching the Chinese national anthem in school music lessons. In light of this, this paper explores how national identity in Hong Kong is being fostered (or otherwise) by school music education in primary and secondary levels through literature review, content analysis of government published documents (i.e., curricula, guidelines to teachers, support resources) and recommended music textbooks. In Hong Kong, music textbooks are the major resources used by teachers in school music classrooms (Lai & Yip, 2000) which reflects the curriculum as well as the key learning goals. Yet, there is limited literature focused and examined music textbooks in Hong Kong. Written based on the Music Curriculum Guide (CDC, 2003), there are a total of 13 recommended textbooks across primary to secondary levels in the academic year 2023-2024 by the Hong Kong Education Bureau (EDB, 2023). The emerging findings show that although Western classical music and Western pedagogical approaches in music are dominant in the textbooks, there is an attempt to include more music appreciation and singing in Cantonese and Mandarin. This paper calls for music education scholars and practitioners to reflect the use of music textbooks and the pedagogical implications in school music classrooms. Further research on exploring teachers' views on the use and implementations of music textbooks on cultivating national identity in music classrooms in Hong Kong is essential.

A study on Taiwanese Preference, Consumption Behavior, and Expectation of Chinese Traditional Music

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This study is to understand Taiwan audience's preferences, consumption behavior, and expectation of future products of the two types, old and modern, of 'Chinese Traditional Music', the Chinese Music school mainly rooted in China and historically sustained in Taiwan. In a previous pilot study, the researcher briefly discussed Taiwanese preference and consumption intention on the 'Chinese Traditional'. With an extended sample size, this study further explores the audience's expectation for different styles of 'Chinese Traditional' school products, including albums, concerts, and compositions, in the future. The research results are expected to provide insights and ideas for the composer, music education system, orchestras, and music market in the domain of Chinese Traditional Music in Taiwan. The researcher collected 354 effective samples by having them listen to both 'old' and 'modern' works, all 'Chinese Traditional Music', categorized by 25 experts. The results are:

1. The audience listened to the 'old' style and was asked the level of their approval; the total of those who chose 'like' and 'strongly like' is 65%. Later, after listening to the 'modern' style, only 33.9% of the audience chose either 'strongly like' or 'like', while 38% answered 'no opinion'.
2. Over half of the sample (56%) desire to consume the 'old' products, while 28% choose the 'modern' style. As for the products combining both styles, 37% answered positively, 18.9% negative, and 43.8% gave no comments.
3. Although some audiences expect future albums to be either purely 'old' or purely 'modern', 43.2% of the sample, the most considerable portion, prefer to see works that are mainly 'old' yet flavored by 'modern' styles. To some (36.4%), an ideal concert repertoire comprises mainly 'old' works when the 'modern' ones contrast, while 24.9% prefer a balanced proportion between 'old' and 'modern'. Nevertheless, in future composition, most of the audience (46.3%) expects works from both music styles, while 25.4% still stick to the 'old'.

To conclude, most audiences still prefer the 'old' works of the 'Chinese Traditional'. This does not imply that the 'new' style is unpopular because one-third of the audience still desires to consume products combining both styles. Finally, a 'myth' in this research result is an inconsistency or a contradiction among the audience preferences between their consumption intention and expectation for future composition styles. It is also worth a follow-up discussion.

Integrating Musical Elements into Science Teaching to Explore Different Musical Intelligence and Naturalistic Intelligence Students' Science Learning

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The purposes of this study were integrating musical elements into science teaching to explore different musical intelligence and naturalistic intelligence students' science learning achievement. This study adopted quasi-experimental design, and designed singing, tempo and music texture, three types of musical elements to integrate into science teaching in 2022. The topic, "plant propagation" was taken as an example. There were 95 grade 4 students participated in this study. Sixty four students were in the experimental group (integrating musical elements into natural science teaching), and 31 students were in the comparison group. After the multiple intelligence assessment, students in the experimental group were divided into four sub-groups: high musical intelligence and high naturalistic intelligence (6 students), high musical intelligence and low naturalistic intelligence (11 students), low high musical intelligence and naturalistic intelligence (12 students), and low musical intelligence and low naturalistic intelligence (16 students). The researcher used independent t-test to ensure whether there's difference between students' achievement in pre-test. Continually, to detect pre-test post-test inspection of test data to "plant propagation" conceptualized to explore the impact of teaching on learning achievement. Finally, the researchers used Kruskal Wallis test to examine the significance of the progress of the former two questionnaires if there's significance on the progress of the achievement exam of plant propagation. The results of this study were as follow: the music elements were integrating into science teaching to enhance student learning achievement and interests, significantly better than the general teaching. The impact of the experimental sub-group and the control group learning effectiveness, factors musical elements - singing into such as "plant in addition to the use of seed propagation, can also use the roots, stems, leaves, etc. site to breed " the most significant science teaching. The inner group of four experimental sub-groups, the high musical intelligence and low naturalistic intelligence representing significant progress in low musical intelligence and low naturalistic intelligence group in learning achievement on musical elements - music texture and tempo into the teaching as the main factors. In summary, the music elements were integrating into science teaching to enhance student learning achievement, significantly better than the general teaching. High musical intelligence represents significant progress. The concept of memory could use musical elements - singing into teaching. The instructors could take some narrative assisted learning to use musical elements - tempo into teaching. The imagery-assisted learning that could use musical elements - music texture into teaching.

Enhancing Interdisciplinary Integration: A Holistic Approach to Teacher Training Curriculum

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Interdisciplinary curriculum integration stands as a pivotal initiative aimed at implementing the concepts of curriculum integration, curriculum content structuring, and student training. This paper will delve into the intricacies of constructing a team of teachers possessing exemplary "interdisciplinary integration" qualities. It seeks to elucidate the notion of nurturing music teacher trainees from various countries, fostering their ability to weave together a knowledge network, problem chain, and a multifaceted orientation of interest within an interdisciplinary framework. This endeavor amalgamates the principles of the new curriculum standard, centering on disciplines, problem-based learning, and a learner-centric approach.

Furthermore, the paper will address the meticulous orchestration of the curriculum by incorporating the aforementioned principles before, during, and after the implementation process. It entails not only integrating and disseminating interdisciplinary curriculum content but also sculpting the dynamics of teacher-student and student-student interactions in the construction of interdisciplinary knowledge networks and problem chains. The aim is to explore diverse avenues for our teacher trainees' self-directed cultivation of interdisciplinary knowledge integration skills, thereby catalyzing the enhancement of their integration proficiency and the establishment of a strong foundation for interdisciplinary integration at various educational levels, encompassing primary, secondary, and higher education.

To advance the overarching goal of bolstering interdisciplinary integration within the entirety of the Chinese education system, we aspire to formulate a holistic educational concept. This concept will integrate the tenets of multiple disciplines, content amalgamation, methodological fusion, and comprehensive assessment, primarily centered around music. Such integration will span across all stages of compulsory education, secondary education, and tertiary education, providing a cohesive and interdisciplinary educational experience.

Unraveling the Triad: A Study on the Interplay of Practice, Motivation, and Career Intentions among Undergraduate Music Students

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Emerging from the significant body of research on instrumental practice motivation and quality, this study sought to delve deeper into the perspective of their correlation with students' career intentions. Drawing upon the theoretical foundation of Self-Determination Theory (SDT), the investigation aimed to discern the type and level of practice motivation (intrinsic, integration, identification, introjection) among undergraduate students pursuing music degrees. A comprehensive sample of students from 12 prominent universities and conservatories participated in the study, offering a robust perspective on the current state of undergraduate music education. The study employed a mixed-methods approach, applying both qualitative and quantitative measures to gather an in-depth understanding of the participants' practice habits, motivational factors, and career aspirations. The findings unveiled a nuanced picture of the relationship between practice, motivation, and career intentions. Students who were less organized in their practice routine indicated that music constituted a smaller part of their social life. Concurrently, they expressed a lower belief in their musical capabilities. These results suggest that such students may not have fully developed a strong musical identity, potentially impacting their motivation to practice and subsequently their career intentions in the field of music.

These findings have significant implications for both music pedagogy and curriculum design. Teachers, as primary influencers in the students' learning journey, can play an integral role in fostering effective practice habits. By enhancing their students' practice efficiency, teachers can help maximize the benefits gained from time spent on practice.

Simultaneously, educational institutions need to consider the findings of this study while framing their curriculum. Greater emphasis should be placed on facilitating students' early career decision-making preparation, thereby creating a supportive environment for the development of their musical identities. In conclusion, this study lends a fresh perspective to the understanding of the interconnectedness of practice, motivation, and career intentions in music education. It underscores the need for a holistic approach in music pedagogy and curriculum design, placing equal importance on the development of practice skills, nurturing motivation, and early career decision-making preparation.

The Relationship Between Music Teachers' Cultural Empathy and Attitudes in Multicultural Music Education

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Cultural conflicts and the integration of globalization have led to a more diverse school cultural environment, more complex student backgrounds, and frequent cultural conflicts in the classroom. In response, the Chinese government has promoted multicultural music education in an attempt to enhance students' ability to understand, tolerate, and appreciate the world's musical cultures and to construct their cultural worldview through the teaching of multicultural music cultures. However, research has shown that multicultural music education has not been fully implemented in China. Some music teachers have a neutral attitude towards teaching multicultural music education. As implementers in music education, music teachers' attitudes towards multicultural music education directly affect their teaching behaviors. Undoubtedly, it's a challenge to music teachers' multicultural knowledge base and cultural empathy in teaching multicultural music education. It is well known that cultural empathy influences teachers' attitudes towards different things, groups, and cultures, and it is a personality element that teachers must possess to resolve cultural conflicts in the classroom, teach multicultural music knowledge, and construct students' multicultural worldviews. In addition, cultural empathy helps teachers lead by example as pioneers and practitioners of empathy awareness. Their attitudes and behaviors towards diversity and their cultural empathy to include or exclude affect their teaching attitudes, behaviors, and student performance. However, it is unclear whether music teachers' cultural empathy affects their attitudes toward implementing multicultural music education. In the current study, 908 music teachers from central and western China participated in and completed the questionnaires. Pearson's correlations showed that music teachers' cultural empathy was significantly and positively correlated with their attitudes toward multicultural music education ($r = 0.476$, $p < 0.01$). And the regression analysis shows that music teachers' cultural empathy explained 22.7% of the variance in the attitudes towards multicultural music education scores. This suggests that teachers' cultural empathy is an important factor influencing their attitudes towards teaching multicultural music. Music teachers need to be highly culturally empathetic and maintain a positive attitude toward teaching music from all over the world, thus helping to solve problems in teaching multicultural music and potentially achieving pedagogical success in teaching students from different cultural backgrounds.

A Study on the Teaching Profession Identity of Music Education Majors in Conservatory from the Perspective of Gender

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While research is inconclusive, gender has been revealed as one of the prerequisites for commitment to teaching (Moses, Admiral, & Berry, 2016). In the relevant research of music education, there are also relevant conclusions: female music education majors are more determined to be teachers than male music education majors (Mark, 1998; Hellman, 2008; Guo, Hu, & Xu, 2021; Kim, 2022).

Heredity determines the biological gender, while the social environment determines the roles each gender plays in life and society. Constantinople (1973) argue that gender roles are relatively stable traits was based on physiological derived from anatomy and physiology that separate the sexes by appearance, attitude, and behavior. On the basis of social learning theory, Pleck (1984) hold the view that gender role is the behavioral norm corresponding to one's gender obtained by an individual through social learning. Additionally, gender roles have been found to be an important factor in predicting young adults' career interests and expectations (Dinella et al. 2014; Weisgram et al. 2010). Based on the above background, the purpose of this study is: To investigate the status quo of gender role types of music education majors, and to further investigate the views of music education majors on Teaching Profession Identity(TPI) by investigating the influence of gender (a person's biological makeup as male or female) and gender roles (a set of expectations that define male or female behavior, thinking and feeling).

Guiding this research are two primary questions :

1. What are the gender role types of music education majors?
2. What is the impact of different gender role types of music education majors on TPI?

The participants of this research are music education majors in a professional music colleges in China. In order resolve research question 1, this research will perform cluster analysis on the masculine and feminine scale of the Gender Role Types of music education majors (CSRI-50) (Liu, 2011) . In order to resolve research question 2, this research will use the self-designed "TPI questionnaire for Music Education Majors"

to find out the status quo of professional identity of music education majors. Secondly, will analyzes how the classification of gender roles affects TPI, and perform path analysis based on the influence of gender on gender roles and TPI.

To strengthen the quantitative research on the gender role of music education majors and clarify the specific impact and mechanism of the gender role of TPI of music education majors can provide academic support for the level of music education majors and the quality of primary and secondary school teachers.

Virtual Reality in Music Education: Designing and Implementing the “Vivaldi Four Seasons Music VR Experience”

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Music education continually evolves, embracing innovative tools to bolster learning experiences. Among these innovations, Virtual Reality (VR) — a technology simulating three-dimensional environments — stands out. Its unparalleled capacity for immersion and interactivity positions it as a potent educational medium. Despite its potential, VR's application within music education remains underexplored (Turchet, Hamilton, & Camci, 2021).

This research embarks on an experimental venture to fill this gap by designing and implementing the “Vivaldi Four Seasons Music VR Experience,” —a VR project aimed at fostering deep musical understanding and appreciation. To design the VR project, the researcher used the Unreal Engine, a tool celebrated for its extensive use in VR development. Its versatility, especially its seamless compatibility with an array of VR headsets like the Oculus, makes it an ideal tool choice for this venture.

The VR experience unfolds in two tiers: The first level is, a virtual museum, emblematic of the Baroque era, adorned with representative artifacts and paintings, enriched with interactive tutorial guides. In addition, this space is supplemented with multimedia content on Vivaldi's “Four Seasons,” including videos, imagery, and 3D instrument models. These elements collectively empower users to engage with the content, acquainting them with the Baroque era's historical and artistic knowledge and priming them for the subsequent musical immersion experience. In the second level, dedicated rooms for each of Vivaldi's “Four Seasons”—Spring, Summer, Autumn, and Winter—allow users to experience visual manifestations of the compositions, amalgamating sight and sound for a comprehensive musical understanding.

Following development of the VR project, the researcher invited several university students to participate in a pilot study to delve into the VR experience via the Oculus Quest 2 headset. The purpose was to understand how students perceive their music learning experience in VR and to assess its impact. Post-experience, interviews were conducted with each participant to understand their perceptions, focusing on their learning experience, engagement level, and the depth of knowledge retention after the VR intervention. The VR project illuminates the amalgamation of music, art, history, and technology. Its interactive design empowers students, fostering an active learning process that amplifies their musical, artistic, and historical insights. This research explores the integration of VR into music education through the “Vivaldi Four Seasons Music VR Experience” and underscores the transformative potential of integrating VR into music learning and teaching, advocating for its broader application in the field. While challenges persist, the horizon is promising.

A study on creative music activities in primary school demonstration classes in the Chinese context

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Creative practice is one of the core competencies proposed by Chinese Arts Curriculum Standards (2023). As an important dimension of future talent training, creative practice is highly consistent with highly creative music activities. The study focuses on two research questions: How to realize "creative practice" in the context of China's "large class system" and demonstration classes? Besides, what are the characteristics of the presentation method of teaching content related to Chinese music elements?

The research adopts content analysis method. Watch 16 designated public videos of public benefit courses presented during 2022-2023. These courses are different in nature from "competition courses". Some take place in regular music classes, and some are specially recorded. The course duration is between 30-50 minutes, with the purpose of bringing inspiration to country music education. The author selected the primary school sections. Among them, 14 classes use Chinese music works as teaching content. Use the 4p creativity framework to analyze the Persons-Learners, the facilitating environment for creativity, the creative process, and the assessment of creative products, etc. in the classroom video recording.

The results show that the musical creative practice activities in the demonstration class account for a small proportion, and are mainly "indoctrination". Although instructors can demonstrate their own creative practices, the space left for students to engage in creative practices is limited. Formally, the most frequently occurring creative practice activity is creating rhythm. For most of the courses with a high level of creativity, the music genre is dance music, such as Yao dance music, La cumparsita, etc. Currently, the research, quantitative research part is still in progress and is expected to be completed in December 2023.

The study found that in the primary school music display class of public schools, the development of creative practice has limitations, and it is difficult for all students to achieve creative practice, and group display has breakthrough significance. On the one hand, it can reflect the similarities and differences of musical performance, and on the other hand, it is a compromise to the larger class size. Chinese music has more room for creative practice, such as notation. But in teaching practice, it is often replaced by fixed thinking. The creation of Chinese music needs to be further explored.

This study demonstrates the diversity and limitations of musical creative practices in different regions and grades of primary schools in China. Although due to limited energy and time, focusing on 16 representative demonstration classes will still help relevant personnel to understand the understanding of music creative activities in Chinese primary schools, and the practice of Chinese element music creative activities for music beginners.

Exploring Online Music of Practice Communities as Teacher's Professional Development – A Case Study of Facebook Community

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Amidst the COVID-19 pandemic and its associated lockdowns, digital media has assumed a pivotal role in education. With the closure of schools, online teaching became essential. Teachers had to adapt their pedagogical approaches to this changing landscape. Notably, music practice communities persisted online, offering teachers opportunities for self-directed professional development. These online communities, particularly on platforms like Facebook, sought to leverage digital media to rejuvenate teaching methods and apply them to online music education. They played a critical role in disseminating information and fostering learning during these trying times. These online communities of music practice seek to expand the capabilities of digital media, invigorate teaching methods and strategies, and apply them to the field of online music education, becoming pivotal in disseminating information and promoting learning.

This research is framed within Wenger's (1998) theory of communities of practice and investigates teaching practices and collaborative activities within online social media platforms, focusing on their impact on teacher professional development. A case study approach was employed, with one active teacher community on Facebook selected for analysis. Data collection encompassed dynamic messages, group content, and comments posted by this community from January 2019 to January 2022, supplemented by indepth interviews with key members. The study aims to explore the impact of this online music practice community on music education, the learning characteristics of its members, and their interaction patterns. The results reveal that the online music practice community has enhanced the teaching efficacy and practices of its participants in music education. The expansion of online community boundaries has also enriched diverse and heterogeneous learning experiences, fostering innovative educational practices and concepts, especially when community participants seek to acquire new media technology skills or modify these technologies to meet their needs. The study also finds that community members exhibit different practices and interaction patterns in "online" and "offline" music communities, shaping the dissemination, discourse, and identity of music education through network media, thereby highlighting the content and value of online music practice communities.

Art Integrated Learning: A Comparative Study of Hand Drawing and AI Drawing in Music Education

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Music education in university settings faces the ongoing challenge of engaging students and fostering their motivation. This study aims to compare the effectiveness of hand drawing and AI drawing within the Art Integrated Learning (AIL) approach for general music education. AIL connects student learning with other art forms, and drawing serves as a powerful teaching approach to enhance understanding and motivation.

With a specific focus on a foundation music course, this study employs a comparative study design. The conceptual framework of Visual Thinking (VT), which emphasizes cognition through visual processing, underpins the investigation. The study delves into how hand drawing and AI drawing impact student learning motivation and comprehension, revealing their strengths and advantages. Engaging a sample of 35 students with non-music backgrounds in Hong Kong, the study employs qualitative instruments to capture the multifaceted nature of the research topic. These instruments include content analysis of student drawings, focus group semi-structured interviews, and reflective self-evaluations. Preliminary findings provide compelling evidence that both hand drawing and AI drawing positively influence students' learning motivation in general music education. Hand drawing empowers students to visually express knowledge and thoughts, resulting in a deeper understanding and heightened engagement with the subject matter. Conversely, AI drawing opens up new possibilities for enhanced visual representation and creative exploration, offering an exciting avenue for students to unleash their artistic potential.

In conclusion, this study not only highlights the advantages and limitations of each approach but also serves as a valuable resource for educators seeking to optimize AIL strategies in music education. By connecting the power of visual expression with technological innovation, this study paves the way for an educational landscape where art and music are intertwined, inspiring and empowering students on their musical journey.

An overview of the affordance concept in music education

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The concept of affordances was originally introduced by J.J. Gibson in ecological psychology. It refers to the possibilities for action that are perceived in the perceptual domain, taking into account both the properties of the environment itself and one's own capabilities. Since this concept was introduced, different variations of affordances were proposed and applied in various disciplines, including social, affective, cognitive, mental, and educational affordances. Putting into the contexts of music education, affordance necessitates a domain-specific conceptual understanding that guides perception and bodily-action, enabling the extension of utilitarian values towards musical and educational goals.

This presentation overviews the concept of affordance in music education, and elucidates the application of various affordance variations within music teaching and learning contexts. There are several characteristics of affordances that is unique to the domain of music education as observed by the presenters: (1) music serves as a form of communication, enabling learners to transcend established protocols in human interactions; (2) music is intertwined with the transmission of cultural and aesthetic values, as evidenced by historically informed musical practices and traditions; (3) engagement in the music-making process nurtures learners' creativity and personal growth, fostering experiences that can be transferable; (4) music learning unveils individuals' emotional capacity and expressiveness; (5) music-making entails collaborative work, facilitating the development of interpersonal relationships and the construction of a community rooted in equity, diversity, and inclusion (EDI) values.

Practical recommendations for enhancing affordances in music education encompass raising music educators' awareness and fostering explicit learning design in the development of educational tools. These suggestions have the potential to unlock possibilities that may otherwise remain unrealised.

Recognition Learning Outcomes of Four Different Musical Notation Systems

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Music notation serves as a specialized language using symbols to convey musical sounds and performance instructions (Bouchard & Browne, 2019). Proficiency in music reading allows musicians access to a diverse range of genres and compositions. However, many learners struggle with musical notation proficiency (Gudmundsdottir, 2010), and this difficulty can lead to students quitting their music courses (Allen, 1982; McPherson, 2005); Rostvall & West, 2003). A critical evaluation of the existing alternative forms of musical notation is needed, especially for novices (those who have minimal formal training in music reading), compared to traditional musical notation.

Traditional musical notation has evolved over centuries. While comprehensive, it can be complex and intimidating for beginners. The current study aims to assess participants' abilities to recognize pitch and duration after they have undergone a brief learning session using one of the musical notation systems under investigation. We focus only on pitch and duration symbols within melodies, aiming to cover the most basic yet essential elements of music. This provides a foundation that could be built upon in more advanced studies.

Adult novices (N=80; 36 males, 44 females; age range:18-46, M=25.65, SD=6.69; Gold-MSI score range: 25-112, M=61.57, SD=16.03) without visual and hearing impairments were tested. Each participant was randomly assigned to one of the four musical notation system learning groups (ABC notation, Numbered notation, Piano Roll notation, and Staff notation). Participants learned to read and recognize five pitch symbols (C D E F G) and three duration symbols (crotchet, minim, quaver) for around 20 minutes. Afterwards, they were tested in a notation-melody matching task (30 trials). Twenty-five participants returned a week after to redo the testing session to examine the effect of working memory depletion.

Participants performed significantly above chance in the task. Bayesian regression models showed strong evidence that Numbered notation facilitated better recognition performance than Staff and ABC notation. In Numbered and Piano Roll notation, participants also performed better when notational pairs differed in both and duration dimensions than pitch with strong evidence. In Staff notation, participants had the best performance in duration, then both, then pitch. No difference across dimensions in ABC notation. GMSI only had a positive association with the recognition accuracy with very strong evidence in Piano Roll notation. Age and familiarity did not show any effects. Only in Staff notation, participants' recognition performance improved after a week.

The current study is an exploratory investigation of the recognition performance of the pitch and duration symbols in four different types of musical notations. The observations suggested some advantages of the alternative notational systems (Numbered and Piano Roll notation) for novices, but only participants in Staff notation group improved after one week of cognitive rest.

Implementing a Culturally Responsive Music Curriculum in American Elementary Schools: An In-Service Professional Development Project

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Diversity, equity and inclusion have come to the forefront of American education and recognizing the student population coming from diverse cultures has become a pressing need. Music education based on Culturally Responsive Pedagogy (Gay, 2018; Ladson-Billings, 2021; Lind & McKoy, 2016) allows students from diverse cultures to express their cultural identities and to increase their understanding and appreciation of the cultures of each other (Ilari, Chen-Hafteck & Crawford, 2013).

The purpose of this study was to investigate the effects of implementing a culturally responsive music curriculum in American elementary schools on the teaching and learning processes of teachers and students. Participants were 25 elementary teachers, including both classroom general and music specialist teachers from schools that have a majority of students coming from low socio-economic status. They received training and teaching materials of the culturally responsive music curriculum at a professional development workshop. The curriculum focused on some popular music cultures, namely Hip Hop, Latin pop and K-pop, which were responsive to the cultures of the students. Soundtrap, a digital audio workstation (DAW), was used to write music as a way to explore students' musical cultures and express their feelings. There were some family music projects that involved the support of parents and connections to the families too.

Following the workshop, the participating teachers collaborated in implementing the curriculum in their classrooms. An interdisciplinary approach to elementary education is important to deepen student learning and understanding (Author, 2014). For instance, in the Hip Hop rapping lessons, the class teacher can work on selecting appropriate words that rhyme for the rap while the music teacher will reinforce the sense of beat and rhythm while performing the rap. Data were collected from the teachers through surveys and interviews before and after the program to evaluate the effects on the students.

Feedback from the teachers was very positive. They supported the curriculum and reported that they would teach using the culturally responsive pedagogy from now on. They reported that the students were motivated in their learning and that the teaching and learning processes were enhanced with this curriculum. The teachers designed lessons featuring diverse musical cultures and craft their instructions responding to the learning needs of their students. By the end of the project, these teachers became creative in adapting their lesson plans and instructional strategies to suit the students' personal, cultural and community assets. They realized that teaching a culturally responsive curriculum provides the opportunity for students to open up, feel comfortable, and get excited about coming to school. They were ready to support the music learning of diverse student population.

The Sustainability of Aesthetic Issues in Music Education: Trends and Prospects

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In the realm of music education research, exploring aesthetic issues involves examining the artistic nature of music and highlighting the vital role of educators in nurturing students' aesthetic sensibilities. The purpose of this study is to analyze aesthetic-related discourse in international music education journals from 2003 to 2022 to comprehend the trends in music aesthetic education research. To achieve the research objectives, this study employs a three-stage content analysis approach that combines both qualitative and quantitative methods. Firstly, the study explores the orientations of music aesthetic education research, categorizing them into four types: theoretical, integrative, descriptive, and applied. Secondly, it investigates the core themes, research methodologies, research subjects, and recommendations associated with each orientation of aesthetic research. Finally, it synthesizes the overall analysis results to outline the trends and prospects in music aesthetic education research over the last two decades.

Among the 235 papers examined, integrative studies, which explore the implications of aesthetic principles and their application in music teaching, emerged as the most prevalent category. Concurrently, descriptive studies, focused on investigating the perception of research subjects' aesthetic sensibility or describing the state of music aesthetic education in different areas, have shown a notable increase in interest. In contrast, theoretical studies were found to be comparatively limited in number, with many of them presented by specific scholars.

The research themes identified across various orientations in music aesthetic education research exhibit a notable diversity. In terms of research methodology, qualitative or philosophical discourse emerged as the most common approach. Additionally, many of the examined studies offered valuable recommendations pertaining to the future development and the challenges that lie ahead in the domain of music aesthetic education. In a comprehensive review of music aesthetic education research spanning the past two decades, it is apparent that the number of studies related to aesthetic issues has remained stable but that these studies represent a smaller proportion within the broader field of music education research. Sometimes, aesthetics appears to be treated as a secondary topic within various research themes.

In general, the literature reflects a positive view of music aesthetic education, with some presenting critical perspectives. Recent discussions have shifted towards exploring the connections between aesthetics, life, and interdisciplinary aspects. Additionally, in the age of AI, scholars are collectively working to redefine music aesthetics and its significance, aiming to position music as a unique entity in the context of virtualization and technology.

Building sustainable digital skills for music teaching through the T4E professional development programme

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The Greek Ministry of Education and Religious Affairs executed the "T4E - Fast-track Training of Educators in Distance Education" CPD program (<https://t4e.sch.gr/>), with the support of an 8-institution consortium from December 2020 to December 2021. The initiative comprised multiple phases, of which one, an 8-week synchronous and asynchronous Continuing Professional Development (CPD) subject-specific program is the focus of the current paper. The program aimed to capitalize on distance education experiences and elevate educators' digital competencies in pedagogy and teaching methods, utilizing modern digital tools for both in-person and remote learning contexts. Given the crucial function of digital literacy in music education, we will discuss the role of professional development programs in fostering sustainable digital skills among music educators. This paper aims to explore participating Arts' educators and more particularly music teachers' views, before and after the 8-week CPD training, seeking to draw insights into their experiences of attending the programme.

Data collection employed two online questionnaires, sent to participating teachers pre- and post- CPD. In both, a non-compulsory open-ended question sought to gather qualitative data on teachers' expectations, views and experiences of the programme. In total, 147 teachers completed the open-ended question before the CPD, while 271 completed the question post CPD. The qualitative data from both questionnaires were analysed separately and compared.

Overall, teachers expressed positive views both pre and post CPD. Pre- CPD coded segments included expectations regarding the outcome of the programme (acquiring familiarity with synchronous and asynchronous education platforms, learning digital tools, acquiring good teaching practices, engaging students among others. Post- CPD comments focused on programme usefulness in general, knowledge and skills gained, supportive and key role of tutor as well as a positive stance towards future CPD programmes. Negative comments, among others, related to the short timespan of the CPD, lack of subject-specificity (e.g. 1-1 instrumental teaching), as well as mass of information delivered.

The results of this study hold profound implications for the field of music education. By emphasizing the importance of digital literacy and offering a successful professional development model, the T4E programme contributes to building a sustainable future for music teaching. It serves as a pioneering example of how sustainable digital skills can be cultivated among music educators. As technology continues to shape the landscape of music education, this research provides valuable insights and recommendations for educators, institutions, and policymakers invested in the advancement of music pedagogy in the digital era.

Appreciating Arts through Guided Music Listening at Chimei Museum in Taiwan

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With wide collections of western art and musical instruments, Chimei Museum, one of the most important art museums in Taiwan, promoted its special collections "Four Allegories of Music" (Hans Makart, 1840-1884) thru live music ensemble performances with the listening guidance. Along with four themes (church, military, dance, hunting) of the "Four Allegories of Music", there were different music ensemble programs once a month in the exhibition gallery and the main ground lobby for four months. The audience was involved in a creative listening process with visual art and guided music listening those were designed to relate the themes of the exhibition.

This project was conducted as an arts industry-academia collaboration: 1) the members of ensemble were music-majored students from the university, 2) the person giving the listening guidance was a middle-school music teacher with master degree in music education, and 3) the music instruments played were very precious hand-made strings collection from Chimei Museum.

The purpose of this study was to evaluate the process and outcomes of integrating music listening with visual art exhibition in the museum. The objectives of this study were: 1) to assess the audience's comprehension and preference after music performance, 2) to determine what music programs and guidance would be more effective, and 3) to find out what supports and resources that museum and university administrators should provide. Questionnaires for museum visitors (n=102), interviews of five music ensemble performers, and interviews of five administrators with their working diaries were analyzed in this study. The results illustrated that: 1) more than 90% of audience preferred this integrative arts experience than the tradition art exhibition or the concert; 2) more than 90% of audience would like to attend more music activities, and wish museum may organize those in the exhibition gallery or the hallways; 3) the storyteller with lively guidance was very helpful for the audience's comprehensive music listening; 4) administrative supports and resources from the university and museum were crucial for effective project plans and better performance; and 5) the collaboration between arts industry and academia would help students to explore the implication and challenges in performance and teaching in the community, promote the quality of the diverse arts exhibition in the museum, and build an active bridge for music performers, visitors, and arts itself. Finally, many suggestions for music departments, universities, museums, and the government are given in this study.

Science is Real: A Case Study of the London Humanist Choir

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The London Humanist Choir is a non-auditioned community choir with a mission of performing non-religious choral music in London and the surrounding region. It was formed with the support of Humanists UK and frequently sing for Humanist UK events, humanist unions, and other non-religious events. Unlike the multitudes of religiously affiliated choral ensembles that exist around the world, there are only a handful of choirs that are specifically designated as humanist. There are magazines, podcasts, choral music publication series, research publications, and professional organizations surrounding ecumenical music making, yet there is very little research regarding specifically non- and anti-religious choirs. Thus, the research questions are: 1. Why do the singers choose to sing in a choir designated as humanist? 2. What life meanings do the singers derive from ensemble participation? and 3. How does a humanist choir operate in ways that are unique from other choirs? I spent multiple rehearsals and post-rehearsal social events, as well as their annual One Life Concert, observing and interacting with the choir. Between rehearsals I distributed a survey to ensemble participants, querying the meanings they find singing in a humanist designated choir, personal musical and religious history, participant mores, and demographic information. Based on the survey results and an individual desire to participate, I interviewed 6 members of the choir about their experiences singing in the ensemble. The survey of the singers of the London Humanist Choir found that most of the singers are non-religious: 92% identified as atheist, 2% identified as nothing in particular, and 2% identified as “other.” The main reasons they joined the ensemble are for the community of like-minded individuals, having the opportunity to never have to sing religious music that they didn’t believe in, and performing with a choir that sounds good. The choral repertoire they perform is wildly diverse but never religious, concentrating on pro-science anthems, contemporary pop hits, and secular classical works. The ensemble also attempts to center itself as a prominent activity within the London humanist community. The logistical and musical operations of the ensemble could point a way forward in a larger world that is becoming increasingly secular. The individuals share meaning with each other by singing in an ensemble that advocates for their social mores, grows understanding within the larger London community, and provides a knowledgeable and artistic community to engage with.

Singing for the Many? Conceptualising Participation as Multi-Dimensional Construct

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Much contemporary research acknowledges the value of participation in musical experiences, cultivating a sense of community, belonging and inclusion (Pitts, 2005, 2012; Stakelum, 2008; Turino, 2008; Wenger, 1998). In Ireland, recent policy has focused on increasing participation in arts education through partnerships with external organisations (DAHG & DES, 2014; Flynn & Johnston, 2017; Gol, 2017). However, participation alone may result in the replication of existing inequalities and the transmission of dominant forms of capital in music (Spruce, 2015; Wright, 2015). This research seeks to conceptualise the multi-dimensional nature and various outcomes of participation by teachers in the National Children's Choir (NCC) in Ireland, investigating the positive and problematic facets of participation and their significance within the current music education context. Established in 1985, the NCC is a choral singing programme for primary school children, typically aged 9-12 years in Ireland. Offered biennially, the organisation supports teachers in preparing an extensive collection of songs with their classes before sharing rehearsals and concerts with neighbouring, participating schools. The study is framed within hermeneutic phenomenology and was conducted across three phases, beginning with preliminary data collection and document analysis, followed by an exploratory phase with teachers and principals, and finally drawing on in-depth interviews from participating teachers. Findings indicate that the nature of participation is both positive and problematic, influenced by the social and cultural context and capital of the participants, the organisation and the broader education system. The study finds that participation can be an effective, rewarding form of learning, reinforcing a positive sense of identity. It highlights the impact of power and conservatism within participation, while also pointing to the possible transformative potential of participation to develop fresh musical perspectives and mindsets. However, the lack of agency evident through participation in a largely homogenous musical experience disregards participants' own habitus and voice, and is inconsistent with contemporary music education research and policy. The research suggests a need to consider the purpose of participation in music education, reconciling the benefits of greater participation by all in the arts alongside the homogenous nature and power imbalances of some musical experiences. Given the heightened focus on arts education post-pandemic, alongside the desire for sustainable and inclusive musical experiences in our schools, it is envisaged that this study will aid any critique or future reimagining of music curriculum and external arts organisations operating within the education system.

Environmental Identity Development Through Arts-Based Intervention for Sustainable Behaviors of Adolescents

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In today's world, where attempts to promote pro-environmental attitudes and behaviors are often met with resistance, our detachment from natural environments poses a significant challenge to effective action. To address this issue, it is crucial to explore how we perceive ourselves and our connection to nature. Research has shown that the development of an environmental identity plays a pivotal role in fostering pro-environmental behaviors in children and youth (Broom, 2017; Corraliza et al., 2019; Evans et al., 2018).

This paper presentation aims to introduce an arts-based intervention that links experiences in wilderness areas and environmental knowledge with the formation of individual and communal environmental identities. The intervention draws upon Stern's (2000) value-norm-belief theory, which guides the creation of a project-based learning program for adolescents in Ecuador.

The initial phase of this action research project focuses on investigating how arts-based projects for sustainability education (Kioupi & Voulvoulis, 2019) can intersect with the development of environmental identity to positively influence environmentally sustainable behaviors. Specifically, the intervention centers around the creation of soundscapes, inspired by Schafer's (1992) concept of acoustic ecology, as a means of fostering creative work and affective learning.

During this phase, students will be guided in the creation of soundscapes that represent their experiences in nature. These soundscapes will serve as a platform for exploring the relationship between music, sound education, and environmentally sustainable behaviors. The paper outlines the framework for designing and implementing the intervention, along with the specific activities involved. Additionally, it discusses the methods for presenting the intervention to a panel of experts at the project's initiation.

The expected outcomes of this research project include a deeper understanding of the impact of music and sound education on environmentally sustainable behaviors, as well as initiating discussions on the broader influence of affective and arts-based pedagogies on promoting sustainability.

In conclusion, this paper presents an arts-based intervention that aims to foster environmental identity development and promote environmentally sustainable behaviors among adolescents. By utilizing soundscapes as a creative and educational tool, the intervention seeks to explore the potential of affective and arts-based pedagogies in shaping pro-environmental attitudes and behaviors. Through this research, we hope to shed light on the role of music and sound education in fostering sustainability and contribute to the ongoing discourse on sustainable behavior change.

Digital Ecuadorian Marimba: Culturally Sustainable and Decolonizing Music Education

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Cultural sustainability has been identified as an integral aspect of development of sustainable societies (Soini & Birkeland, 2014). Music provides a means for both the preservation of cultural heritage and a tool for ongoing dialogue with past generations. This study seeks to articulate the impact of digital representations of musics and instruments in bolstering decolonizing musical practices, especially pivotal for students navigating their cultural identities and for the propagation of sociocultural musical traditions among dispersed communities.

How digitized artifacts represent the original culture is essential in development of culturally responsive and post colonial teaching practices. Any adaptation of instruments should be authentic to the original experience. Moreover, patterns, songs and cultural uses of music need to be present along side any sonic material. Decolonizing educational practices implicate the need for students to reflect on their own personal relation to original cultures and musics in their musical creations and cultural identity. Moreover, how the use of sampled audio and digital musical instruments impact the source communities is key in avoiding cultural appropriation in educational practices.

Throughout the COVID-19 pandemic, students at a tertiary music school in Ecuador had limited access to school resources, namely marimbas made for playing music of the Esmeraldas province on the Pacific Coast of the country. As this music is considered cultural heritage of Ecuador by the government, inclusion of the music in the program studies has been essential to developing cultural awareness within students. As a solution, teachers worked to digitize the marimba on campus as well as create playable digital versions of the marimba for use in music production classes.

This case study will present the experiences of learning using digitized marimba esmeraldeña within a university music production class in Quito, Ecuador. The use of recorded samples of marimba and playable digital instruments will be accompanied by examples of patterns, songs and cultural usages of music in Esmeraldas, as detailed by Estrella & Santos (2018). Interviews with students and teachers alongside researcher observations will demonstrate in what ways use of digital artifacts can be used in decolonizing music education pedagogies. Analysis of data will seek to understand how the class manages issues regarding ethical implications, accessibility, cultural accuracy and policy within decolonizing music education. Presentation of initial findings will be accompanied by suggestions for specific techniques for replicating the teaching methods in other contexts.

“Grass roots” activism in Australian music education. How two primary classroom teachers are engaging thousands.

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This paper aims to inform and inspire music teachers who are wishing to promote sustainable musical development to enhance a sense of belonging and social justice through music education in schools, by sharing the story of the committed and focused activism of two “ordinary” primary school music teachers in suburban Brisbane, Australia. Through their agitation and organisation over a ten-year period, Debbie O’Shea and Deb Brydon have turned government policy around through their “Music for Every Child, Every Week” initiative. The two passionate teachers have developed a Queensland statewide network of music teachers in government primary schools and with this collective weight, have lobbied the state government to adopt policy that every child in Queensland government primary schools anywhere (Queensland is a large state of over 1.85 million square kilometres) will receive a half hour music lesson every week, delivered by a qualified music teacher. This is a major breakthrough as the current situation shows that many schools have no access to qualified music teachers to run programs.

Through their relentless pursuit of this goal, O’Shea and Brydon have enlisted the support of the influential Queensland Teachers Union that has created a subcommittee to promote music education and also negotiate directly with government. Through online petitions, direct lobbying of government ministers, Facebook information groups, emailed newsletters and attending meetings of professional associations such as ASME Qld and Kodaly Qld, the two “grass roots” activists have begun a powerful movement for music education development, sustainability and social equity.

As if this campaign wasn’t enough, in 2022 O’Shea and Brydon established a free, nationwide online music education advocacy package in a singing program called “Together Sing”. In its first year, over 150,000 singers from around Australia along with some singers in other countries, registered to learn and sing an original song “Where We Begin”. Free teaching resources including scores, backing tracks, Youtube clips, singalong videos, boomwhacker play alongs, AUSLAN interpretation, advocacy resources, research information and articles, were made available to teachers. “Together Sing” is well underway in 2023 with a new song and hoping to reach an even greater audience.

Through their tireless advocacy, O’Shea and Brydon show us pathways for music education to advance the well being of the individual, community and society. In 2023, O’Shea and Brydon were awarded the ASME Music Educating for Life Awards in recognition of their outstanding work.

Thirty Years of Professional Music Education in Portugal: a socially inclusive model

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In 1989, professional education, in general, and professional music education, in particular, was created as an unprecedented experience in Portugal. A project for the secondary education level, based outside the large urban centers, where a more elitist music education of the conservatories predominated, seeking to attract all those who intended to start the learning of a musical instrument, regardless of their economic, social, and cultural background.

In that same year, two professional music schools emerged, followed by four in the following year, and two in 1992. Presently, there are nine professional music schools (EPrM) spread across the country.

After more than thirty years, the achievements and results presented by this teaching subsystem reveal that something new and different has happened in the panorama, eminently elitist and with very restricted access, of instrumental musical education in Portugal.

The main objective of this paper is to present preliminary outcomes, of a three-year project, that begun in 2023, about professional music education, based on three case studies - ARTAVE, EPME e ARTEAM -, regarding the organizational model, which provided them with pedagogical, administrative and financial autonomy; the pedagogical model, which combines a sociocultural component with scientific, technical and artistic training; and the sociocultural model, which points to a smaller school, with a strong personalized human dimension, geographically and socially decentralized and developed under the initiative of private educational institutions supported by the state educational system and European funding (Schein, 2010).

The approach to these issues was carried out according to a multi-method methodology (Cresswell & Clark, 2007), implemented through a multi-case study (Sloboda, 2018). A set of complementary methods was constructed that included extensive analysis of documents, the construction of questionnaires and semi-structured and unstructured interviews, and the devising of sociological portraits (Lahire, 2002).

A set of research questions was identified and grouped within two main lines of investigation. The first is the mapping of the history, which takes us to the developmental trajectory that is possible to observe in the thirty years of existence of this network. And, secondly, the mapping of the results, which suggests that EPrM brought about a significant change and quality in the national musical and cultural panorama.

Implications for an inclusive music education at large, and instrumental music, in particular, are discussed in the context of the so far preliminary results.

Students' sense of belonging through participation in an intercultural distance learning course

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Assuming shared online music-making between two cultures can foster a sense of belonging, this study linked a group of music students in Finland with a counterpart group in South Africa, creating a shared cultural music-making experience. The primary objective was to explore intercultural collaboration among South African and Finnish music students, with a specific focus on whether their participation in online group music-making activities would lead to a sense of belonging. During this online collaboration, students from both Finland and South-Africa worked together to create unique musical compositions that combined elements from Finnish folk and indigenous South African music cultures.

This research adopts a qualitative research design within the framework of a student-centred action research approach. The responsibility of guiding students in understanding their respective indigenous or folk music, as well as fostering knowledge exchange between the two cultures, was entrusted to lecturers from each institution. Following an initial online session, students were grouped together with the task of creating songs that integrated musical elements from both Finland and South Africa. Within these groups, spanning a five-week period, they had to compose or arrange a piece of music that blended elements from both countries. To assess the influence of these collaborative music-making sessions on group cohesion, data was collected through an online questionnaire.

The students provided valuable insights into their understanding of their personal music backgrounds and their identities within the realm of music. They also shared their perspectives on the concept of belonging, particularly in the context of group music-making. This research aimed to evaluate the project's effectiveness and identify areas for improvement. The findings from this research have been integrated into the framework of belonging, highlighting its significance in the context of this collaborative musical endeavour.

By framing this project within the concept of belonging, students had the opportunity to engage in a real-life learning environment where they applied their knowledge of their respective cultural musical traditions to derive meaning from a new experience. We hope to encourage music educators to incorporate more intercultural collaborative music-making projects into their teaching practices, recognising the transformative potential such endeavours hold for students and the enrichment they bring to music education.

Assessing Classroom Music Education Legitimation Beliefs. The construction of a survey

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Music education in schools is often seen as a "nice-to-have" and questioned in the context of limited resources (e.g. Gates, 1991; Varkoy, 2016; Kaiser, 2018). The pressure to justify music and music education often leads to scientifically questionable attributions of effects (Winner et al., 2013; Gembris 2015). At the same time, in addition to academic experts in the field of education and music, teachers (e.g. Neuhaus 2019) and learners (e.g. Reusser & Pauli, 2010) very directly determine what happens and is learned in music lessons. There is no question that personal convictions are important; the problem of legitimacy is, to a certain extent, a problem of democratisation (Trembl, 1975, p.70). Recognised as powerful, the question is how to capture the beliefs of stakeholders regarding the legitimacy of music teaching in the classroom.

A recently completed study investigated where stakeholders see the legitimacy of compulsory music teaching in secondary schools. Literature research, theoretical considerations and two qualitative pilot studies served to analyse justification concepts and, in a further step, to construct a corresponding questionnaire. More than 1000 persons interested in school music education were included in the convenience sample. The descriptive analysis of the beliefs asked in interval-scaled Likert scales showed that beliefs did not run along the expected fault lines (purpose-free, musical purpose, non-musical purpose). This rejection of the latent factors was confirmed in a confirmatory factor analysis. Finally, an exploratory factor analysis led to a surprising preliminary reasoning model (see Fig. 1): four factors, whereby one central factor can only be hinted at. The instrument is now being expanded accordingly and re-examined (see Fig. 2).

This paper wants to critically question the intended procedure and methodological but also content-related issues for supplementing and revising the instrument. Cooperation is sought in order to examine the legitimacy beliefs of certain stakeholder groups in the future. These can be education policy makers as well as teachers or students, high school students or even parents of school children.

What is the importance of the results for training and teachers professional development as well as for strategic decisions of school administrators and education policy makers.

Fig. 1: Legitimation of Classroom Music Education

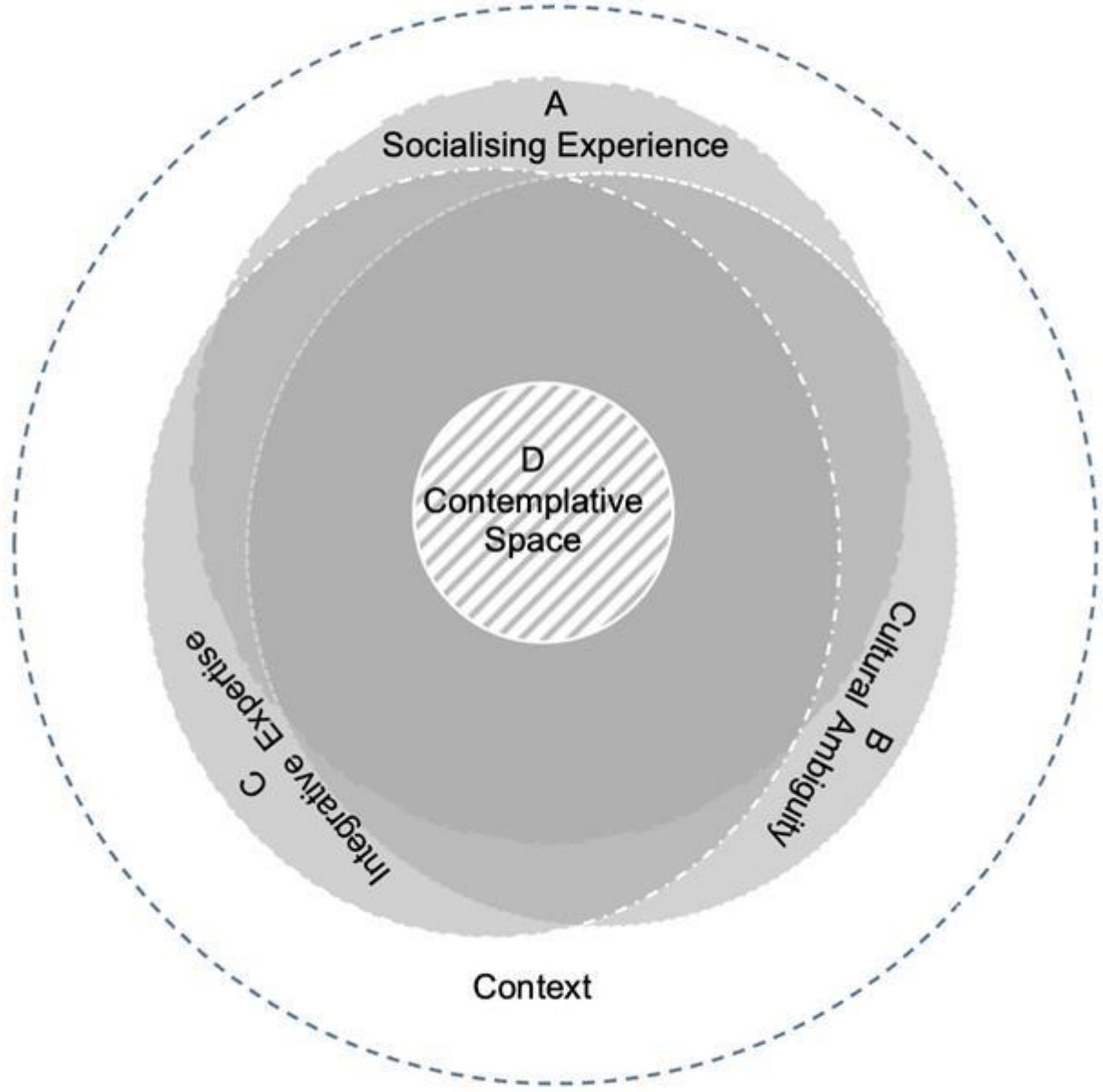


Fig. 2: Revised Questionnaire Battery

Research based proposal (tbd.)

Rationales for classroom music education

Socialising Experience (SE):

music lessons as playful, active engagement with oneself and others

- SE01 ...because musical activity forms the personality.
- SE02 ...because making music with others promotes social behaviour.
- SE03 ...because making music and dancing centres on doing.
- SE04 ...because listening to music and music-making is fun.
- SE05 ...because thinking and acting musically promotes creativity.
- SE06 ...because rhythm and dance are part of being human.
- SE07 ...because making music requires taking responsibility.
- SE08 ...because making music together is only possible as a team.

Cultural Ambiguity (CA):

music education as a unique confrontation with diversity and value ambiguity in cultural and artistic traditions.

- KS01 ...because music is a unique cultural technique.
- KS02 ...because music activity conveys moral values in a special way.
- KS03 ...because music and sound are powerful means of communication.
- KS04 ...because music is a human right.
- KS05 ...because music is a simple way of encountering the unfamiliar.
- KS06 ...because music provides a unique access to art.
- KS07 ...because music is a universal language.
- KS08 ...because music makes beauty discussable.

Integrative Expertise (IE):

music education as a means of building disciplinary and transdisciplinary competences.

- IF01 ...because music is part of a school's curriculum.
- IF02 ...because music knowledge development is important.
- IF03 ...because musical thinking and acting needs to be practised.
- IF04 ...because music addresses ethical issues in a special way.
- IF05 ...because music has many references to other subjects and their systems of thought.
- IF06 ...because the development of musical skills is important.
- IF07 ...because musical interaction promotes the ability to think abstractly.
- IF08 ...because in musical activity theory and practice are always closely connected.

Contemplative Space (CS):

music lessons as a place of balance and concentration

- KO01 ...because music acts as a medium of balance and recreation.
- KO02 ...because music can serve as a means of concentration and (self-)discipline.
- KO03 ...because music is a tool of purification.
- KO04 ...because music can contribute to finding identity and self-knowledge.
- KO05 ...because music has great spiritual significance.
- KO06 ...because music can give strength.
- KO07 ...because music is a field of self-education.
- KO08 ...because music is a temporal art.

The place of Mozambican popular music in music teaching curricula in Maputo City

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The city of Maputo is Mozambique's main financial, business, commercial, industrial, and cultural center. Popular music in this city began to develop in the 1950s in the older suburbs, such as Munhuana, Mafalala, Chamanculo, and Xipamanine (Sopa, 2014). With the independence of Mozambique, the National Music School was officially created in 1991, after eight years of experimental operation. In 2006, the country's first music degree course was created at the School of Communication and Arts at Eduardo Mondlane University. Currently, none of these formal institutions has a course focused on teaching Mozambican popular and traditional practices. This paper seeks to examine the music curricula in public and private music teaching institutions in the Mozambican capital and to discuss how the teaching of popular music can contribute to the preservation of popular musical practices in Mozambique. This is part of an ethnomusicological research project on Mozambican musical practices and creative interactions in Maputo City.

Raising Voices, Raising Consciousness: The self-empowered advocate for Change

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In music education and community music literature, empowerment is often discussed as an outcome of group singing participation among stigmatized and marginalized populations, but too often lacks critical examination of what it means to be 'empowered' (Balén, 2017; Gosine & Travasso, 2018; Palidofsky, 2010; Seligson, 2012). The use of the term 'giving voice' is closely aligned with theories of empowerment, particularly in music education and community music literature (Ellsworth, 1989; Higgins, 2012). I argue that 'voice,' however, cannot be 'given' but may, instead, be developed through group singing engagements that facilitate the recognition, critique, and resistance of oppressive power structures, and the subsequent development of self-empowerment. My discomfort with the notion of 'giving voice' is also tied to the possibility, within both formal and informal and music learning environments, of the capacity for one's voice to be effectively silenced by structures and practices inherent within the musical space (Forshaw, 2018; O'Toole, 2005). As Gore (2003) and Ellsworth (1989) discuss, it is not enough to espouse critical and feminist pedagogies as a route to empowerment. Educators and facilitators who seek, authentically, to enable student 'voice' must continuously acknowledge and critique their own positionalities, and the power embedded within those positionalities.

While empowerment may function as an individualized concept (McLaughlin, 2016), it is closely linked with group functionality by Adams (2008), who states that "empowerment is about taking control, achieving self-direction, seeking inclusiveness rooted in connectedness with the experiences of other people. It concerns individual achievement and social action. One aspect feeds another" (p. 18). Similarly, Stein (1997) states that "the strength and cohesiveness of the group is a key component in the process of empowerment" (p. 62). I argue that group singing may prove a productive means to consciousness-raising, wherein opportunities arise for musical cohesion and communal action, as empowerment is worked through and developed.

In this presentation, I critically examine the ways in which empowerment is theorized in music education and community music literature. Building on empowerment, I explore self-empowerment as understood through Freire's (2018) notion of consciousness raising, wherein the acknowledgement, critique, and resistance of oppressive social discourses is foundational to developing a sense of agency. Additionally, Hemmings's (2012) conceptualization of affective solidarity as an "impetus to change" (p. 150) informs my understanding of consciousness-raising and empowerment through a sense of affective dissonance, particularly as experienced among stigmatized and marginalized individuals.

Finding Their Own Paths: Reclamation, Revision, and Construction of Senior Adult Women's Musical Identities

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As older adults experience age-related changes, they rely on their neotenus abilities to adapt (Dannefer, 2005) and the exploration of alternative possible selves to thrive (Frazier et al., 2002). Meaningful engagement in new pursuits that offer continuity can provide purpose to adults searching for direction and assist them in constructing new post-career identities (Coleman 2000) and can contribute to positive mental health and the sustenance or creation of self-conceptions in later life (Henning et al., 2021). Participants in New Horizons International Music Association (NHIMA) programs have reported that engagement with others in shared musical activities can offer a new sense of self and meaning to their lives (Coffman and Adamek 2001; Kruse 2007). Women have unique paths to identity (Josselson, 1987, 1996, 2017) and important stories to share with respect to music participation. The purpose of this study was to examine how seven older women in two New Horizons Band (NHB) programs constructed, revised, and sustained their musical identities and to explore how gender influenced their musical identities and participation. Using a sociological multiple case study approach (Merriam, 1998), the researcher explored variations present within the participant group related to music participation and identity, issues of gender, and social interactions. Individual interviews and resulting transcripts served as the primary data sources supplemented with data from correspondence and participant observation. Data analysis procedures (Creswell 1998, Bogdan and Biklen 1998) included three levels of coding in a within-case analysis of each person followed by an interpretive analysis that introduced a theoretical framework drawn from Josselson's paths to identity commitment (1987, 1996, 2017) and possible selves (Markus & Nurius, 1986). Six participants chose to either reclaim or revise their identities according to the musical instruments they played in their youths. One person who had little background in music constructed a new musical identity. The women discussed their experiences with respect to gendered attitudes of their parents and peers and communicated stories of both acceptance and challenge. Their paths paralleled those detailed by Josselson (2017), and they reflected on their "good selves (the ones we remember fondly), the bad selves (the ones we would just as soon forget), the hoped-for selves, the feared selves, the not-me selves, the ideal selves, the ought selves" (Markus & Nurius, 1986, p. 957). Implications from the research included consideration for sustaining music participation through the life course in recognition of individual paths to music participation, identity formation, and motivation in older adults.

Music Teachers' Perspectives on Sustaining Musical Engagement Across Education Transition Points

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There are numerous transition points in public education systems, such as from primary to secondary school in the UK, that involve academic, social, emotional, physical and other developmental changes for pupils. Existing research highlights challenges for educators in sustaining musical engagement in pupils across transition points and reveals that music teachers are often constrained by time, workload, staffing and resources (Kokotsaki, 2015; Marshall & Hargreaves, 2008). Music pupils share similar as well as different experiences across varying transition points (e.g. Pitts, 2004; Pascarella & Terenzini, 2005) and discourse can be negative (Jindal-Snape et al. 2021). Evidence provided by two education authorities in the North East of England suggests that pupils' levels of musical engagement fall at transition points, where musical engagement includes instrumental tuition, classroom music and extra-curricular musical activities (Hull Music Service, 2022; East Riding Music Service, 2022).

Part of a large-scale project on Transitions in Music Education (TiME), this exploratory case study aimed to investigate the perspectives of music teachers working in two different regions of the UK (Hull and East Riding) on sustaining musical engagement in pupils across two key transition points in the UK education system: from primary to secondary school (Years 6 to 7 or Key Stages 2 to 3) and from pre-GCSE to GCSE (Years 9 to 10 or Key Stages 3 to 4). An opportunity sample of 47 music teachers participated in the study, including instrumental and vocal teachers (n=43), classroom music teachers (n=2) and senior music-service leaders (n=2). Music teachers completed an e-survey and/or participated in semi-structured interviews to gather their views on why pupils may continue or discontinue musical engagement at the key transition points.

Three overarching themes emerged from the data: communication (that is, a lack of, between school and pupil), support networks (that is, the importance of having local familial support alongside higher-level support via governmental initiatives/educational policy makers); and the pupil-teacher relationships (that is, the importance of creating an atmosphere where pupils feel comfortable). In addition, teachers perceived wider attitudes towards music education as determining choices by pupils about the continuation of their musical engagement. Bronfenbrenner's ecological systems model (REF) helps to explain the patterns of influence described by the music teachers. The findings of this study will be used to provide recommendations to music services in the UK about sustaining musical engagement in pupils across transition points and will contribute towards tackling current levels of decline.

The personal and professional identity of secondary classroom music teachers in England.

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Some of the findings from doctoral research into the "biography of music teachers, their understanding of musicality and the implications for secondary music education" (Dalladay, 2014) were presented at the ISME conference in Glasgow in 2016. What and how classroom music teachers teach can be dependent on things such as prescribed curriculum and pupils' interests; but also on the teacher's own biography: their own education, circle of family, friends and co-musicians, and their experience. DeNora (2000) suggests that biography is the historical counterpart to identity so, it has become a more recent intention to further examine the identity of secondary (age 11-18) classroom music teachers in England. It is of particular interest to explore how far teachers consider themselves as musicians first or teachers first and how far this may impact upon what and how they teach their students. As part of this, and building upon the work of the former doctoral study described above, a model of the identity of secondary music teachers has been proposed and is under revision in the light of the current research. How we see ourselves, personally and professionally, is at the core of this current research which continues to be an ongoing study. The research is being and will be conducted largely through a survey of the participants, all serving classroom music teachers in England, and online interviews with a smaller selection. Identity, as has been suggested, is closely linked with biography so the focus of the investigation is on the background of each participant, how they see themselves as a musician and teacher, how far their identity has undergone change over time whilst working as a music teacher, and how this all impacts upon how music is presented, developed and assessed in the musical classroom; and how far the development of the pupils' own musicianship is fostered. The model of what has become known as the musician-teacher thus far constructed will be re-visited as a result of the research and re-modelled as appropriate. The presentation to ISME will report on the study's progress, and copies of the model of the musician-teacher identity will be available for those who would like one to consider for themselves.

Making Higher Education in Music More Accessible: Exploring Barriers and Enablers for Students with disability

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The focus of this study was to explore the barriers and enabling factors facing music students with disability studying at the Melbourne Conservatorium of Music (MCM), Australia, to develop a theoretical framework for understanding how universities and conservatoires can improve access for music students with disability and develop recommendations to support institutions to do so. This 3-year project investigated experiences of consenting participants who self-identified as having a disability or mental health condition, were deaf or neurodivergent and studying music at the MCM. An additional participant subset of disabled senior secondary students who plan to audition for tertiary music courses was also part of the study, highlighting differing supportive cultures and expectations as students transition from high school to University studies. This research by a team of researchers and research assistants utilised appropriate de-identification and screening techniques to ensure objectivity and anonymity across the participant and research cohort. A qualitative methodology utilising case studies and thematic analysis foregrounded powerful lived experiences. By privileging the voices of students with disability, we were able to highlight the issues that were most important to their experiences of inclusion and exclusion in music education at a tertiary level, leading to recommendations based around four topics: 1) increased teacher awareness; regarding approachability and willingness to discuss access needs between students and their teachers. 2) pedagogical reforms, that covered updating of teaching practice by applying universal design principles, differentiated approaches, and multiple format presentation for content and assessments 3) improved information sharing, highlighting burdensome systems and ad-hoc approaches to student needs, and 4) the unpredictable environment, that included poor lighting, pathways, inaccessibility to rooms, and accessibility and clarity of support services. These findings offer serious implications to the prevailing attitudes, investment and concern for access and equity to higher education. It offers universities and conservatoires worldwide the need to be vigilant and pro-active in their appraisal of teacher, faculty, and wider systems approaches to student experiences, and as cultural beacons that promote these values to wider society.

Identifying student and teacher thresholds of resilience, wellbeing and flourishing in secondary school instrumental music education

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Correlational evidence suggests music education promotes general academic achievement. However, active participation in secondary school music education populations has been shown to enhance social connectedness, confidence, self-esteem, emotional development, and wellbeing. A recently introduced Australian National Student Wellbeing program has been initiated to support adolescents in secondary school settings. This significant funding heralds the reinvention of Australian schools as innovative community assets to better support student health and wellbeing, despite being an under explored aspect of education. This paper reports on a project investigating student resilience, wellbeing, and academic buoyancy through instrumental music engagement. Instrumental music lessons offer one to one or small group activity that provides a unique learning environment in schools. This project investigated student, peer, and teacher derived promoters of resilience such as self-control, emotion regulation, problem-solving, self-esteem, and positive emotion. Instrumental music student cohorts across years 7-12 in secondary schools, as well as teachers undertook surveys and interviews. The validated survey instrument and interviews were used to investigate four discrete areas: (1) music learning and engagement: (2) teaching dynamic, access, and support; (3) environmental attributes (4) connectedness and belonging. Interviews provided student and teacher voice of rich lived experience accounts, events and reflections that enhanced statistical results on the impact teacher practice, peer and community played. The study calibrates beliefs and attitudes toward positive autonomy through music education participation. Initial findings of the study suggests that sustained participation in instrumental music education correlates with connectedness, evolving confidence, self-esteem and prosocial cooperative behaviours. Growth of learning relationships provided meaning, accomplishment and cultivated autonomy, and maturity in social and academic decision making, providing resilience, wellbeing and formative reasoning for numeracy and literacy superiority outcomes.

Harmony Unveiled: The Crucial Role of Backing Vocalists in Contemporary Commercial Music

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In contemporary commercial music, the often-underappreciated backing vocalist emerges as a silent force, contributing depth, texture, and harmony to the auditory landscape. This paper explores the historical roots of backing singers, their role in music production, and the technical skills required for a successful career as a backing vocalist.

Beyond harmonising with lead vocals, backing singers act as a counterpoint, injecting tension, and drama into a song. Their collaboration with producers and engineers is pivotal, ensuring a seamless integration that elevates the overall sonic experience. This dual role in musical creation positions backing vocalists as architects of a song's emotional resonance.

We also discuss the diverse set of technical skills required of a backing vocalist, such as vocal technique, breath control, pitch, tone, and versatility across genres, forms the foundation. A keen ear for harmony allows backing vocalists to craft intricate arrangements that complement lead vocals, fostering a harmonious coexistence. Proficiency in sight-reading sheet music, coupled with adaptability to recording techniques, completes the skill set, showcasing the backing vocalist's versatility and adaptability in the studio environment. We then proceed to present a framework for how these multifaceted skills can be incorporated into curricula.

Situational excellence and interprofessional collaboration: Equipping professional musicians for enduring work in healthcare spaces

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The professional profile of musicians working in healthcare spaces is steadily developing (Koivisto&Tähti, 2020). In the Netherlands, participative music practices in healthcare settings are increasingly recognised for supporting compassionate person-centred care, enhancing the well-being of patients and care professionals (de Wit, 2021). Consequently, well-trained musicians are becoming acknowledged contributors to better healthcare. Yet, institutes of higher music education are responding slowly to the needs of optimally preparing musicians for entering this growing sector of work. Situational excellence in the form of interpersonal and ethical responsiveness, multi-faceted artistic skills, and contextual know-how are at the core of the competences to be learned (Smilde et al., 2019), yet mostly outside of conventional professional training of musicians.

A recently completed research project based in the Netherlands investigating the interprofessional collaboration of musicians and nurses revealed several conditions for situational excellence to emerge in participatory music sessions in hospitals. Using an ethnographic approach to data collection in two Dutch hospitals, the researchers conducted participant observations, carried out group discussions and interviews, and collected reflective journals of musicians to understand what was needed to optimise the interprofessional teamwork of musicians and nurses to deliver compassionate care to patients through participation in live music-making.

Employing selective coding (see Charmaz, 2006) upon sensitizing concepts from a previously completed research project, the researchers discovered that interprofessional collaboration stems from situated learning within a community of practice (see Lave&Wenger, 1991), which requires awareness of occupational power-dynamics, and senior support for newcomers. Using Goffman's (1959) concept of a backstage region of professional performance, the researchers identified necessary structures to nurture beneficial communication and teamwork between musicians and nurses. Optimal collaboration led to unexpected professional identity transition in both groups of professionals. The findings align with the success factors of interprofessional person-centred care by Van Dongen et al. (2018).

This paper addresses the need for higher music education to provide musicians with sufficient training opportunities for this growing field of work. Equipping musicians to work successfully and sustainably in healthcare spaces requires early familiarisation to interprofessional collaboration through collaborative education for conservatoire and healthcare students. A vision for cross-genre, co-creative, and improvisational studies is also crucial for fostering flexible musicianship required for working in healthcare spaces. Entrepreneurial training is furthermore needed for helping musicians to enter the new working sector. Finally, increased curricular exchange between conservatoires is a key for safeguarding the quality of the trainings for future musicians in healthcare.

"Creating a culture of acceptance and friendship": A case study of special education professionals' perceptions on Unified choir

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Collaborations amongst music and special education professionals often facilitate inclusive and socially just educative practices in all inclusive choirs (Author, 2020; Gerrity, et. al., 2013; Grimsby, 2020; Juan-Morera, et al., 2023; Laes & Westerlund, 2018; Mavropalias, et al., 2023; VanWeelden, et al. 2017). To serve the needs of students with and without disabilities, approximately 8,300 schools in the United States have explored the benefits of Unified programs (Special Olympics, 2023). Originally created for athletes, unified activities champion "...intentionally planned and implemented activities affecting systems-wide change" (Special Olympics, 2022). This program is organized into core and operational processes that emphasize leadership, relationships, collaborations, professional development and continuous improvement. To examine how these processes may be successful in an inclusive choral classroom, a case study was conducted to better understand the perceptions of special education professionals on a Unified Choir in a Midwestern High School. This method was selected to provide the "most inspirational analysis that an inquiry can offer" (Thomas, 2021, p. 3). Data were collected from questionnaires (n=4), group interviews, and participant observations. Participants included an occupational therapist, a speech-language pathologist, and two special education teachers. To gain a deeper understanding of participant perceptions, data were analyzed through a social constructivism paradigm. This worldview allows understandings of our own lived experiences. Specifically, through social interactions that guide our values and behaviors (Denzin, et al., 2023). Results indicate that social emotional learning outcomes are of great importance to participants. Themes emerged such as leadership, limited teacher involvement, social opportunities, and increased participation which align with the Special Olympics Unified processes. In contrast, musical outcomes were described as "priceless" and "remarkable" suggesting ubiquitous surprise of musical skill development. This case study provides an empirical foundation for implications and recommendations for the field including the expanded use of both musical and social emotional outcomes in unified choir programs.

Teaching Music Online: Peruvian Music Teachers' Experiences with Emergency Remote Learning

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Peru was among the countries with the most extended school closures in South America as a result of the COVID-19 pandemic, forcing students to engage in emergency remote learning for almost two years (World Bank, 2023). Considering the limited technology infrastructure available in the country pre-COVID-19 and the length of the remote learning experience, we were interested in examining how music teachers adapted. Using a non-experimental design, we surveyed a total of 325 music teachers working in P-12 settings. Data was collected electronically using a secure survey platform from September 2021 to March 2022, and we gathered data on the characteristics of adaptation strategies, how those evolved, the variability of experiences among public and private music teachers, and the structural and mental health support that teachers were able to access. Findings suggest a dramatic change in music teachers' perception of their proficiency in facilitating engaging online music learning experiences during 2020 compared to 2021. For instance, many teachers mentioned the first year of the pandemic being extremely unsettling due to not knowing how long it would last and their lack of knowledge and training on using technology in music education. By the second year, music teachers felt better prepared to offer remote teaching and learning experiences. Thus, content, materials, and pedagogical practices were progressively modified and adapted based on the available resources and students' needs. The scarcity of musical instruments prompted elementary music teachers to incorporate household materials (spoons, boxes, cans) as instruments for music-making online experiences, including crafting musical instruments with recycled material. Secondary music teachers utilized a variety of apps to teach music theory and aural skills. Interestingly, most participants mentioned having developed educational technology competencies on their own through accessing free online tutorials rather than through professional development within their institutions. Similar to previous studies exploring teachers' perception of their well-being (Cheng & Lam, 2021; Miksa, Parkes, Russell & Bauer, 2021), Peruvian music teachers considered their work overload and the remote context as their more substantial stressors. Despite the initial challenges and limited resources, participants expressed having realized they could teach different musical competencies online. They were eager to continue offering remote musical experiences during these unprecedented times and searched for affordances beyond their comfort zone. Nevertheless, this study shed light on the need for formal training in using educational technology and developing digital competencies to teach music online. Higher education institutions in Peru offering pre-service music teacher education programs must reassess their curriculum to prepare future music teachers with the skills and knowledge to guarantee quality music education in diverse settings, including remote learning environments.

Setting Works for Diversity: Courtney Pine in the Curriculum and the Classroom

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In January 2021, UK examination board Pearson EdExcel removed the work of one of the foremost British jazz musicians Courtney Pine from their Advanced Level music curriculum: the only Black composer represented. The decision led to backlash and a review of their range of set works, and Pine's music was promptly reinstated. Pine's removal, alongside five others', was a response to music teachers' calls for reduced workload during the pandemic; a reminder of the crucial interface between the ideals embedded in curricula documents and the more mundane matters of the classroom. This paper examines this confluence, bringing institutional and public discourses about curricular diversity into dialogue with their operationalisation in everyday teaching practices. Discourse analyses generally treat curriculum texts as static objects of research, documents through which social and political formations are articulated and hidden curriculum distilled. Following the methodological paradigm set out by sociologist Dorothy E. Smith, this paper produces a preliminary institutional ethnography by analysing music curricula as texts-in-action: technologies that come into being through and organise other social actions and relations, whether correspondent or resistant.

The first part of the paper presents results from a questionnaire of 109 secondary school music teachers from across England, reporting their perceptions of and approaches to exam specifications, areas of study and musical materials at Key Stages 4 and 5. These results contextualise the analysis of data from the eighteen respondents who teach EdExcel's A-Level music curriculum specifically. The final section draws on ethnographic interviews and text-reader conversations with five of these teachers, mapping how their interpretations of curriculum documents manifest in situated actions. With a particular emphasis on Pine's *Back in the Day*, this last section of the paper reveals the intertextual mediation and institutional circuits involved in the everyday doing of diversity in music education. The set work itself is essentialised and refracted by teaching resources, lesson plans, assessment criteria, student work, peer teacher correspondence and journalistic and social media outputs, all of which come together – and work against each other – to determine the skills and knowledges it is seen to exemplify.

1- Advanced Levels (A-Levels) are subject-based school leaving qualifications commonly used for university admission.

2- Key Stages 4 and 5 are the final two stages of secondary school music in the UK, resulting in the obtainment of General Certificate of Secondary Education qualifications (GCSEs) and A-Levels (respectively).

Considering the Possibilities and Limitations of Critical Educational Action Research in Music Education

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Action research, a form of practitioner research, is a commonly used methodological approach in educational inquiry. Carr and Kemmis (2003, 2009) suggested that educational action research, by its very nature, must be critical. They argue that this is due to the inextricability of politics from schooling. Given that the primary goal of educational action research is to foster professional practice, such a method is therefore “constituted by and constitutive of the values and practices” of the educator-researcher (Carr & Kemmis, 2009, p. 74). As such, educational action research must focus on “the tensions and contradictions between education and schooling as they emerge at particular times and in particular places, in order to contribute new, evolving and historically appropriate answers to the question ‘education for what?’” (Kemmis, 2006, p. 467). To do so, the focus should not be on what or how teachers teach, but on why and for whom. This involves the critical probing and possible transformation of praxis within social and political contexts that are fluid and constantly changing (Kemmis, 2006).

Educational action research, however, has been criticized as often straying from the critical aims stated above in order to promote questions of “teaching technique, lesson planning, and administering learning...toward enhanced participation in the economic life of societies” (Kemmis, 2010, p. 24; see also Feldman, 2017), thus playing into neoliberal and capitalistic aims. Further, Cain (2008) suggests that action research studies within music education “are more often practical than emancipatory” (p. 309), have limited impact on the profession, and thus reinforce—rather than question—dominant narratives and prescriptive, functional curricula.

In this presentation, we consider the possibilities and limitations of critical educational action research (CEAR) in the field of music education. Drawing from our own experiences working in and through CEAR, we consider research inquiries that “cross the boundaries between the school and the world beyond it to explore themes and ideas of interest both inside and outside of school” (Kemmis, 2006, p. 471). We focus on the ways in which CEAR “can become a systematic intervention, going beyond describing, analysing and theorizing social practices” (Somekh, 2006, p. 27). In particular, we utilize our experiences with elementary and middle school (grades K-8, ages 5-12) students to draw attention to the positioning of students as individuals to work alongside in partnership. We argue that such positioning is vital for researchers committed to enacting social change and justice through action research.

Empowering the artistic identity of university music education students: a performing group as a collective case study of

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University music education students usually do not have many chances to perform in public and participate in live artistic performances. Their university studies focus mainly on pedagogy, music pedagogy, music didactics and teaching methodology, and raising music education skills and practices during their school placements. In a Department of Music Studies, based in Greece, since 2011 we founded a voluntary extra-curricular students' performing group, aiming to empower music education students' artistic identity and skills. The project is still going, having presented around 70 live performances during the last 13 years. We performed widely in the local community, in schools, museums, open spaces, theaters, etc. Every year those students who graduate leave the group and new members join in. The group followed the paradigm of applied ethnomusicology with educational focus. Students were engaged in finding material using archival sources and popular myths and traditions. Performances were formed around story-telling, combining narration of folk tales with live music, music games, drama and dance actions. This study poses two research questions: a) what are the students' experiences after being part in the performing group?, b) In what ways did their participation in the group altered their music education identity? This study was designed as a collective case study, where notes of the researcher and focus groups among students in various years present a lively set of ideas and narrations of students' experiences. Data were analysed thematically and the following axes arose: a) the power of belongingness to the group, b) creative uses of music, dance and folk-tale traditions, c) cross-artistic and multimodal expression, d) group and audience communication during the performance. Findings suggest that when students perform in an artistic group during their studies, this may offer them a wide spectrum of artistic, musical and educational experiences, besides their formal university education. After all this practice may empower them and lead them into a sustainable artistic-educational music identity.

An early childhood music teaching framework based on the theory of communicative musicality

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Music teachers in early childhood appreciate the value of creative and engaging music activities in the classroom through the body, the voice and musical instruments. Theoretical advancements in the theory of intersubjectivity brought to the fore the central role of relations in human development. Based on research on mother-infant relations, the theory of intersubjectivity suggested that mother and infant share common meanings, actions, motivation, feelings, intentions and expectations through which the baby gets to know the environment and understand their culture and language with their 'significant others'. Communicative musicality was a term coined by Malloch and Trevarthen (2009) to indicate that human communication between mother and infant is essentially musical and it is based on the innate skill to act, to move, to understand in sympathy with others which indicates the human desire for cultural learning. Through analysing mother-infant vocal communication, communicative musicality was indicated to include three parameters: pulse, quality and narrative.

We aimed to see how this theory applies to practice when teaching music in early years (4-6 years old). Based on an action research of twelve weeks that took place in a kindergarten in Greece, the teacher-researcher created music activities in the classroom, three times per week, exploring the above mentioned three parameters. Twenty three children took part in the qualitative study. Results were documented through content analysis of the teacher-researchers' notebook, and multimodal analysis of the video recorded music activities. We tried to help children share the same pulse through body gesture, singing, music listening and instrument playing. We helped the group understand a spectrum of musical qualities through music activities with variations in dynamics, timbre, tempo, etc. Finally, each activity was formed using pulse and quality in order to create narrative episodes, meaningful to all children. Those activities helped children to share moments of understanding and common intention, to share feelings and actions complementing each other and acting as a tied group. Using the theory of communicative musicality we tried to build a framework of communicative music education. Results indicate that this educational framework led to a good communication among the group, between the teacher and the group, group collaboration and musical flow in companionship towards a sustainable music life for all children.

Music Teachers and Professional Agency: A Quantitative and Qualitative Analysis

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In recent years, teacher agency in the United States has been under attack (Buchanan, 2015; Confredo, 2023). Teacher agency is a capacity to make choices that can be achieved through the interplay of past and present experiences and beliefs of the future (Priestley et al., 2015). For music teachers, agency is experienced through choices of curriculum and repertoire (Niknafs & Przylbaski, 2016; Tucker, 2020). In the United States, music teacher professional agency is threatened by recent laws and policies limiting teachers' capacity to choose their classroom curriculum and repertoire (Confredo, 2023; Florida HB 1557, 2022; Masters, 2022; US H.R.5, 2023).

Previous research has focused on teacher agency regarding policies (Buchanan, 2015; Tinn and Ümarik, 2022), teaching environments (Bohn, 2023; Edwards, 2015; Heikonen et al., 2016; Soini et al., 2015), and professional development (Priestley et al., 2015; Spruce et al., 2021). There have also been reports of teachers of color and women experiencing less agency (Dixon et al., 2019; Vitanova, 2018). Music teacher professional agency has specifically been researched concerning repertoire and curriculum (Abramo, 2008; Girdzijuaskienė & Stavrou, 2023; Stavrou & O'Connell, 2022) and the need to develop agency in preservice teachers (Conway et al., 2019; Onsrud et al., 2023; Powell, 2019; Tucker, 2020).

Music teacher professional agency merits investigation because there is a lack of research on this topic, specifically regarding teachers with different demographic backgrounds and the current policies being implemented. Thus, the primary research question guides this study: What are the factors and causes associated with music teacher professional agency? This study will utilize a sequential explanatory mixed methods design (Creswell & Plano Clark, 2007) to investigate teachers' perceptions of agency in their classrooms. Procedures will involve collecting quantitative and qualitative data. In an initial quantitative phase, adapted scales (Soini et al., 2015) will be used to ask teachers about levels of perceived agency. I will examine differences between different groups of teachers (i.e., grade levels, school size, racial, etc.). Subsequently, qualitative interviews with selected participants will build upon quantitative findings by exploring teachers' experiences of agency. Findings hope to explain why teachers experience varying degrees of agency.

Data collection is ongoing, and results will be prepared for presentation in the Summer of 2024. The results of this study hope to yield implications for music teacher education and professional development to help embolden teachers to be agents of change in their classrooms and communities.

The role of education and community engagement skills in the tertiary training of the 21st Century orchestral musician.

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This paper discusses the importance of education and community engagement skills in the training of orchestral musicians through their tertiary degrees. The paper draws on extensive original case study research into the growth of orchestral activity in education and community engagement. The paper maps and analyses the links between shifts in arts and education policy of the past 30 years and orchestral outreach programming (Doeser, 2014) (Henley, 2011) (Dromey & Haferkorn, 2018). It summarises the aims and goals of such work and examines the importance placed on the activities in maintaining the relevance of the symphony orchestra in the 21st century (Winterson, 1998) (Dollman, 2023) (Harrison, 2009). Given the importance and prevalence of this work, the paper explores the implications for the training of the orchestral musician of the future. While the technical and artistic training for these musicians of course remains at the core of their development, the paper posits that there is an immediate need to re-examine the skillset provided to them by the tertiary conservatoire. Given the shift in the industry, the skills of teaching artistry, improvisation and public speaking are all required alongside the ability to perform orchestral repertoire with precision and stylistic understanding (Booth, 2009) (Bochner, 2010) (Odam & Bannan, 2005) (Renshaw, 1986). The paper recommends for work experience and internship opportunities to be integrated into course structure and for successful delivery of education and community engagement projects to be incorporated into graduate learning outcomes. The paper's key points and arguments arise from purposeful sampling of key figures and organisations, supported by analysis of primary and secondary sources. The paper references key case studies of orchestral community engagement activity. The paper also examines shifts in curriculum as delivered at Conservatoires internationally, including at the Guildhall School of Music and Drama, the Juilliard School, and the Longy School of Music of Bard College.

The paper centres on the sustainability of the training of the 21st century orchestral musician, and thereby to the sustainability of the symphony orchestra. The paper builds on the work done in this field (Davis, 2004) (Allemendinger et al., 1996) (Calissendorff & Hamesson, 2016) (Dromey & Haferkorn, 2018) and recommends for further research into this area over the coming decade. This ongoing research will be of value in ensuring the ongoing resilience and vibrancy of this cultural sector.

The Effects of Staccato and Legato Conducting Gestures on Perceptions of Note Duration

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Researchers have demonstrated that perceptions of conductor and ensemble expressivity are inextricably connected between what is seen and what is heard (Morrison et al., 2009; Silvey, 2011). Similarly, visual gestures of a marimbist have been found to sway observers' judgments of performed note duration (Schutz & Lipscomb, 2007). No prior investigations of similar perceptual aspects, however, were found involving music conductors. Therefore, the purpose of this study was to examine the effects of staccato and legato conducting gestures on perceptions of note duration.

The participants (N = 173) for this study were collegiate musicians who observed four brief video recordings of a conductor demonstrating short and long gestures synchronized with audio recordings of a wind ensemble performing short and long notes. All possible pairings were used for audiovisual stimuli, including two congruent (i.e. matched) and two incongruent (i.e. mismatched) stimuli. Participants were randomly assigned to one of four unique presentation orders. After observing each recording, participants rated the overall note duration of the excerpt by manipulating a slider anchored by 1 (extremely short) and 101 (extremely long). After viewing and responding to the four recordings, participants were asked if they believed that watching the conductor influenced their ratings of note duration. Results indicated significant main effects for performance audio and conducting gestures, along with a significant interaction between conducting gesture and presentation order. There was also a significant three-way interaction between conducting gesture, performance audio, and presentation order, $F(3, 169) = 16.505, p < .001, \eta^2 = .227$. Participants rated the note duration of congruent audiovisual recordings as expected, with staccato notes being rated shortest in duration and legato notes being rated longest in duration. Participants' ratings of the incongruent audiovisual recordings, however, highlighted the fact that their ratings of note duration were influenced by the visual gestures displayed by the conductor.

Based on the findings from this study, it appears that conductors have the ability to visually manipulate collegiate musicians' judgments of note duration. Further, when evaluating conductors in any capacity, individuals should be aware that the performance quality—and even specific elements such as style—can impact judgments of conductors, and those influences might operate below an individual's conscious awareness. Therefore, conductors should spend time refining their visual conducting gestures—perhaps as part of their regular score study—so that they match their stylistic intent. Additional implications for music educators and suggestions for future research will be discussed.

Table 1*Three-Way Mixed Design ANOVA Source Table for Note Duration Ratings*

Source	<i>SS</i>	<i>df</i>	<i>MS</i>	<i>F</i>	<i>p</i>	η^2_p
Between-Subjects Effects						
Order	2279.559	3	759.853	3.405	.019	.057
Error	37713.534	169	223.157			
Within-Subjects Effects						
Conducting Gesture	32081.439	1	32081.439	60.638	< .001	.264
Conducting Gesture \times Order	16467.583	3	5489.194	10.375	< .001	.156
Error	89411.787	169	529.064			
Performance Audio	517428.059	1	517428.059	784.423	< .001	.823
Performance Audio \times Order	5701.201	3	1900.400	2.881	.038	.049
Error	111477.319	169	659.629			
Conducting Gesture \times Performance Audio	500.812	1	500.812	3.596	.060	.021
Conducting Gesture \times Performance Audio \times Order	6895.983	3	2298.661	16.505	< .001	.227
Error	23536.722	169	139.271			

The sustainability of multicultural music education in rural southwestern China

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Multicultural Music Education (MME) plays a pivotal role in preserving and transmitting values inherent in Chinese traditional culture, sharing a co-responsibility for and actively participating in the sociocultural socialization of ethnic group identities and ethnic consciousness. Nevertheless, amid the framework of sustainable development, concerns have arisen regarding MME in southwestern China, with a lingering ambiguity surrounding the broader concept of multicultural education. The discourse on MME in rural China has predominantly revolved around formal school-based education, often neglecting the importance of community-based music education.

This study seeks to examine the sustainability of MME in Xijiang Miao Village, a community predominantly inhabited by the Miao ethnic group, which integrates Miao, Han, and other ethnic cultures in rural Guizhou Province, southwest China. To address the research question, a mixed-methods case study approach was employed, featuring a convergent parallel design that melds quantitative survey data with qualitative methods, including observation, interviews, focus groups, documentary analysis, and documentary photography. This methodological choice ensures triangulation and complements our research findings.

This research contributes to the theoretical discourse on sustainability in MME within the multicultural context of rural southwestern China. It achieves this by identifying key stakeholders within the education system and drawing upon empirical evidence to discern the genuine needs of the communities. Statistical analysis has unveiled critical challenges afflicting both formal school-based music education and community-based music learning in Xijiang. These include the inadequacy and inequality of educational resources, the devaluation of state institutions, a shortage of qualified teachers, and a high illiteracy rate. Furthermore, our findings underscore the substantial impact of political ideologies on multicultural music education, Han culture has significantly permeated the lives of inhabitants. Despite the high regard for the promotion and preservation of Miao music, along with the enduring interest of minority ethnic communities in music learning and performance, the sustainability of multicultural music education in Xijiang faces challenges. The prevailing influences exerted by various stakeholders can directly shape the sustainability of MME, while the identified problems may exacerbate inherent contradictions that undermine the stability of the triangular relationship between these stakeholders.

Exploring Learning Music Through Play: Young Learners' Insights into Creativity, Engagement, and the Value of Play-Based Lessons

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Context: Learning music through play encompasses activities that include free play (learner-led), guided play (learner-led but teacher-scaffolded), and games (teacher/game developer-designed, scaffolded on rules and constraints) (Hassinger-Das et al., 2017; Zosh et al., 2017). In instrumental pedagogy, students engage in “playing” a musical instrument, often through a “direct instruction” approach, where learning activities are designed and controlled by the teacher with a set of constraints. While this activity is termed “playing music”, the dimension of “play” is often minimal or absent (Dubé, 2019). The University of Youth Play(ers) (UJM: <https://udejm.com/en>) is a living lab housed within the Faculty of Music at Laval University in Quebec, Canada. It investigates various dimensions related to the “learning music through play” approach, seeking to identify the diverse strengths and weaknesses for young learners in an out-of-school music education context.

Objective: This paper delves into the unique pedagogical approach adopted by UJM and explores how young music learners perceive its impact on their creativity (mini-c; little-c), playfulness, mood, connection to others and the music itself, as well as their overall appreciation of the lessons.

Method: Sixty young music learners, including pianists, guitarists, violinists, and drummers aged 6 to 12, completed a concise weekly questionnaire 25 times between September 2021 and May 2022, and an equivalent number of times between the months of September 2022 and May 2023. The questionnaire, based on 5-point Likert scales, focused on the aforementioned variables, offering insights into the students' evolving perspectives.

Results: The results to be discussed will shed light on the variations in these variables over time, considering factors such as the participants' age, gender, and instrument. This study aims to provide a nuanced understanding of how and why these variables shift, thereby contributing to the broader discourse on music education for young learners.

Navigating boundaries in higher music education: A study of instrumental teachers' practices

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Learning to play an instrument at a professional level is a complex endeavour. In the context of higher music education, the relationship between instrumental teachers and their students can become all-encompassing and imbued with complex power-dynamics. Lessons may extend beyond strictly musical or technical issues to also address matters such as mental and physical health, career guidance, and students' – or even teachers' – private life, with varying degrees of relevance to the students' ability to develop as a musician. This raises the question of how instrumental teachers in higher music education construct and negotiate the boundaries of (a) their roles and responsibilities, (b) the mandate of instrumental teaching, (c) and the content and activities of the instrumental lesson.

This paper reports on a research project seeking answers to this question. Here, 'boundaries' are conceptualised as socially constructed and negotiated through 'boundary-work', referring to the discursive work undertaken to create, relate to, change, preserve, or cross these boundaries. A framework was developed for the project detailing different relations, purposes, and modes of boundary-work, different continuums along which boundary-work can be practiced, as well as different content of boundary-work.

Eleven instrumental teachers in Western classical music performance were interviewed, recruited from a wide variety of instrument groups, educational and academic backgrounds, performance and teaching careers, ages, and institutional affiliations. The interviews were then analysed through a lens of critical discursive psychology in the context of boundary-work theory, focusing on the teachers' interpretative repertoires, ideological dilemmas, and subject positions.

The paper presents key findings from the project, including teachers' interpretative repertoires concerning power dynamics in the student-teacher relationship, their subject positionings regarding their different functions as teachers, ideological dilemmas – such as conflicts between the teachers' competencies, their perceptions of their students' needs, and their ideas of the purpose of higher music performance education. The paper discusses how these statements can function as boundary-work, both regarding the different actors that are related to the teaching practice, and the practice of the practice of instrumental teaching itself. The teachers' diverse and sometimes conflicting 'boundary repertoires' illustrates an uncertainty and ambiguity experienced by teachers trying to delineate their teaching practices. By contemplating these repertoires, we may gain insights into the discourses that shape instrumental teaching today and open up the practice for discussions and considerations about the future direction of higher music education.

Advocating for Inclusive and Sustainable Curricula: Principles for Culturally Inclusive Arts Education

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Curriculum-making presents major challenges in an increasingly diverse, globalised world. Questions of who selects, prioritises and therefore legitimises whose histories, knowledges and skills consciously and subconsciously influence and penetrate decisions and outcomes. In the past, curriculum documents, like histories, have protected and rewarded privilege. They were constructed to uphold the histories and truths of those with the most prestige, while disadvantaging those who were marginalised or had alternative histories and truths. Culturally inclusive learning – encompassing content and pedagogy - recognises the language, culture, practices, rituals, knowledges and beliefs of each student and their family. A range of perspectives and variety of educational experiences help to foster culturally inclusive learning. Learning experiences explore cultures and beliefs that may be different to students' and teachers' own, emphasising the context of the artistic and cultural practice in ways that lead to deep cultural learning. Culturally inclusive content, when combined with culturally responsive pedagogies, has the potential to challenge stereotypes and encourages teachers and students away from prejudice and bias.

We argue that arts curricula have the potential to lead culturally inclusive practice from a policy level, signalling the values that should inform arts learning, rather than prescribing content. In this presentation, we describe a series of key principles for culturally inclusive arts learning, drawn from analysis of the Australian Curriculum The Arts, but having relevance for arts education in all diverse, settler-colonial societies.

Bringing Music Curriculum to Life: encouraging students to participate in their learning process

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Music teachers and students' agency in music education have been hot topics in the field during the last two decades. Current studies focus on students' aspirations for their music education and invite music teachers and students to co-negotiate the official music curriculum (Author 1 et al). In the modern world, when bringing the music curriculum to life music teachers are expected to be in dialogue with their students, their subject, and the world. Project-based learning approach maintains that real-life problems attract students' interest, activate their critical thinking, and develop their musical skills and content knowledge (Dillon, 2023).

In the current study, we, the 4 authors, share our first findings in using project-based learning as a music teaching strategy and look into how it enables the development of students' musical skills, but also how the student voice and student engagement in music curriculum implementation is put into practice. As music teachers, music teacher educators, and curriculum designers in our country, our aim is to help music teachers enact project-based learning in their classes together with their students, aiming at more meaningful and relevant music education for their students.

The collaborative inquiry guided our work, focusing on two case studies, where the two music teacher educators worked closely, as critical friends, with the two music teachers of our group, to delve into student voice theory and project-based learning and ways we could combine both in practice. In the months that followed the two music teachers, worked for a period of two months with one of their primary or secondary school classes respectively (children aged 11-14) to co-design and implement projects they had collaboratively decided on with their students. During this period, we collected data through videos, non-participant observations, diaries, and semi-structured interviews. Thematic analysis was conducted following an iterative process of categorization into themes.

Through the results of this study, we outline a process for designing and facilitating such projects, provide examples that situate theory in practice, and discuss projects in relation to music curriculum implementation in a way that is student-friendly and relevant. In addition, we verify that this teaching approach capitalizes on students' natural curiosities and needs, and provides students of all backgrounds and ability levels the prospect to create meaningful, inquiry-based projects. Topics and themes that encourage students to think imaginatively about music and develop their skills as an integral part of artistic inquiry are more likely to be of student interest, have long-lasting value, and meet curriculum requirements.

Sustainable Music Education in a Caribbean Community: An Embodiment of Social, Cultural, and Educational Values

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Group musical participation enriches the lives of children throughout the world. Using shared visions of musical enrichment, music educators enact sustainable outcomes for their communities. In this session, we present an examination of musical, educational, and social values embodied by a youth steel pan organization in St. Thomas, United States Virgin Islands (USVI). The Rising Stars Youth Steel Orchestra (RS) originates from the USVI juvenile court system, with the purpose of limiting juvenile crime and school dropout. Its members are ages 10 to 18.

We employed ethnographic methodology to examine the RS and its musical/social impacts. Our study was guided by the following research questions: 1) What are the activities, environments, and interactions involved with participation in the RS? 2) How does participation in the RS impact the shared beliefs, perspectives, and behaviors of its members? 3) What are the perceived musical, educational, and social values of membership in the RS, according to its members? The AEIOU framework (Fitzpatrick, 2018) for ethnographic observation was utilized to explore the educational and social values from participation in the ensemble. The framework's five heuristic categories (Activities, Environments, Interactions, Objects, and Users) were used as guidelines for data collection. Semi-structured interviews were held with a focus group of youth participants. A two-stage coding process helped to uncover the perceived musical, educational, and social values of membership. Results from the interviews yielded three primary themes: Musical skills, disciplined behavior, and family orientation. Secondary themes that emerged from the qualitative data were time dedication (as an intervention), life skills, travel experiences, and social connections. Findings suggested that the provision of musical, academic, and social enrichment provide a foundation of success for participants in community-based youth ensemble programs, the likes of which translate to lifelong personal development. This workshop presents select photo and video media of the RS in rehearsal and performance within multiple settings. Our goal for this workshop is to increase sustainability through musical enrichment. The Rising Stars were born from the vision of a judge in the USVI, who sought to diminish the appearance of juvenile delinquents in St. Thomas through steelband involvement. What was once a symbol of oppression and protest (Smith, 2012), the steel pan has become an instrument of change in other ways. Sharing the stories of sustainable music education practices expands our scope of awareness beyond St. Thomas and the Midwestern United States, to the music education world.

Fusion Band: A Model for School Districts and University Field Work Collaboration

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Many music education courses require pre-service teachers to gain field experience by observing K-12 classrooms led by experienced educators. Before their student teaching experience, pre-service teachers can greatly benefit from this practicum. However, for them to effectively connect observation, theory, and practical application, it is crucial that they have opportunities to teach and reflect on their practice. According to Clarke and Winslade (2019), it is important for pre-service teachers to not only observe in classrooms but also have opportunities to develop practical teaching skills. General education preparation programs have been criticized for failure to connect with what is taught in university-based coursework and its practical application in fieldwork settings (Clarke & Winslade, 2019; Darling-Hammond, 2009; NCATE, 2010). Steiner et al. (2021) found that collaborative partnerships between K-12 schools and universities can bridge the gap between theory and practice by providing scaffolded coursework, instructional coaching, and opportunities for feedback.

This presentation discusses two modified rehearsal techniques courses that were revamped to better prepare pre-service instrumental music education majors. The updated courses utilized a novel model incorporating real-time teaching with 7th and 8th-grade students from a nearby school district. The primary objective was to create an engaged learning environment involving university students and 7th and 8th-grade instrumental students collaborating to enhance musical skills mutually. The goal was to provide university students with rehearsal and evaluation experience while also giving 7th and 8th graders individual, small-group, and ensemble opportunities. It allowed pre-service music educators to engage with students from multiple schools across the district, including low and high-poverty populations. This follows Zeichner's (2012) statement that field opportunities can expose candidates to diverse cultural, linguistic, and socioeconomic contexts. This exposure can aid pre-service teachers in developing their cultural competence and fostering their ability to teach in a culturally responsive manner. Following course discussions on this non-traditional teaching and learning space, pre-service students indicated that this experience benefited their development as future music teachers because "it impacted how I see and anticipate what happens in a real ensemble." This correlates strongly with Sailors and Hoffman's (2019) definition that third spaces "bridge the gap between academic coursework and traditional practicum experiences" (125).

This session will discuss the Fusion Band, a school-university partnership created through modified instrumental rehearsal courses and feature practical implications for the music education field. The aim is to foster an open dialogue on encouraging collaboration between K-12 districts and universities.

Connecting music performance and perspectives on inclusiveness

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During the last decades researchers have studied challenges in classical music performer education and asked how institutions can develop connection lines between art practices, social inclusion, and social interaction. This presentation will be centered around how social inclusion emerged as a dimension in three projects highlighting students' music-making, ensemble relationships, and development of different concert dramaturgical concepts. An essential question is how we as educators can design curriculum content and learning environments that serve as higher music education's contribution to facilitating students' development of a broad perspective on musicality and music as a mode to express and practice societal inclusion.

The projects will be discussed as examples of educational practices intended to expand classical music students' understanding of how a music performance can present artistic concepts and parallel shed light on cultural and societal issues.

This was a qualitative research project and data were collected through interviews, document studies, observation, and artistic research processes. Each project included elements that point toward pertinent cultural or global issues, such as political and ecological challenges or promotion of cross-cultural understanding and inclusive societies. The findings confirm the importance of selecting aesthetic and organizational approaches that can facilitate the students' exploration of performance concepts beyond the traditional classical music concert, and comments on music activities as inclusive social practices.

The three projects were carried out between 2017 and 2022. The presenter was involved as a researcher in one of the projects and course teacher and project mentor in two projects. Project 1 Mozart's Requiem Anno 2017 was situated in Kilden Performing Arts Center in Kristiansand, Norway. The project was a collaboration between professionals in local art and education institutions and a health institution. Project 2 Music and Insects (2019) was a course module mandatory project where ten music performance students at the University of Agder collaborated with a local Natural History Museum. Project 3 Classical, Arabic and Jazz (2022) included a four-day workshop with fifteen Norwegian music performance students and twenty-eight pupils from Israel and Palestine. The ensemble prepared and presented a concert with classical repertoires, Arabic and Hebrew songs and jazz compositions.

The presentation explores how we as educators can design curriculum content and learning environments that serves as higher music education institutions' contribution to facilitating students' development of a broad perspective on musicality and music as a mode to express and practice societal inclusion. Consequently, higher music education can be involved in creating an inclusive society.

An Arts- and Design-Based Approach to Developing an Eighth Grade Songwriting Curriculum

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This study examines the author's experience teaching and revising an eighth grade songwriting curriculum in the United States through the use of arts-based and design-based methods. Reinhert and Gulish advise, "The most important thing a teacher who wants to teach songwriting can do is to start writing songs themselves" (2021, p. 16). Following this advice, the author engages in personal songwriting exercises along with his students as a method of data collection and analysis. Simultaneously, the author engages in design-based methods of iterative curriculum design to identify strengths and areas of improvement in the songwriting curriculum. In this paper, the author presents preliminary findings after collecting data on three iterations of the development of a 10-week songwriting curriculum for eighth grade (ages 13-14) students in the United States.

Music teacher preparation programs in the United States are largely focused on classical music training (Kratz, 2013; Hein, 2022). As a result, most pre-service music educators receive little to no training in the realm of popular music or songwriting as part of their preparatory studies. Paradoxically, popular music songs happen to be the area of music that resonates most with today's student population (Randles, 2019; Reinhert, 2019, 2018; Powell, 2023). If music educators want to connect with their students in meaningful ways, they need to embrace popular music (Randles, 2019). However, training in popular music is not widely integrated into official pre-service preparation and educators need to seek training from non-traditional sources such as blog posts and online workshops, or through experimentation (Randles, 2019).

Songwriting is a valuable experience for adolescent students. At a time when students are discovering their identities, songwriting can be a vehicle for that discovery (Derrington, 2005). It can aid in the development of communication skills (Wigram & Baker, 2005). From a music education perspective, songwriting is an immersive approach to learning about different aspects of music (Moir, 2017).

The author comes to this research as a music educator who did not receive any training on songwriting pedagogy or practice during pre-service training, much like the majority of American music educators. By presenting this research, the author aims to provide an approach to developing a middle school songwriting curriculum for school music teachers. While the author's inquiry is based in an American eighth grade classroom, it is the author's hope that the information and knowledge gained from this research could help anyone teaching students ages 10-14 implement songwriting into their music curriculum.

Praxical curriculum decisions by New Zealand High School Music teachers in the Digital Age

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In the last 30 years, digital technology has changed music making. These changes have been studied in the context of music education. However previous empirical studies have been limited by being narrow in their sample size, only sampling advanced users of digital technology or pre-service teachers. The majority of the existing research also predates the major technological shifts that have occurred in the last five years (e.g. browser-based Digital Audio Workstations) and the impact of online teaching through the Covid-19 pandemic. Previous studies have focused on the relationships between teacher beliefs at the introductory or integration phase of digital technology. It has not been determined how high school classroom music teachers in New Zealand conceptualize music education in light of the country's unique curriculum and assessment framework. Neither is there any recent empirical research that provides insights into the relationship and influence of teacher beliefs with their experience and practice of digital technologies in the classroom. This paper examines the experience, practices, and beliefs of high school music teachers in New Zealand with the goal of attaining the essence of their experience as a combined cohort. The methodological approach uses a transcendental phenomenology lens, drawing on Husserlian phenomenology. The two-part mixed methods study includes nationwide online survey (N=156) of and estimated 40% of the cohort followed by six case studies. (Preliminary findings on this research were presented at ISME online in 2022). The major finding of the study is that teachers' curriculum decisions are made within the praxicalist framework, the most recent iteration of the education theory of praxialism. Participating teachers revealed what teachers believe is valuable knowledge in the digital age. This in turn has informed a clearer view of how teachers are navigating teaching music in a digitally infused environment. The two key teacher characteristics of autonomy and self-efficacy impact the decisions teachers make when designing their music curriculum. Both curriculum and assessment policy were identified to not be barriers for the teachers. Possible implications of these findings for music education are the extent to which teacher beliefs and autonomy need to be considered in the content of the curriculum and assessment. This paper will conclude with potential areas of support needed for teachers when curriculum and assessment are changed, as is the case currently in New Zealand.

Issues in Tracing the History of Traditional Music in School Settings in the Faroe Islands

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The paper will discuss issues and challenges in tracing the history of traditional vocal music in the Faroe Islands, especially regarding the transmission of traditional music in schools and communities. Traditional singing has been a regular feature of Faroese society for centuries, but limited sources exist on the specific subject of traditional singing. The Faroese Chain Dance (“føroyskur dansur”) and the ballads (“kvæði”) constitute the longest lasting intangible cultural heritage in Faroese society and are regarded as a continuous living tradition. The earliest written source referring to the Ballads is from the late 17th century and the Chain Dance is speculated to be even older. Much has been written on literary aspects of the ballads, and there are several collections of ballad texts, including scholarship in Faroese, Danish, and English. However, while most scholarly attention to traditional music in the Faroe Islands has been from a literary perspective, the Chain Dance and Ballads are a combined expression of both oral literature and traditional singing. Throughout the 19th century various efforts were made to write down and collect ballads but it was not until the introduction of the phonograph that song recordings began to be collected. The earliest phonograph recordings featuring ballads and other forms of traditional singing in the Faroes are from 1902. Throughout the 20th and 21st centuries more detailed studies of traditional vocal music in the Faroe Islands were completed but challenges persist for scholars who aim to trace the history of this vocal music. Deepened understandings in this field will likely contribute to enriching music education generally and the teaching of traditional singing in particular, both locally and regionally, as well as internationally.

Muqam Unmuted: Interculturality, sonic empathy, and peace-building in a university orchestra

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In this paper, I report on the lived experiences of a conductor and the members of a university orchestra as they participated in reading, rehearsing, and performing music from Central Asia. The Uyghurs of Central Asia have a millennia-long music tradition which was designated by UNESCO in 2008 as belonging to the Intangible Cultural Heritage of Humanity. In recent years, Uyghurs have increasingly entered global consciousness in connection to western media reporting that Uyghurs are being persecuted for their ethnic, religious, and self-governing identities.

In March 2023, the University of Illinois Philharmonia Orchestra presented the North American premiere in March 2023 of Symphonic Poem: Homeland by Uyghur composer Nusrat Wajiding. The work's integration of muqam grammars and traditional Asian instruments into a symphonic context provided Illinois orchestra students with an avenue for encountering interculturality. As observed by music education scholar Kathryn Jourdan (2019), encounters with intercultural otherness can produce an ethic of empathy and understanding. Scholars further observe that interculturality triggers a desire to facilitate awareness, dialogue, and understanding across cultural contexts, thereby leading to enhanced intercultural understanding, empathy, and peace-building (Burnard et al. 2018). Students had a variety of reactions to Wajiding's melodies, timbres, and harmonic language. Initially, their collective attention remained largely focused on matters of note reading. However, as the rehearsal process proceeded, there was a generative move towards inclusion of cultural, historical, and socio-political considerations. By performance time, most students indicated an unexpected and newfound interconnectedness with the Uyghurs, including a desire to learn more about the socio-political situation facing them. Such findings are perhaps indicative that the rehearsal process can act as a meaningful setting to facilitate intercultural dialogue.

In addition to contributing to the growing scholarship on music education's relationship with interculturality, sonic empathy, and peacebuilding, this study also offers insight into what might be possible if we were to heed calls for "a complete reconceptualization of the practices of schools and universities and their obligation to participate in global discourses and discussions" (Westerlund, Karlsen & Partii 2020, p. 3). In a time when reports of conflict in foreign lands are so pervasive that it often becomes difficult to listen beyond the thrum of disconnectedness, it is notable that this orchestra was able to confirm that music-making offers a potential avenue for peacebuilding by facilitating the type of societal-changing interconnectedness which transpires when people gaze into the face of the Other (Jourdan 2019).

Chasing the Social Justice Chimera: The ethical socio-cultural-political dilemmas of school music

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Sociologist Pierre Bourdieu (1990) observes that educational systems act as a locus for the reproduction of sociocultural values. Yet, schools are often upheld as institutions where social justice is enacted, and where cultural capital is dispersed. I have previously asserted that it is often amidst such cultural capital, that music students encounter the symbolic violence of cultural hegemony, especially when school music programs, policies, and practice focus upon the musical achievements of western civilization without making provision for pursuing, experiencing, and studying popular and non-western musics. In this paper, I further consider such intersections between social justice and music education. First, I present four co-constructed narratives of Mexican-American musicians who are pursuing careers in music after having participated together in an American high school orchestra. Thereafter, I overlay a Bourdieusian lens to show that even as these students benefitted from their high school orchestra experience, they were also subjected to pronounced levels of symbolic violence as a result of their participation in music education programs. Collectively, their narratives suggest that their 'success' was predicated upon being sophisticated, cosmopolitan, and pragmatic consumers of their own music education provision. Accordingly, I contend that attributing accolades of 'social justice' upon school music programs may have the effect of masking – and thereby dismissing – the complex socio-cultural negotiations marginalized students undertake as they participate in these programs. In other words, it is the students and their tenacity which are deserving of greater attention than they typically receive within social justice narratives. A related matter is the process by which diverse voices participate in school decision-making. For music education to achieve its social justice aspirations, it will be necessary to involve the voices of all stakeholders – teachers, students, parents, administrators, policymakers, and so forth. Otherwise, 'social justice' acts a chimera for music education, or more problematically, it can become a euphemism for neo-colonial imposition. Educational theorists have long suggested that schools carry out an unspoken mandate to produce docile and compliant citizens who conform to the expectations of dominant culture (Foucault 1975), and that until learners are permitted greater voice in the design of educational experiences, social justice initiatives will necessarily remain oppressive (Freire 1984). Correspondingly, I contend that if social justice endeavors in music education remain overly reliant upon whether students can successfully negotiate the tensions between cultural capital and symbolic violence, then such programs risk being catalysts for reinscribing cultural hegemony.

John Dewey's Pragmatism Educational Theory and Pre-service Music Teacher Education in China

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The core of Dewey's pragmatic educational theory is that education is life, education is growth, education is transformation through experience, and school is society (Dewey, 1916). Dewey believed that thoughtful consideration of past and current educational experiences was particularly important in teacher preparation (Dewey, 1904). The quality of pre-service teacher education has directly affected the level of teaching quality in school (Darling-Hammond, 2000). Thus, Teacher educators can guide pre-service music teachers in examining the continuity of learning that emerges from experience. These experiences can help pre-service music teachers grow, not as students, but as student teachers. In-service music teachers go through the pre-service stage and the novice teacher stage. Their understanding of pre-service teacher education will be deeper and broader through learning and teaching experiences. Therefore, in this qualitative study, 15 in-service music teachers in primary and secondary schools were interviewed on the value of their early field experiences and post-job teaching experiences they had participated in during their university education. The purpose of the research is to explore how to effectively develop pre-service music teacher education in China based on Dewey's educational theory. Findings indicated that in-service music teachers mentioned learning more from their teaching experience than at university. Teaching reflection helps teachers constantly update and adjust their teaching methods. They believe that students' reflective thinking should be cultivated in university. Participants expressed the ability to create continuity in learning and teaching within the teaching experience and derive meaning for music education from this. They stated that pre-service music teacher education should strengthen university-school cooperation, provide student teachers with various types of teaching experiences, and allow pre-service music teacher to gain action reflection in personal and practical situations to promote personalized learning. This is the core of Dewey's teaching theory, "learning by doing", where experience is a process of constant reorganization and transformation. Dewey's educational theory has been proven to serve as a philosophical theory for pre-service music teacher education to assist in the professional development of pre-service music teachers. In the future, it will help clarify the interaction and continuity between the theory and experience of pre-service music teacher education. Let music teachers not only teach music knowledge, but also integrate music education with the sustainable development of society.

Keywords: Dewey's pragmatism, Pre-service music teacher education, In-service music teacher, music education

Exploring the relationship between mental health literacy and self-compassion levels in music education students

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Background/Aim

Self-compassion is a construct within the field of social psychology identifying how an individual views himself or herself when encountering failure or obstacles (Neff & Vonk, 2006). Self-compassion is multifaceted with three underlying components of self-kindness, common humanity, and mindfulness. Previous research has revealed low levels of self-compassion in music students, suggesting a need to understand the perspective of these students (Kelley & Farley, 2019; Farley & Kelley, 2022; Sigurðardóttir, 2020). Mental health literacy is representative of one's knowledge and attitude toward mental health which impacts an individual's recognition, management, and prevention of mental health problems (Jorm, et al., 1997). A relationship has been found between MHL and help-seeking attitudes (Özparlak, et al., 2023) which may benefit students with lower self-compassion levels. A relationship has not been directly established between MHL and self-compassion; understanding this may provide insight into how the researchers approach the implementation of a program to improve levels of self-compassion.

Our project was guided by the following research questions:

1. Do music education students report different levels of self-compassion or mental health literacy at different stages of their undergraduate curriculum?
2. Is there a relationship between reports of self-compassion and mental health literacy in music education students?

Method

Investigators will survey groups of undergraduate music education students at a large, public university in the southern part of the United States. Investigators will recruit students from varying points of matriculation within the undergraduate music education curriculum. Approximately 50 – 60 participants will be recruited from first-year students, third-year students, and student teachers (fourth- or fifth-year students) each, approximately 150-180 total participants in sum.

Participants will complete two instruments: the 12-item Self-Compassion Scale Short Form (Neff, 2003) and the 35-item Mental Health Literacy Scale (O'Conner & Casey, 2015). After data collection, the research team will use quantitative techniques to examine the research questions through group comparisons (e.g., t-tests, regression models) and correlations between the constructs.

Summary/Implications

It is our hypothesis that music education students who have higher self-compassion will have higher mental health literacy; additionally, we hypothesize that students further along within the curriculum will have higher mental health literacy and self-compassion, although the increase may not be a statistically significant. This project can help enlighten music teacher education programs on the mental health literacy of pre-service teachers, inform planning for disseminating information or affecting attitudes toward mental health, and reveal any relationship between MHL and self-compassion.

Best Practice Habits From the Research: What our Brain Loves, We Avoid

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Our brains learn music efficiently with specific practice habits, but research shows we naturally avoid some of them. How to help students practice and learn in effective ways that really work and are sustainable, will be explored in this workshop.

The author has successfully utilized the practice strategy, 'Hardest First,' in group and private lessons. Grounded in sports research, the author-created strategy is based on ice skaters practicing many easier moves rather than the intended, difficult moves. Surprisingly, the ice skaters remembered practicing more repetitions of difficult moves (Deakon, 2003). Do musicians fall into the same trap: believing they spend more time on difficult areas, but in reality spend more time on easier sections? This learning trap will be explored with successful tips discussed for efficiency in learning music.

Cognitive and sports psychologists also recommend learning most efficiently via interleaved practice – returning frequently to an activity rather than extended, blocked practice. Most musicians intuitively use blocked practice. Recent music research indicates that Interleaved practice schedules are more effective than blocked practice (Carter & Grahn 2016). Again surprisingly, research demonstrated that performers, even after given their higher marks with interleaved practice, preferred blocked practice. Successfully used tips for incorporating interleaved learning in both practicing and teaching will be discussed.

Why do musicians avoid doing what really works? Our own natural resistance (Pressfield, 2002) and negativity bias (Baumeister, Finkenauer, Vohs, 2001) will be explored as explanations for avoidance of what is most effective in practicing and learning.

Useful tips for incorporating practice ideas that really work and are sustainable, because our brains find them most efficient, such as 'Hardest First,' and interleaved practice, will be shared. The presenter has actively employed these practice strategies in teaching both private lessons and group piano classes over a long period of time.

Reimagining the Philippine Music Classroom: Towards a Decolonized Future

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This paper explores the current music education practices in the Philippines in the context of its colonial histories and the steps we could take as music educators and practitioners in the growing calls for decolonizing our music classrooms. The first section talks about contextualizing decolonization in the Philippines, its historical context, and selected observations by the authors as music education practitioners in the Philippines. We employ Rosabal-Coto's definitions for colonization, as well as the difference between historical colonialism and inner colonialism.

In the following section, we talk about the country's current musical practices in schools, highlighting the Western-centric curricula. Through the works of Filipino music educators Perez, Timbol-Guadalupe, and Rodriguez-Carranza, we identify the need for a more inclusive curriculum, supported by accessible music materials in the mother-tongue that caters to both music and non-music specialists. We explore the intersection and interplay between music and language, discussing how the continued use of Western music theory and methodologies, and the imposition of using the English language in the classroom, does not match students' lived experiences and identity, which then calls for more culturally responsive pedagogies.

We conclude with the recommendation of music educators taking on the role of an ethnomusicologist as a creative response in our calls for more inclusive and proactive decolonizing practices. Furthermore, we paint a picture of a reimagined music classroom where students' lived experiences are as equally important as our traditional and indigenous musics in the creation of a new curriculum. Ultimately, this paper is a product of our shared experiences as Filipino music practitioners, and our desire for a better and decolonized music education.

Fostering safe spaces for First Nations students through yarning and arts-based community partnerships in Australian secondary schools.

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Storytelling is an integral element of First Nations cultures (Geia et al., 2013; Kovach, 2009). In Aboriginal communities, storytelling, better known as yarning, is embedded into the processes and social structures of society, bringing people together “informally to relax and reflect on stories in recent or past history” (Ober, 2017, p. 8). This paper explores the role yarning has in fostering safe spaces for Aboriginal students, and its capacity to ignite creative partnerships with First Nations artists, community leaders and Elders. The paper specifically shares a collaborative yarn (Shay, 2021) between Wiradjuri/Weilwan choreographer Archie*, education project officer and proud Wangal woman Emma* and non-Indigenous music educator Luke*. Following an exploration of existing literature on yarning as method and Aboriginal pedagogies in Australian schools, Archie and Emma reflect on what yarning means to them and the minimal role yarning played in their own education. The paper then shifts to discussing how yarning was integrated as a pedagogical tool within weekly sessions of an arts-based mentoring program across several Western Sydney high schools. Here Aboriginal students engaged in a process of negotiation and collaboration with industry mentors as they developed and shared creative outputs with Elders and the local Aboriginal community. The paper concludes by evaluating the benefits of devoting space for First Nations pedagogies in educational contexts and the broader possibilities of yarning to collect, analyse and disseminate data in music education research.

*Pseudonyms have been used to de-identify authors

Multimodality in music learning: An exploratory case study

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Personal musical interaction is shaped by different modalities: bodily (Leman, 2007), visual (Kussner, 2013), and verbal (Zbikowski, 2008).

Although the role of multimodal interaction in learning is studied in varied fields of learning, e.g., science, math, Second Language Acquisition, and music education (Kerchner, 2013), it is not yet extensively studied in the field of instrumental learning.

To investigate how pre-service music teachers perceive the benefits and challenges of a multimodal approach to instrumental music teaching and learning, we set up an exploratory case study with 12 pre-service teachers attending a Master of Instrumental Education at an Italian Conservatory of Music.

As a baseline condition, participants were invited to freely choose 32 bars of a composition they had never studied and performed before, and to practice it for maximum 25 minutes, according to their own personal habits. Next, they participated in three workshops, each of them addressing a different modality of learning (e.g., bodily, visual, and verbal). After each workshop, they were invited to practice the previously chosen excerpt using the strategy of that workshop.

To probe the students' practice behavior during the baseline condition, and after each workshop, all practice sessions were self-video recorded. In addition, participants completed a short questionnaire on their practice behavior and experience. This questionnaire was designed based on the Deliberate Practice in Music Inventory (DPMI; Passarotto et al., 2022; Barry, 2007) and the Short Flow Stated Scale (Jackson et al., 2008). It also contained some items on personal and musical background.

After the series of workshops, participants gathered for a focus group in order to reflect and discuss the effectiveness and issue of a multimodal approach in instrumental education. Datasets consisted of questionnaires, video and focus group discussion. Video were analysed using the ELAN software, a multimodal annotation browser, while focus group was subjected to a qualitative thematic analysis (Braun & Clark, 2006). Triangulation of the multiple datasets highlighted the role of a multimodal approach in enhancing the expressiveness and the structural understanding of the piece leading from a pre-conceptual (bodily and visual) to a conceptual analysis (verbal). In addition, integrating more modalities allowed multiple access points in learning, leading to a personalized and flexible way to learn.

These results may offer relevant implications in instrumental learning in fostering a deepened and more inclusive process of learning.

The Impact of Learning Strategies on Sight-Singing Performance in Postsecondary Music Students

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While the benefits of explicit strategy instruction have been well documented in the educational literature across various contexts, there remains a lack of knowledge regarding the specific strategies employed during sight-singing. This study aims to fill this gap by investigating the intricate relationships between music background, individual attributes, strategy utilization, and sight-singing grades within a sample comprising 272 music students enrolled in classical and jazz aural skills courses.

Primary data sources encompassed a strategy inventory and a background questionnaire. The findings unveiled significant correlations between strategy deployment and both individual attributes and music background.

Regression analyses provided compelling evidence that sight-singing performance strategies contribute unique variance in predicting sight-singing grades, even after controlling for variances related to individual attributes (such as gender and academic performance) and music background (including factors like absolute pitch, informal music experiences, collective musical exposure, piano proficiency, music theory expertise, and notation knowledge).

Furthermore, our analysis revealed that the positive association between metacognitive strategies and sight-singing grades was entirely mediated through overall academic performance, underscoring the involvement of self-regulated learning behaviours in both general academics and sight-singing proficiency.

The associations elucidated in this research underscore the pivotal role of strategies in the context of sight-singing and emphasize the urgent necessity for further exploration into the efficacy of explicit sight-singing strategy instruction. This study enhances our understanding of music education at the postsecondary level, offering valuable insights into the development of effective pedagogical approaches for enhancing sight-singing proficiency.

The Effect of an Immersive Inclusive Experience on Preservice Music Educators' Perspectives about Inclusive Education

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Up to 95% of students with disabilities are now being served in general classroom environments (U.S Department of Education, 2019). To respond to this changing landscape, it is important for music teacher education programs to provide opportunities that prepare students to work in inclusive environments. Only a few studies have examined the impact of fieldwork in special music education (Hourigan, 2008; Kaiser & Johnson, 2000; VanWeelden & Whipple, 2005).

The purpose of our study was to examine the impact of a pre-service course in music and special education and, within that course, the impact of an immersive inclusion experience on preservice music educators' perspectives about inclusive education and perceptions of inclusive environment self-efficacy.

The research questions that guided this study were:

- 1) Is there a difference in beliefs, feelings, instructional intentions, and perceptions of self-efficacy in teaching students with disabilities among pre-service music educators before and after completion of coursework in music and special education? among students who complete a traditional learning assignment and those who participate in an immersive inclusive experience?
- 2) Among those who participate in an immersive inclusive choir, how do they describe the experience as participants/future music educators?

Participants (N = 35) were junior- and senior-level music education majors at a large public university in the Midwestern United States. In the sample, 18 participants were senior-level students enrolled in a required "Music and Special Education" course. The other 17 students were junior-level music education students who were enrolled in the semester immediately preceding this required course. Of the senior-level participants, nine chose to participate in the immersive inclusive choir experience, and nine opted to complete a traditional learning assignment, specifically an in-depth written report on a disability of their choosing.

We used a questionnaire to collect participants' responses regarding their self-efficacy in teaching students with disabilities and their beliefs, feelings, and teaching intentions concerning inclusive instruction. Participants indicated their self-efficacy by moving a slider, which corresponded to a scale of 0 to 100, anchored on the left by "I cannot do it at all" and on the right by "I'm certain I can do it well." Participants' beliefs, feelings, and teaching intentions were collected using a modified version of the Multidimensional Attitudes toward Inclusive Education Scale (MATIES) Mahat (2008). Following the immersive experience, pre-service educators reflected on the experience as participant and future educator. Qualitative reflections were completed concurrently and independently from the quantitative survey.

Subverting neoliberalisation of music education through the theorization of and research on Educative Evidence-Based Practice

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Fuller (2023) theorised Educative Evidence-Based Practice (EEBP) as a response to specific examples of the neoliberal control of classroom music education (Fuller, 2022a, 2022b, 2023, in press; Fuller & Humberstone, 2023), wherein tools of the Global Education Reform Movement (Sahlberg, 2023) such as Evidence-Based Practice, Explicit Instruction, and High Expectations (Biesta, 2007, 2010; Sahlberg, 2021) are used to control teachers and students, and do not align with contemporary, enactive music education philosophy and practice (Regelski, 2021; van der Schyff et al., 2022). EEBP extends medical models (Dawes et al., 2005; McKnight & Morgan, 2020; Sackett et al., 1996) for Evidence-Based Practice that include the practitioner, the patient, research evidence, and the context, reimagined by Fuller (2023) as the teacher's classroom expertise, the values, needs, and circumstances of the student, research evidence, and the classroom context; thus empowering the autonomous music teacher to make educative (Dewey, 1938; Elliott & Silverman, 2015; Jenlink & Jenlink, 2019) decisions in the interest of the students and community they care for (Noddings, 2015) and serve.

In this paper we extend this work to present an updated version of the 2023 EEBP model, and two exemplars of EEBP from our own music education practice which we developed as part of a book proposal titled *Educative Evidence-Based Practice in music education*.

In the first example, research on the uses of public blogging to improve critical thinking of pre- and in-service teachers (Freeman & Brett, 2012; Giarré & Jaccheri, 2008) informed an approach to assessed learning reflections of pre-service music teachers in a Conservatory over seven years. Over the same period, the author also explored this approach in the online professional development of in-service music teachers (Humberstone et al., 2020, 2023).

In the second example, the author recounts how a bespoke approach to secondary classroom music education which emerged from his formative musical experiences as a "garage rock band" (Westerlund, 2006) musician was later "illustrated" by theory (Freire, 1973) as he completed doctoral studies as a veteran teacher (Robinson, 2020).

We find that EEBP facilitated a critical and innovative approach to teaching which was tailored to prior learning. These two examples of EEBP allow us to further theorise its place as a model for robust pedagogy as well as a process to subvert the "Evidence-Based" narrative from governments and the media. We discuss possibilities for its further use within existing practitioner-led research methods (Carr & Kemmis, 1986).

Conducting a sustainable choir: Thinking about human development and music making

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A choir, as music education, “can enhance a sense of belonging, equity, and inclusion as well as ecological sustainability” (ISME website, 2023). In the routine of a choir, we can develop respect, teamwork, integration between different people, and contact with different cultures and social realities. Schuldt-Jensen (2015) defines a choir as a “multi-cultural forum”: “Members often have different national and social backgrounds; they differ in gender, age, education, and cultural breeding, thus representing many phenotypes” (p.7). Besides, the author remembers that conductors must consider each body as an instrument; each person is unique, and at the same time, each one is part of a group that shares the responsibilities, the endeavor, and the tasks, but also shares the goals and success obtained. In this perspective, Bradley (2006), defines a “multicultural human subjectivity” in her research, suggesting that choir members recognize themselves in others, and recognize others within themselves; besides, performing acts in a choir can “provide profound moments of recognition across differences” (p.340). In addition to this, Ferrer et al. (2018) conclude that “participation in choral singing brings different benefits to participants, one of which is the acquisition of values” (p.337). In the work with different kinds of choirs (children’s and adolescents’ choirs, senior’s choir, female choir, academic choir with young singers and adults) at Universidade Federal de Mato Grosso do Sul, Brazil – specially the project PCIU and the project CanteMus - we analyze that choral achievements can be reached by thinking about sustainability. Of course, each choir and each conductor has its shape, methods, purposes, and repertoire. But our intent in this paper is to give visibility to the potential human development in a choir. Welch (2019) confirms the positive sense of social inclusion when people sing together in a choir: “Collective singing (...) generates a positive group identity, as well as physical and psychological benefits. Singing with others enhances the possibilities of empathetic relationships with those around us”. Then, in these perspectives and our choral practice, we can consider that a choir could provide some of the Sustainable Development Goals from the United Nations: develops good health and well-being (3); quality education (4); gender equality (all the voices are important to the harmony - male or female - and the choral blending happens with all types of voices); promoting peace and justice (16) according to the character of repertoire and also making partnerships (17), doing recitals in different places and events. And it means: taking choral music always, to everywhere and everybody.

Jazz in Primary School: Audiation, Creation, and Performance. A Project in a School in Spain.

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Currently in music education, it is possible to find books and articles that address Jazz learning in specialized music institutions such as conservatories and music schools (Johansen (2021)) or in high schools (Marino & Chinn (2023), Black (2023), Jordan (2023), primarily in Europe. On the other hand, it is common to come across educational projects that focus on creativity and improvisation (Sarath (2013); Treß, Siljamäki, Schunter, MacGlone, Lage-Gómez & Krämer (2022), Murillo & Tejada, J. (2022)). However, it is challenging to find projects and research that combine jazz and creativity and have a real and updated applications in primary schools.

Although the quality of music education is improving day by day, musical aspects continue to be worked on in isolation, often disconnected from each other (aural skills, singing or instrumental practice). Likewise, the theoretical and instructional approach to music in schools remains deeply rooted, neglecting learning based on meaningful musical experiences with spaces for creation, improvisation, exploration, and collective interpretation, as some authors point out, such as Burnard & Murphy (2013), Beineke (2017), Murillo (2020), Murillo (2023).

Therefore, I am currently conducting this research in primary schools, which is grounded in jazz and pedagogy. It starts with listening and singing as the foundation of musical learning, mediated by individual and collective instrumental practice as learning tools, using creation and improvisation as a path, and jazz as the musical context for learning, aiming to achieve comprehensive musical education. The final product of this process is orchestral and choral education in the school. The study focuses on various processes, including singing and the concept of audiation proposed by pedagogue E. Gordon and its implication and evolution in the jazz learning process for 11- and 12- year-old children in formal settings.

Due to the characteristics of this work, a research methodology emphasizing the Educational Action Research method was chosen. The project was carried out over a school year, including a three-month pilot project and a subsequent first cycle of action lasting six months. Data collection methods included observation diaries, questionnaires, semi-structured interviews with students and families, group discussions, and voice and video recordings.

One of the main implications and contributions of this research is that music educators in primary schools can consider implementing similar teaching and learning environments using this project as a form of support and a place to find resources and strategies to carry them out, from a practical and realistic approach. This work advocates for updated, meaningful, and high-quality music education, not only in music centers but in primary schools, giving all children access to this type of education and advocating for the democratization of music education.

Developing Preservice Music Teachers' Practices Informed by Asset-Based Pedagogies through Structured Field Experiences

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Many music teacher preparation programs in the United States include coursework related to supporting diverse learners in PreK-12 school music settings. Programs may integrate asset-based pedagogies (López, 2017; Salvador & Culp, 2022) informed by frameworks such as Universal Design for Learning (UDL) (CAST, 2023) and Culturally Responsive Teaching (CRT) in Music Education (McKoy & Lind, 2023) with the goal of preservice music teachers (students in music teacher education programs) enacting related practices once employed in schools. These frameworks are commonly associated with specific student populations. UDL promotes inclusive practices for students with disabilities and CRT focuses on equitable educational experiences for learners from underrepresented racial, ethnic, and culture groups. Broadly, asset-based pedagogies are intended to help educators understand individual learners' strengths, thus improving their academic, social, and emotional outcomes. While asset-based pedagogies may play a significant role in music education degree programs, questions remain regarding how engaging with these pedagogies may influence preservice music teachers' practices in future clinical experiences and in their professional practice. To that end, structured field work in PreK-12 schools or other contexts (e.g., community-based programs for youth) may be critical experiences for understanding and applying asset-based pedagogy concepts.

In this paper presentation, I highlight established and evolving partnerships with PreK-12 music teachers and other community collaborators that are connected to courses where preservice music teachers apply UDL and CRT concepts. I provide details of how course concepts are connected to structured, research-informed field work including: 1) co-teaching with peers and working one-to-one with neurologically and physically divergent students (Cassidy & Colwell, 2011; Grimsby & Armes, 2023; Hourigan, 2009; VanWeelden & Whipple, 2005); 2) positioning inservice music teachers as experts, mentors, and partners in preservice teachers' learning through co-developing instruction (Kea & Trent, 2013; Zeichner, 2010); and 3) committing to mutually beneficial outcomes (Powell, 2019; Zeichner, 2010) for PreK-12 students, teachers, schools, preservice music teachers, and the broader community through grant-funded projects. These experiences prompted preservice music teachers to interrogate common teaching practices (particularly those related to ensemble teaching) that may be exclusive, while engendering more creative teaching approaches and the integration of unfamiliar technologies. Examples of preservice music teachers' work such as written/video-recorded reflections, lesson plans, communications with primary/elementary students, and other projects are included to support these findings. I provide ideas for course content, assignments, and considerations for establishing school/community partnerships where applications of asset-based pedagogies may result in mutually beneficial outcomes.

Together Time: Leveraging Interdisciplinary Learning to Support Multigenerational Literacy

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“Together Time: Leveraging Interdisciplinary Learning to Support Multigenerational Literacy” is a collaborative, interdisciplinary project that aims to engage young learners and their caregivers in literacy and music practices. Shelley Griffin emphasizes the “importance of seeing and hearing children’s perspectives [and determining] how to embed children’s voices within curricular choices” (Griffin, 2009, p. 176). In this project, teams of undergraduate learners combine on-campus learning, surveys and embedded experiences at early learning centres to understand literacies-related needs of educators, children, and families in our rural community of Sackville, New Brunswick and accurately reflect children’s voices, experiences and interests in literacy materials. The project will have tangible outputs in the form of “story sacks” - themed, curated collections of books, manipulatives, and other resources that invite engagement from young learners and their families.

Over the course of the 13-week Fall 2023 semester, interdisciplinary teams of students (in music, economics, biochemistry and religious studies) couple survey data with observations to better understand the literacies-related needs of early learners and their families.

Children’s everyday contexts – home, early learning centres and other locations - are primary sites for learning and social/cultural participation (Chaney, 2002), and their interactions in these contexts shape early development of skills, knowledge, and identity (Tudge, 2008). To better understand young learners’ interests, literacy needs and creative practices, university students will spend 20 hours at two early learning centres in our community. These university students will notice how children interact with materials (ex: books, musical instruments) and practices (storytelling, song, sound-making) to deepen their understandings of children’s interests and ways of learning. This knowledge will inform choices of resource materials designed to address literacies needs and encourage musical creativity in young learners.

Literacy skills can be enhanced when sound and story are combined (Singer, 2008), and recent research recognizes the need for greater understanding of children’s music and literacy practices (Harrop-Allin, 2010; West, 2009). This project explores possibilities afforded by intersections of literacy and music education for children’s creativity, understanding of musical concepts, and ability to make meaning. The project also contributes to knowledge about early music and literacy learning and multimodal literacies.

On the Ethics of Encouraging Student Teacher Resistance, Or 'Am I The Bad Guy'

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Recent reports have consistently highlighted the crisis facing music education in England, often arguing that governmental policy associated with increased accountability measures has significantly marginalised music within the curriculum (Daubney et al., 2019; Savage & Barnard, 2019). Such measures have also been directly connected to low teacher morale, an erosion of teacher agency and, for music teachers specifically, profound pedagogical tensions (Natale-Abramo, 2014)

Within this paper, I draw on a discourse analysis (Fairclough, 1992) of student teachers' reflective writing from throughout their Initial Teacher Education year to discern the impacts of the current neoliberal educational context on their development. Far from pointing the finger at the 'enemy out there', I will draw on one particular student's final reflection to highlight how university (or indeed my own) pedagogical discourse often stands at odds with current school practices, and how this in turn can cause profound professional challenges for student teachers. I therefore aim to highlight and critique the ethical ramifications of encouraging a musical pedagogy that is deliberately resistant to current accountability agendas.

Through drawing on a Žižekian conceptualisation of subjectivity (Žižek, 1989), I present three specific literary exemplars (Zamyatin, 1924; Kerouac, 1957; Eliott, 1964) to explore the theoretical implications of resistance and how differing approaches may variously erode or enable teacher agency. In the face of ever-increasing pressures on (music) teachers, I conclude that there is indeed a mandate for change, but that this needs careful ethical consideration.

Compassion Fatigue, Burnout, and Post-Secondary Traumatic Stress Among Music Faculty in Higher Education

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There are two aspects that contribute to professional quality of life - compassion satisfaction, the positive, and compassion fatigue, the negative. Compassion satisfaction pertains to the pleasure one takes from doing one's work well. In the workplace, one might have positive feelings about colleagues or contributions to the workplace (Stamm, 2010). Compassion fatigue can be brought forth by providing care for "those who have experienced extreme or traumatic stressors" (Stamm, 2010, p.21). The second part of compassion fatigue is secondary traumatic stress, which encompasses fear and trauma related to work (Stamm, 2010). Secondary traumatic stress is the negative emotional consequence of exposure to mental and physical suffering of others relating to how someone cares for themselves (Todaro-Franceschi, 2012) and is often considered synonymous with compassion fatigue (Hydon et al., 2015).

We aimed to examine correlations among the aforementioned scales of professional quality of life and gender, age, years teaching in higher education, status, level of classroom, and content area. The purpose of this study was to examine compassion fatigue, burnout, and post-secondary traumatic stress among music faculty (N = 242) in higher education. The following research questions guided our study:

What are higher education music faculty members' compassion fatigue, burnout, and post-secondary traumatic stress scores?

What relationships exist between higher education music faculty members' compassion fatigue, burnout, and post-secondary traumatic stress and work-related variables?

We utilized a survey for this study to examine compassion fatigue, burnout, and post-secondary traumatic stress among music faculty in higher education. Those currently teaching within the field of music, in a higher education setting, consisted of the participants. To recruit potential participants, we posted (e.g., Facebook, email listservs) our study information to the professional music organizations in which music faculty in higher education are members.

Findings indicated that the majority of participants experienced moderate to high compassion fatigue, burnout, and post-secondary traumatic stress. Results also indicated a significant difference between participants' age and score for burnout and secondary post-traumatic stress, and between participants' rank and score for burnout.

One might posit that it is crucially important for those working as music faculty in higher education to find joy and comfort within their workplace environments to continue to be effective educators, performers, and researchers. The integration of evidence-based practices of self-care could improve music faculty's compassion fatigue, burnout, or post-secondary traumatic stress as they continue to navigate stressors associated with working and teaching in higher education.

Table 1 *Low, Moderate, and High Scores for Compassion Fatigue, Burnout, and Post-Secondary Traumatic Stress*

	Compassion Fatigue	Burnout	Post-Secondary Traumatic Stress
	<i>n</i> / <i>%</i>	<i>n</i> / <i>%</i>	<i>n</i> / <i>%</i>
Low (22 or less)	2/.8	61/25.2	38/15.7
Moderate (23-41)	120/49.6	139/57.4	161/66.5
High (42 or more)	120/49.6	42/17.4	43/17.5

Table 2 *Univariate Analysis of Compassion Satisfaction, Burnout, and Post-Secondary Traumatic Stress Scores and Work-Related Variables*

Variable	Category	Compassion Satisfaction			Burnout			Post-Secondary Traumatic Stress		
		Mean (SD)	<i>F</i>	<i>p</i>	Mean (SD)	<i>F</i>	<i>p</i>	Mean (SD)	<i>F</i>	<i>p</i>
Age			.094	.910		5.311	.006*		4.759	.010*
	< 25 years	39.00 (4.83)			28.00 (4.96)			31.88 (5.87)		
	25-34 years	39.37 (6.05)			27.77 (6.09)			29.28 (6.78)		
	> 45 years	39.63 (6.59)			24.92 (6.60)			27.37 (5.98)		
Gender			.849	.496		.818	.515		1.755	.139
	Male	39.10 (6.78)			25.82 (6.76)			27.71 (6.42)		
	Female	39.86 (5.35)			27.15 (5.89)			29.59 (6.24)		
	Transgender	37.00 (.00)			30.00 (.00)			38.00 (.00)		
	Prefer not to report	46.00 (1.41)			22.00 (4.24)			27.00 (7.00)		
Rank			1.133	.342		2.811	.027*		.459	.766
	Adjunct	38.76 (6.72)			27.24 (6.48)			6.44 (.92)		

Broadening perspectives of music performance in higher music education settings

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Many Higher Music Education (HME) institutions are responding to the rapid rate of change within global society by considering how they can reshape their music curriculums to better prepare their students for employment and more suitably reflect the many diverse music-cultures within which their students may engage. In this research paper I will investigate how formal music institutions can be informed by non-formal music programmes to create learning environments for students to study and engage with multiple forms of music-cultures. In so doing HME could also create spaces that challenge and acknowledge dominant epistemologies of music-making and encourage deeper critical reflection and intercultural understanding.

Research findings are two-fold, firstly drawn from a four-year international research project into residential folk music camps known as Ethno (www.ethnoresearch.org) completed in December 2022. Findings are based on ethnographic fieldwork at Ethno events and interviews with over 250 participants, organisers and 'artistic mentors' (on-site musical leaders). Secondly, findings are drawn from the researchers' application of the Ethno research results into the designing and delivery of modules that introduce perspectives on music and musical theatre to undergraduate students at York St John University from September 2021. The module requires a design that is inclusive of multiple music-practices and cultures relating to the diverse musical pathways of students.

Applying research findings from Ethno into the module design demonstrated how non-formal music programmes can inform HME. Participants attending Ethno with a formal musical background appreciated the participant-led approach which resulted in them feeling more ownership of their musical identity. Designing lectures where students use their preferred music-culture as a basis for interpreting philosophical approaches became a means of developing critical reflection and demonstrating how academic theory relates to their creative practice. This student-led approach became a means to engage with multiple forms of music-making and began challenging the more dominant hegemonies of music still apparent in HME.

Challenging dominant hegemonies by developing understandings of multiple music-culture epistemologies can better allow musicians to engage with music in a more equitable manner and further enhance their own understanding of their music-making practice, resulting in graduates who engage with music critically, confidently and creatively.

A comparison of self-reported anxiety and depression among undergraduate music majors and non-music majors: A current perspective

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The purpose of this exploratory, descriptive study was to examine the perceived levels of anxiety and depression of university music majors and non-music majors and determine whether a statistical difference exists between the two groups. Establishing an awareness of the perceived anxiety and depression of music majors may help music professors best determine the program needs of students, incorporate better information and strategies for improving student health and self-care, and help diminish stressors such as performance anxiety. Using the identical survey questionnaire, we aimed to replicate a previous study (Gilbert, 2021) in which data were collected in 2018. The research questions addressed in this study included: 1) To what extent do music majors and non-music majors report feeling anxious or depressed? 2) Do music majors and non-music majors report significantly different levels of anxiety and depression? 3) Do lowerclassmen (freshmen and sophomores) report significantly different levels of anxiety or depression than upperclassmen (juniors and seniors)? 4) Is there a statistically significant difference in the anxiety and depression of music majors and non-music majors pre-COVID versus post-COVID?

We also sought to collect and compare data from a larger pool of participants across multiple institutions. The original study examined data from one small, private liberal arts university. In our current study, we distributed the Burns Anxiety Inventory and Burns Depression Checklist to music majors and non-music majors across a large urban American university and a large suburban American university.

Previous results from two independent samples t-tests indicated a significant difference in the anxiety levels of music majors ($M=36.08$, $SD=19.39$) compared to non-music majors ($M=14.36$, $SD=11.21$); $t(39.22)=-4.77$, $p=0.00$ as well as a significant difference in the depression levels of music majors ($M=34.68$, $SD=21.72$) compared to non-music majors ($M=14.00$, $SD=11.75$); $t(37.84)=-4.13$, $p=0.00$. These findings suggest that music majors perceive themselves to be significantly more anxious and depressed than their non-music peers. Our current research is ongoing and we anticipate that data will be collected and analyzed prior to the conference. Based on the outcome, music majors may need additional support and resources related to mental health throughout the duration of their undergraduate experience. Much training and professional development is needed for faculty to become aware of mental health concerns and to effectively equip students with available resources.

Les Brasileirinhos: Cultivating Brazilian Heritage through Community Music

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This presentation explores the significance of a community music project with the primary objective of imparting heritage culture to its participants. Les Brasileirinhos is a music program intricately designed to nurture the cultural heritage of immigrant children, while simultaneously cultivating a sense of community through the provision of quality music education.

Established in 2015 in Montreal, Canada, Les Brasileirinhos is a Community Music program uniquely tailored to meet the educational needs of the offspring of expatriate Brazilian parents. Its inaugural semester saw the enrollment of 45 children, distributed across four distinct classes, meticulously organized and held on Saturday mornings under the guidance of the program's two founding teachers. As subsequent semesters unfolded and interest in the program surged, its reach expanded to encompass additional cities within the greater Montreal area. These classes, initially scheduled on weekends, gradually extended to weekdays to accommodate infants aged 03 to 12 months and mothers still on maternity leave. Each semester, Les Brasileirinhos extends its educational scope to include approximately 100 children, ranging in age from 6 months to 9 years. Instructional sessions are conducted in group settings with active parental or caregiver participation, especially in groups with children up to 5 years old. Over its eight-year existence, the program has successfully engaged approximately 1,500 children, solidifying its impact and reach within the Brazilian community in Montreal and its surroundings.

The curriculum offered by Les Brasileirinhos encompasses three foundational courses: "Children's Music Awakening," "Percussion," and "Choir." These courses are exclusively conducted in the Portuguese language and feature a repertoire comprised entirely of Brazilian music. This deliberate choice reflects Les Brasileirinhos' commitment to establishing an educational environment that faithfully emulates the musical contexts experienced by children in their native country.

Beyond its primary educational endeavors, Les Brasileirinhos has extended its outreach by conducting workshops in various cities across the province of Quebec, an initiative facilitated through the "Oficina Cultural Itinerante" (Itinerant Cultural Workshop) project in partnership with the Brazilian Consulate in Montreal. Furthermore, the program has assumed the role of cultural bearers, actively engaging in the facilitation of Brazilian music workshops within public primary schools situated in the broader Montreal area.

The experience of Les Brasileirinhos provides a valuable framework for delving into the intricate interplay between the concept of community music and the preservation of cultural heritage, an area of inquiry that represents an unaddressed facet within the field of Community Music.

School Music Advocacy and the Production of Precarity

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Music's presence in United States (U.S.) schools has been precarious and contested from its inception until today (Hedgecoth & Fischer, 2014; Mark, 2002; Shorner-Johnson, 2013). Music is particularly vulnerable to de-programming and budget cuts in under-resourced schools, which often serve racially minoritized students and students from low-income households (Dosman, 2017; Parsad & Spiegelman, 2012). Music education advocacy discourses appeal to different bodies of research to justify the need for school music programs. For example, in the early 2010s, advocacy messages focused on the relationship between music instruction and academic achievement (e.g., Arts Education Partnership, 2011), while more recent advocacy messages underscore school music's connections to social-emotional learning and trauma-informed education (e.g., NAFME, 2021). This investigation explores how the various types of evidence on which school music advocacy relies indirectly reinscribe multiple forms of precarity.

To address this conundrum, I analyzed school music advocacy publications, including brochures, handouts, web articles, and public statements that the two largest music education professional organizations in the U.S., the National Association for Music Education (NAfME) and the Texas Music Educators Association (TMEA), published between 2012–2022. Informed by scholarship on the cultural politics of educational knowledge (Biesta, 2007; Kirchgasser, 2017), my analysis points to two forms of precarity. First, the various research on which school music advocacy relies shares one constant: These studies underscore the benefits of school music for individual students. Focusing on school music's benefits for individual students diverts attention from the structural inequity that shapes students' access to quality schooling, of which school music is a part. Second, school music advocacy discourses project racially minoritized students and students from low-income families as primary targets of music education interventions. For example, they discursively construct those students as underperforming and candidates for trauma-informed care. In their attempts to frame school music as an equity catalyst, music education advocacy reifies racially minoritized students and students from low-income households as not just different but deficient.

This investigation calls attention to how school music advocacy discourses may reinscribe said subject and target student groups as precarious while seeking to legitimize the subject. Instead of focusing on how to protect school music in its current form and how participating in existing programs can help individual students achieve normative academic achievement and behavioral standards, school music advocacy could focus on tackling the structural conditions of inequity that situate the subject and some students in precarious ontological and educational positions.

National survey results of music teachers' perspectives who have completed Australian Kodaly Certificate courses

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Professional music teacher associations are increasingly left to fill the gaps created by the erosion of music teacher education in Australian universities. Over the past two decades, the provision of initial music teacher education has substantially declined, particularly for primary music specialists. This neglect has created a workforce crisis and left teachers unprepared to teach music in schools. Despite these ongoing challenges in the tertiary sector, community-based organisations have increased their support and offerings of professional development for music teachers. These non-profit local associations, often charities, fill the gap left by tertiary institutions. In music teacher associations, presenters and committee members are often unpaid volunteers; teachers are supporting teachers for free on top of their full-time work. While research exists on the contributions of university courses, external companies, and non-profit arts organisations to teacher development, there currently is extremely limited research on the potential of local professional music teacher associations. This paper presents the national survey results and analysis of a larger mixed-methods funded research project that investigates the perspectives of music teachers' who have completed levels of the Australian Kodály Certificate (AKC). The AKC is an internationally recognised professional development course which has been offered by Kodály Australia for the past 30 years. Course presenters are mostly local practising teachers and it is estimated that thousands of participants have completed courses across Australia, and internationally in New Zealand, Malaysia, and Hong Kong. The certificate consists of specialisations in Early Childhood, Primary and Secondary classroom music education and is highly valued by employers and government music education initiatives. The online survey was delivered using Qualtrics and asked participants about their motivation to complete AKC courses, their learnings, impact on practice, and what university teacher education can learn from the success of the AKC. It also incorporated a range of published quantitative measurement tools including self-efficacy, musical self-concept, and the PERMA profiler. Over 100 participants completed the survey who had completed at least one level of the AKC. The project uses a sequential exploratory research design where the results from survey will be interrogated in one-on-one follow-up interviews. This research project is significant because despite the clear longevity and reach of the AKC, no study has yet investigated this phenomenon. The potential impact of professional music teacher associations is yet to be realised and this study generates new knowledge on the importance of local professional associations in supporting teachers.

Supporting the mental health and wellbeing of young people experiencing adversity through trauma-informed community music education

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Young people's mental health and wellbeing is a complex and significant global challenge. In Australia, it is estimated that half of the population will face a mental illness during their lifetime and that 630,000 young people currently suffer from mental illness. Community music settings are well positioned to serve as a powerful intervention strategy; they are inclusive, participatory, and organic. Teaching music using trauma-informed approaches can support youth through non-medical and community-based ways. This paper draws together theory and practice from music, education, and psychology and presents findings from one case study of a larger funded research project investigating how trauma-informed approaches to music education might support the mental health and wellbeing of young people in community settings. Self-determination theory (SDT) is adopted to provide the framework for examining young adolescents' musical motivation, development, and wellness. SDT proposes that health and wellbeing are achieved when an individual's psychological needs of competency, relatedness, and autonomy are satisfied. The featured case is a bespoke trauma-informed mentoring and education program offered by a nationally recognised community music organisation in an Australian capital city. The program aims to empower young people experiencing adversity and provide hope, support, and pathways for positive change through music. Through the lens of SDT, this study examines the ways young people in this setting use music in their lives, learn music in this setting, and how this program supports their mental health and wellbeing. Using narrative inquiry and arts-based methodology, rich data were generated using observation and semi-structured focus group and individual interviews with young people and their facilitators. Interviews incorporated artefact elicitation, including a "draw and tell" technique and participants sharing musical material such as recordings of their performances and original songs. This paper showcases resonating narratives featuring the voices and artistic output of young people doing it tough, and a combined analysis of the narratives is used to generate the case's overall findings. While trauma-informed education is especially beneficial for those who have experienced trauma, it can also be of benefit to all young people leading to more inclusive and equitable education and health outcomes. Recommendations are made for practice, policy, and research that will be of relevance to schools, initial teacher education, community music initiatives, and clinical health settings.

"My trauma is inseparable from music": Tertiary music education as experienced by an abuse survivor

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Tertiary music education is a gateway to career opportunities for young performers, but as Anna Bull (2019) summarises, conservatoires are not welcoming places for everybody. Some musicians experience significant disadvantages during their training, restricting who is afforded the opportunities supposedly offered by conservatoires, and who is afforded a sense of wellbeing in such environments (Ibid.). My research explores interfaces between classical music and the wellbeing of professional performers. I conducted phenomenological interviews (Høffding & Martiny, 2016) with five professional musicians in Australia to understand what it is like to perform classical music and to be a classical musician. This paper examines one musician's educational experience, exposing how childhood sexual abuse within institutional contexts can contribute to challenges engaging with formal music education, and how one-on-one teacher-student relationships, despite their potential as sites of harm (Wickström, 2023), may also hold restorative capacity for young people struggling to learn in institutional environments.

There are two key points of significance. First, the student's needs before and after disclosure of abuse were not supported during ongoing turbulence and trauma. The student perceived this to be due to rigid expectations of how musicians should learn and perform, and an impersonal approach to managing the student's requests for academic support that did not consider their specific course requirements or long-term participation in education. Further, support staff demonstrated little understanding of trauma experiences.

Contrastingly, the musician emphasised that instrumental lessons were havens of trust, agency, and growth. They attributed this to healthy cross-generational relationships with adults invested in the student's wellbeing, and highly personalised pedagogy that centred their self-identified learning goals. These relationships enabled continued engagement with music education after institutional learning was no longer possible for this individual.

While this exploratory research investigates one musician's experience, findings show that there are several areas of potential improvement in how institutions respond to immediate and ongoing disruption to student learning. First, students experiencing extreme hardship would benefit from having an advocate within their department who can attend university appointments or assist in navigating academic processes. Second, institutions demonstrated throughout the pandemic that flexible learning arrangements and softening of academic penalties are possible. Such policies should be extended on a case-by-case basis to students in crisis. Third, instrumental faculty should be equipped with training to appropriately support students who disclose. Finally, one-on-one lessons within music institutions should be valued for their immense educational benefit for students with complex needs.

Inducing Indigenous Musical Arts Practices to Children at School: An Adventurous Process

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Inducing Indigenous Musical Arts Practices to Children at School: An adventurous process

Music education is one of the major challenges in public education in Mozambique. The reasons are: most pedagogical approaches are inherited from the former colonisers; in general, the investment in education is far beyond the needs of the sector, and it is even worse on music education, with no proper infrastructure and human resources, because of the critical economic situation of the country since independence; and, higher music education and research in the country are recent and incipient 2006 and, yet, still there are no music postgraduate programs in the country to undertake research that can advance music education.

This paper addresses the challenges of introducing traditional musical into primary schools. I induced indigenous music classes at schools to allow me to observe how the culture bearers, as fieldwork subjects, transmit indigenous music knowledge to children and the school staff. This is part of my Ph.D. research, which seeks to design and theorise a teaching model based on indigenous musical practices endangered to disappearing. The fieldwork was in three schools of Zavala district, Inhambane province. From an applied ethnomusicology perspective, I use Collaborative-Participatory Action Research (CPAR) as the research design. I suggest that this approach may help in grappling the potential of both Collaborative Action Research (CAR) and Participatory Action Research (PAR). The research involved the culture bearers and other community members in a very close interaction with the school and other education stakeholders, to collectively identify the problems and search for viable solutions. Thus, at the convenience of the culture bearers, we selected sibhembe, chopwe and cimbveka genres to show case in my study. Controversially, neither the teachers nor the children are familiar with these genres, whilst also mostly the community members, specially the elders, speak only ciCopi—the native language of Zavala—which normally is not allowed to children while at school. The study reveals efficacy of the use of indigenous ways of teaching to derive a teaching model to formal education and, it enhances the interactions between the schools and the communities. Therefore, I believe the deriving teaching model may fill-in the gap, given that despite many recommendations from research to include traditional music in the curriculum, we still lack a model. Also, the research approach I am suggesting may contribute to the decolonisation of research in the field, as it features the voices of the stakeholders during all the research process and should get its legitimacy from the stakeholders.

The Lives of Two Music Teachers: Love, Music, Faith and Family

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Background:

Images of teachers are highly stylized in media and literature. We form our ideas of teachers by combining these stereotyped images and our own personal experiences as students going through education systems (Chang-Kredl & Colannino, 2017; Dalton, 2013; Lortie, 1975). For a more realistic view of Arts teachers' identities and actions in classrooms and schools, teachers' experiences and approaches in classrooms need to be collected from the teachers themselves and shared through narrative accounts. This paper is part of an on-going multiple case study, which examines the lived experiences of Arts teachers (Dance, Media Arts, Music, Theatre, Visual Arts) in the United States. The single case study in this paper details the lives and music teaching careers of a married couple in the Northwest United States.

Method and Purpose:

I began this qualitative, multiple case study to present authentic stories of Arts teachers in their own voices. One aim of the study is to expand the broader community's understanding and knowledge of Arts education and what it means to be a contemporary Arts teacher in the United States. I utilized purposeful sampling to select participants. The criteria for purposeful selection are PreK-12 Arts teachers (Dance, Media Arts, Music, Theatre, Visual Arts, as defined by the National Coalition for Core Arts Standards), who are viewed as effective Arts educators and endorsed by public school Fine Arts Supervisors or Directors of Arts education programs at higher education institutions. I conducted two semi-structured interviews with the participants. Interview questions addressed the topics of personal and Arts background; Arts education background; teaching PreK-12 Arts and the Arts program; and Arts teacher identity, role, and perceived role support.

Results and Conclusion:

The married couple in this paper described their sustainable careers as music teachers. They both placed great emphasis on their love and support of each other throughout their careers; passion for music both in school and their professional lives as gigging musicians out of school; their unwavering faith in God; and, caring for and receiving support from their children and extended family. Both participants are dedicated music teachers but they attribute their long and successful teaching careers to their full and healthy lives outside of their school communities. The married couple in this case study present an encouraging combined narrative for how to thrive in a lifelong career as a music teacher.

“There’s nothin’ better than bein’ together!”: Cultivating community in a choir for adults with disabilities

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Scholars of social identity development in choral music posit singing together can generate strong social function, including acceptance and belongingness (Parker, 2014; Major and Dakon, 2016), but rarely consider the intersections of non-musical identities as singers navigate group membership (deCoteau, 2018, Fischer-Croneis, 2016). For example, adults with intellectual disability may not have the same opportunities to access musical places of belonging as their neurotypical peers within traditional choirs. While many adults with intellectual disability live in supported settings, the often-limited peer interaction can uphold societal assumptions of disengagement (Swaney, 2020).

The WONDER Choir, housed in a major university in the United States, provides a group singing experience for adults with disabilities through weekly choral instruction and concert opportunities. This unique program gathers multiple groups to sing together: the adult singers, musical leader, undergraduate volunteers from the university, and support staff from a local community organization for adults with disabilities. The purpose of this intrinsic case study (Creswell and Poth, 2018) is to explore the structure of the WONDER Choir program and its impact on the adult singers and undergraduate volunteers. Specifically, we aim to investigate the benefits of group singing facilitation for adults with disabilities, and how community and belongingness are cultivated among participants.

This study is bound by one academic year of WONDER choir programing. Data collection includes 30 hours of formal and participatory observations, interviews with the adult singers in the program (n=17), undergraduate student volunteers (n=4), musical leader (n=1), and local community support staff (n=4), and collection of material culture such as photos, social media, concert programs, and recordings (Yin, 2014). Ongoing analysis entails coding by both researchers by hand and using MAXQDA software. Member checks, peer audits, journaling, and peer debriefs are being used to ensure trustworthiness (Creswell and Poth, 2018).

Webster (1997) argues that community arts programs thrive by developing collective identity and meeting a social need for people who may have limited access to the arts, and the WONDER choir truly embodies these tenets. Preliminary analysis revealed participant attitudes of positivity and empowerment, citing agency in repertoire selection and group discussion of emotional connectedness using song text as factors in building the WONDER choir community. Though Swaney (2020) highlights the perceived deficit of peer engagement, the WONDER choir may serve as a model for uplifting individual and collective voices and provide a path to more inclusive choir models for adults with disabilities.

PMEs Confidence in Teaching SwD following Special Education Coursework: A Comparative Mixed-Method Study

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Field experiences may provide preservice music educators (PMEs) opportunities to develop their teacher identity (Tucker, 2020), cultural competencies and reflective practices (Kruse, 2015; McKoy, 2013; VanDeusen, 2019), and skills through service-learning (Burton & Reynolds, 2003; Conway & Reynolds, 2003). Field experience opportunities are common throughout the course of a degree program. Experiences specific to teaching music to students with disabilities (SWD), however, may not be (Culp & Salvador, 2021; Salvador, 2010). A few researchers have examined field experiences and course work specific to teaching music to SWD (Hourigan, 2009; Laes & Westerlund, 2018; VanWeelden & Whipple, 2005, 2012).

The number of SWD receiving services in the U.S. through the Individuals with Disabilities Education Act (IDEA) continues to rise (National Center for Education Statistics, n.d.). According to the World Health Organization, 16% of the global population is disabled (WHO, 2023). Therefore, PMEs ought to be provided experiences to bolster their confidence and prepare them to provide instruction to SWD. Culp and Salvador (2021) suggested that “researchers examine how music teachers are prepared. . .at the program level” (p. 55, emphasis original).

The purpose of this explanatory mixed-methods study (Creswell & Plano-Clark, 2018) was to examine the difference in PMEs confidence to teach music to SWD between two groups of PMEs who completed a music-specific course and clinicals either blended or in-person. Specific questions guiding this study were a) What are the differences in PMEs perceived preparation and confidence to teach music to SWD between those who participated in a blended versus in-person experience? b) What impact did coursework and field experiences have on PMEs beliefs regarding SWD? c) What aspects of the course and clinical experiences did PMEs state were most meaningful in developing their confidence in teaching SWD? Participants in the first study reported a significant decline in their feelings of preparation ($t(17) = 3.57, p = .002, d = .89$). Participants in the second study reported a significant increase in their feelings of preparation ($t(10) = 7.116, p = .001, d = 2.15$). No significant difference was found between groups ($t(28) = .976, p = .33, d = .36$). A comparative analysis of qualitative data revealed four explanatory themes. Course and clinical design, in-depth exploration of themes, and implications for future research and practice will be shared.

Research with Children with Disabilities: Ethics, Queries, and Activism

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When designing methodology for the examination of the perspectives, experiences, or needs of individuals with disabilities (IwD), often, the voice of the individual is absent or circumvented (e.g., Bremmer et al., 2021). A few researchers have considered issues in music education from the disabled individual's perspective (Blair, 2009; Draper, 2022; Haywood, 2006; Rathgeber, 2019). Blair (2009) and Haywood (2006) explored the perspectives of individuals with disabilities in secondary settings. Rathgeber (2019) shared the perspectives of adult musicians with disabilities. Draper (2022) examined the perspectives of two children on the autism spectrum to see if their perspectives aligned with those of educational stakeholders (i.e., parents and teachers).

Scholars who employ the cultural model of disability (CMD) are asked to consider representations of disability historically and within literature, film, media, and cultures (Snyder & Mitchell, 2005; Waldschmidt, 2018). Proponents for critical disability theory (CDT) ask researchers to "compare liberalism's norms and values with their actualization in the daily life of disabled people," while also considering intersections of identity and positions of power (Devlin & Pothier, 2006; Hosking, 2008, p.5). Laes & Westerlund (2018) posited teaching with or by rather than about IwD. Therefore, how do we, as music education researchers, ethically design and conduct research with rather than on or about disabled children to challenge the representation of disability within music education research and curricula while advocating for systemic change? I assert that by applying the lenses of the CMD and CDT to historical (i.e., traditional) and current accepted norms of research design we can advocate for systemic change in research practice and praxis.

Between October 2022 and January 2023, I engaged three children with disabilities in participatory research (Cain, 2008; Montreuil, et al., 2021, Seale et al., 2015), seeking to better understand their perspective of musicking and music education. The purpose of this paper is to critically examine my experience in designing, conducting, analyzing, and writing research with disabled children through the lenses of CMD and CDT. After sharing current research on participatory research with IwD, I will outline my experience of designing and conducting research with children with disabilities who dismantled and reassembled research expectations and norms to meet their individual access points and interests. I will then share what those children taught me regarding research and teaching praxis. Finally, I hope to engage conference attendees in conversations about the implications of these experiences for future research and teaching practices.

Exploring Longitudinal Motivational Trends in Ethnic Minority Students' Pursuit of Tertiary Music Education in China

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In recent years, the underrepresentation of ethnic minority students in higher music education programs has garnered increasing attention. This longitudinal case study aimed to explore changes in ethnic minority students' motivations to pursue higher music education during the transition from high school to university. The participants were high school students recruited from the Yi, Mongolian and Tibetan ethnic groups in a remote mountainous region of southwest China. Data collection methods encompassed participant observation and semi-structured interviews. The study revealed that these students were influenced by both intrinsic factors—such as a passion for music, sustained interest, positive musical experiences, and inherent musical talent—and extrinsic factors, which included aspirations to secure a university degree through music studies, fulfilling the expectations of local music educators and family, and a commitment to contribute to their communities by becoming local music instructors. However, most of the participating ethnic minority students exhibited a shift in their motivations to study music after two years of university education. This shift was attributable to various factors, including peer competition, employment pressure, mentor support and the university environment. Based on these findings, we suggest ways to support ethnic minority students in transitioning smoothly from high school to university and continuing their music studies. For example, we suggest that institutions of higher education should continue to provide targeted support to ethnic minority students with the goal of helping them to transition smoothly into university learning environments. In particular, universities should prepare students to experience 'culture shock' in their new environment, support them when they experience a loss of self-efficacy and expectancy in the presence of mainstream students, and provide clear learning goals and guidance. Furthermore, positive interactions with and support from musical mentors can enhance ethnic minority students' intrinsic motivations to pursue music learning. The present longitudinal case study, which examines the evolution of ethnic minority students' motivations in pursuing higher music education, augments the existing scholarship on fostering equity and enhancing diversity within the Chinese educational landscape. Further studies could explore changes in students' motivation as they transition from undergraduate studies to professional careers and thus obtain additional insights into ethnic minority students' transitional experiences as they develop music careers.

Cultural impact on early childhood singing practices. Implications from research in Iceland and Estonia

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In this presentation we present childhood singing in Iceland and Estonia, as examples of two different albeit somewhat similar cultures within the Nordic-Baltic regions. We approach the research on singing practices through the lenses of geopolitical influences and traditional practices reflected in official guidelines and policies. The paper provides insight into the effects of cultural context on singing practices in early childhood. We demonstrate how cultures are reflected in institutional practices and within spontaneous children's cultures. In this regard we refer to influential research in early childhood singing within the Nordic-Baltic countries dating back to the mid and late 20th century and discuss the impact and implications for the practices of early childhood education in these regions.

The role of singing in early childhood education within Nordic-Baltic cultures is explored, including some important singing traditions affecting children in Iceland and Estonia. Cultural similarities and differences within the Nordic countries will be discussed in terms of their implications for children's singing and musical culture. The research draws a picture of unique vibrant singing cultures with distinct similarities as well as differences that are rooted in the societal structures and traditions as well as the prevailing perspectives on childhood and the role of society in the upbringing and education of young children. We identify both informal and systematic expressions of singing cultures in the childhoods of Iceland and Estonia that have influenced the sense of importance placed on music and singing in early childhood practices. Furthermore, the strong emphasis on singing as an integral part of raising children reflect a long history of passed down beliefs of singing as an integral part of growing into a well-balanced human being. The comparisons between the two cultures, demonstrate how cultural contexts, traditions, and values can profoundly affect how singing is approached within institutions and how singing behaviours emerge in the children attending them. Most importantly, the strong role singing has in Icelandic and Estonian cultures demonstrates that regardless of contexts and circumstances, singing prevails as a fundamental human activity through generations. Nevertheless, there are observable warning signs to the effect, that changes in official policies reflect a growing indifference regarding the role of singing in early childhood. A trend, that seems to be global in terms of recent developments in early childhood education policies in general and may have implications towards the sustainability of singing practices for future generations.

The Dissemination of Chinese Music on TikTok and its Implications for Music Education in the Short Video Era

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Since the beginning of the 21st century, the global development of the internet, driven by economic growth and technological advancements, has catalyzed the globalization of music education. Particularly, it has contributed to the recognition and acceptance of Chinese music in international markets. TikTok, as a representative short-video platform, has rapidly gained prominence due to its characteristics of fast-paced video content, high interactivity, and extensive reach. Since its inception, TikTok has garnered widespread popularity worldwide, with mobile downloads surpassing 2 billion in 2020 and its website ranking higher in popularity than Google. This phenomenon has opened new opportunities for the global dissemination and innovative development of Chinese music. This paper examines the current status of the dissemination of Chinese music on TikTok's international platform, analyzing its positive impact on the overseas teaching and communication of Chinese traditional music, as well as the challenges it presents. The study collects data from 265 popular videos on TikTok using the keyword "traditional Chinese music" and categorizes them based on their view counts: 10 million to 100 million views, 1 million to 10 million views, and less than 100,000 views. The analysis encompasses aspects such as musical themes, content, video duration, music types, and general teaching modes. The research findings are as follows: 1) High-viewed videos often blend traditional Chinese music with contemporary popular culture; 2) Videos that trend on TikTok predominantly feature a limited range of musical instruments, primarily the guzheng, pipa, and erhu; 3) High-viewed videos tend to focus on performances rather than instructional demonstrations; 4) Low-viewed videos categorized as educational lack in-depth explanations of the nuances of Chinese traditional music. The analysis of high-viewed videos provides valuable insights for educators and performers to effectively engage a wider audience. Additionally, the focus on prominently featured musical instruments in TikTok videos offers valuable insights for music teachers and cultural preservationists, encouraging a more comprehensive exploration and promotion of diverse Chinese traditional instruments. The conclusion that low-viewed instructional videos lack depth underscores the need for improved teaching materials and highlights the importance of balancing cultural preservation with innovative music education methods in the digital age.

An autoethnographic tale of hidden vulnerabilities in the Dalcroze studio

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This paper stems from my ongoing doctoral research, an inquiry into sensemaking within the life of a practitioner of Dalcroze Eurhythmics. Having worked within this field for twenty-five years, the autoethnographic study draws on my extensive experience and knowledge of this embodied approach to music education. The aim of my research is to gain first person insight (auto) into what happens in the doing of Dalcroze, in order to shine a light on its culture (ethno).

Bricolage, arts-based inquiry and a/r/tography were included as methods of inquiry within the overarching methodology of autoethnography. Data gathering and analysis were considered as one collaged process (Holbrook & Pourchier 2014). They included a process of 'rummaging around' through memorabilia (Woodall 2020), writing reflexive blogs, conducting dyadic interviews, and engaging in arts-based reflexivity.

Dalcroze Eurhythmics is a whole-body approach to experiencing and learning music, which engages the use of space with an improvisatory, playful spirit. Much Dalcroze research reports a joyful impact on the wellbeing of its participants. However, my own study, the focal point of which became the body's story, revealed a different narrative. Through an iterative process, themes of body shame, trauma, and their impact on my use of space and my ability to play, emerged. By engaging with the physical and emotional data, "messy stuff" became apparent (Tenni, Smith & Boucher 2003), "what we really prefer not to write about".

My research shone a light on the hidden stories of a body that may have looked well, but which carried unseen vulnerabilities. As such, it speaks to the acknowledged and increasing call for trauma-informed pedagogy and compassionate teaching within music education, particularly with regards the place and safety of the body. Its findings will have specific relevance to the training of future Dalcroze teachers or other pedagogical approaches which emphasise the use of body and space. The discourse on the impact that trauma can have on a playful, improvisatory approach to learning would be invaluable as part of the professional development of teachers. Application of the study's findings would ensure a sustainable model for the future health of our students under the banner of an ethic of care.

Using the PERMA model of well-being to understand participants' experiences of Dalcroze Eurhythmics

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Dalcroze Eurhythmics is a way of teaching and learning music through exploring music-movement relationships. Because the Dalcroze class invites participants to move and express themselves physically it can feel like a vulnerable space and requires great tact on the part of the teacher. On the other hand, herein lies its potential, as an opportunity and means for students to grow in self-confidence and awareness of self, other, and environment, as well as music itself.

PERMA is the model of well-being developed by Martin Seligman (Seligman, 2011). It has been very influential within the field of Positive Psychology, “the scientific study of the factors that enable individuals and communities to flourish” (Positive Psychology Center, 2023). For Seligman, well-being is a construct made up of five elements: positive emotion (P), engagement (E), positive relationships (R), meaning (M), and accomplishment (or achievement) (A). PERMA prioritises the meaningful life (eudaemonia) and exemplifies Positive Psychology’s emphasis on strengths to rebalance the focus on problems in more traditional strands of psychology (Positive Psychology Center, 2023).

A growing body of qualitative research in Dalcroze studies contains rich insights into participants’ experiences and sometimes discusses them in relation to well-being. However, it remains to be seen to what extent the PERMA model can help us to understand these experiences. This Integrative Literature Review examines 52 qualitative studies for elements of the PERMA model and analyses them deductively using PERMA as a framework. All five elements are present, and the paper presents examples of related outcomes, for example, ease of musical understanding as a result of engagement (E). As such, I argue that using the PERMA model helps us to understand participants’ experiences of Dalcroze as wellbeing. While acknowledging that engagement in Dalcroze does not guarantee an experience of a specific kind and that cultural context might influence how individuals understand their experiences, for example of meaning (M) and accomplishment (A), this paper concludes that Dalcroze can afford the five elements of PERMA. Therefore, Dalcroze practitioners who are aware of this potential can create environments for participants to experience well-being and flourishing.

When political decisions adversely affect music education, what can music educators do? Some practical ideas

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Background: Education systems internationally vary enormously, as does the provision for music education. Music education will, at times, be affected positively or negatively by political decisions made at national or local level. Music education in the UK is a prime example of how music education can be disrupted by and recover from such decision making.

Aim: To examine how music education can be affected by political decision making and what can be done to ameliorate possible negative effects.

Method: A range of existing documentation and data sets were examined to provide an account of the impact of government and local decision making on music education and how music educators, and the bodies that represent them, researchers, journalists, high profile performers, those in the music industries and journalists have worked to attempt to ameliorate the negative impact.

Findings: In England and Wales children take national tests at age 6, 11, 16, 17 and 18 years of age. These along with inspections are used to grade the performance of schools from 'outstanding', to 'inadequate'. The quality of music education is rarely included in inspections which means it is not usually a priority for head teachers. Students have some choice in the examinations that they take at age 16 although schools can limit this to focus on subjects which will increase their performance in national assessments. This can lead to cuts in class music education. Alongside this, Instrumental music service's where teachers travel to schools to provide tuition, have always been vulnerable to cuts when finances are tight. Some peripatetic instrumental music services disappeared completely when Margaret Thatcher was prime minister. Music Educators and those who represent and support them learned much from this experience, in particular the enormous difficulties of restarting services when they no longer existed. This paper sets out the various strategies that have been adopted to attempt to support music education in its broadest sense since then, the challenges faced and the successes.

Conclusions and implications: When music education is under threat, a minimum level of music education can be maintained as the basis for regrowth at a later date through the collaboration of music educators, professional organisations, high profile performers, the music industries, researchers, journalists, charities, and supportive politicians.

What promotes continuing to play a musical instrument on transition to and throughout secondary education?

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Background: In the UK, some children in primary school can learn to play musical instruments during school lesson time. They are taught by visiting instrumental teachers. If whole classes of children are taught together or if children are part of a government funded program, tuition is free. Arts Council England (ACE) has responsibility for distributing government monies to programs offering free tuition.

Aim: This research aimed to establish the factors that supported or hindered continuation of playing an instrument on transition to and throughout of secondary education for children participating in government funded programs offering free tuition as concerns had been raised by ACE at low levels of continuation.

Method: The six programs providing free government funded tuition to children living in socio-economically deprived areas were studied. Focus group interviews were undertaken with children about to transition and their parents and individual interviews with staff and school head teachers (already reported in Hallam and Burns, 2023) and those already continuing to play. The interviews were transcribed verbatim and analysis carried out using thematic analysis (Clarke and Braun, 2021)

Findings: The data revealed that young people intending to continue or already continuing their musical activities at secondary school loved music, had friends who shared their passion, appreciated the opportunities which musical engagement provided for socializing, had positive relationships with staff, felt valued and appreciated, were supported by parents, had access to a wide variety of musical activities, had a sense of achievement and enjoyed challenges. Participation in extra-curricular activities early on was important in developing motivation as were opportunities to perform. A variety of continuation opportunities were needed to satisfy ongoing needs. In addition to the challenges of transition to secondary school, examination pressures, negative attitudes in some secondary schools, the financial cost of playing, and the availability of tuition and relevant and accessible extra-curricular activities were also important.

Conclusions and implications: Many factors act to support but also challenge young people in continuing to play an instrument as they transition from primary to secondary school and continue to play through secondary education. While love of music is crucial for motivation to continue to play a musical instrument over time, music educators can do much to create a positive supportive environment and provide a variety of opportunities for making and performing a wide range of musics. There will be more detailed consideration of these issues.

Making Space For Gospel Piano Studies In Postsecondary Institutions: A Path For Aural Musicianship And Improvisational Skill Development

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This paper presentation expands on my recently completed dissertation. The purpose of this study was to create a foundation for the inclusion of gospel piano instruction in the curriculum of postsecondary institutions. Critical Race Theory (Bell, 1987, 1995; Dumas, 2013, 2016; Ladson-Billings, 1998; Yosso, 2005) was used as a theoretical underpinning to interrogate the existence of anti-Black racism in music education and the ways in which Black music and its related performance and learning practices, history, culture and voices have been historically silenced in music curriculum. Narrative Inquiry (Clandinin, 2020; Connelly & Clandinin, 1990; Creswell & Guetterman, 2019; Downey & Clandinin, 2020) was used to explore the lived experiences and perspectives of eight professional Black gospel pianists. In conjunction, autoethnography (Davis & Ellis, 2010; Reed-Danahay, 1997) was used to explore the lived experience and perspective of the researcher while engaging in private gospel piano lessons.

The study was guided by the question, 'How can the traditions and practices of learning to play piano in the Black gospel style be used to enrich the curriculum of music in postsecondary institutions?' The data was gathered through semi-structured interviews and autoethnography experience tracking forms. Findings revealed five broad themes suggesting how postsecondary music institutions can be enriched by including gospel piano in the curriculum: (1) Developing Aural Musicianship and Improvisational Skills; (2) Developing Well-Rounded Musicians; (3) Embracing Diversity; (4) Developing Community Partnerships; and (5) Expanding Gospel Music Programs. This presentation will focus on the findings related to aural musicianship and improvisational skill development and their connections to popular music pedagogy (Folkestad, 2006; Giddings, 2008; Green, 2002, 2008; Jenkins, 2011) and jazz music education and jazz piano pedagogy (Danylets, 2019; George, 2022; Goecke, 2016; Herzig, 1997). Furthermore, this presentation will highlight how the study's findings align with previous gospel piano research (Jefferson, 2002; Johnson, 2009; Kalil, 2000; Vester, 2020) while expanding scholarship on gospel piano learning and teaching pedagogy. As we consider ways to decolonize music curricula and to advocate for sustainability in music education, these findings provide valuable insights into the practices of learning Black gospel piano which may be used to inform the inclusion of gospel piano in the curriculum of postsecondary music institutions. This paves the way for Black students to see their cultural and musical practices reflected in the curriculum and for all music students to become well rounded musicians by expanding their aural musicianship and improvisational skills.

Sustainability through Decolonization of the Music Education Curriculum

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Definitions of sustainability have evolved since the World Commission on Environment and Development originally positioned it as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (1987, p. 16). Inherent throughout these definitions, however, is the idea that sustainability focuses on the well-being of future generations, such that the actions of the present do not diminish the ability of those future generations to meet their own needs (Lele, 1991; Østergaard, 2019). The concept of sustainability has extended to the arts, and many scholars have addressed various ways that music can serve the needs of sustainability and sustainable development (e.g., Bates, 2013; Koza, 2006; Ogunrinade, 2015; Wright & Leong, 2017). In this session, we will present a plan for how a decolonization of the music education curriculum can help to advance the goals of a sustainable future for music education. By undertaking a focused effort to decolonize our music curricula and return the “what is taught” in music classrooms to local communities (Bates, 2013), we can foreground culturally significant musical experiences throughout students’ musical education, better preparing them to create connections between their in-school and out-of-school musical experiences (Koza, 2006). This will allow them to leverage the benefits of music-making to meet their own musical needs and improve the quality of life for future generations in their own communities (WECD, 1987).

Our discussion will begin with an overview of theoretical perspectives on sustainability (e.g. Jones & Galloway, 2013; Lele, 1991; Østergaard, 2019; WCED, 1987), which will establish a foundation for the evaluation of approaches to sustainability in music education curricula. Next, we will turn our attention to the ways in which colonized music education curricula undermine the application of these approaches in many music education contexts. In particular, we will expose ways in which these curricula divorce students’ school musical experiences from their own musical agency and their lived musical experiences outside of school (Sandoval, 2016).

Finally, we will propose a process for creating decolonized music education curricula which emphasize pluriversal (Sandoval, 2016) and prosumer (Wright & Leong, 2017) approaches to engaging with musical content. Through this discussion, we hope to show that a focused effort to decolonize the music education curriculum can sustain music education and contribute in meaningful ways to the wellbeing of the individual, community, and society.

Enriching Mentorship in Graduate Music Education: Bridging Identity, Psychosocial Support, and Organizational Commitment

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Effective mentorship is a cornerstone in the advancement and well-being of graduate music students and faculty. A review of interdisciplinary literature shows that elucidating mentorship best practices that acknowledge diverse identities, offer psychosocial support, and foster organizational commitment, thereby nurturing a thriving academic environment in music education is crucial for the long-term success of graduate students as they emerge into the professional world.

The aims of this paper is to unpack the influence of gender and racial identities in mentorship within music education, to underscore the importance of psychosocial support rendered through mentorship, to delineate the relationship between Perceived Organizational Support (POS) and mentorship efficacy, to propose a supportive mentorship ecosystem, and to furnish evidence-based mentorship practices, amplifying the mentoring experience for graduate music students.

This proposal will engage in a comprehensive review and synthesis of existing literature, bridging broader mentorship research to the unique landscape of graduate music education. The results of this review will be centered around Identity-Informed Mentoring: exploring identity-informed mentoring and its significance in supporting female students of color in academic settings, with potential applications in music education (Hsieh & Nguyen, 2020), Gender Dynamics in Mentoring: uncovering gender differences in mentoring relationships and their implications on career development and psychosocial support (O'Brien et al., 2008), Psychosocial Support: delving into the critical role of psychosocial support in bolstering mentee resilience, career satisfaction, and overall well-being (Dawson et al., 2015), Perceived Organizational Support and Mentorship: discussing how mentorship nurtures a sense of organizational commitment and job satisfaction among protégés (Baranik et al., 2010), Proposed Best Practices: deriving evidence-based mentorship practices from the literature to cater to the unique challenges and needs of graduate music students, and finally Institutional Strategies: recommendations for institutions to bolster mentorship frameworks, promoting a conducive environment for mentorship (Flaherty, n.d.).

The implication for music education from this presentation is to provide mentors, academic institutions, and stakeholders with a nuanced understanding and practical strategies to enhance the mentorship landscape in graduate music education. By addressing the multifaceted aspects of mentorship, it aims to foster a vibrant, inclusive, and supportive academic community, benefiting both students and faculty.

Harmonizing Linguistic Articulation: Using Native Language to Overcome Diction Challenges Faced by Asian Singers in Western Classical Music

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The dissemination of Western classical music in Asian realms is intertwined with historical colonial narratives, setting a complex stage for Asian singers navigating this genre. The articulatory disparities between Eastern and Western languages present distinct diction challenges. Teachers must recognize the importance of utilizing the linguistic strengths inherent in the singers' native languages. Through detailed articulatory analysis and the proposal of innovative pedagogical strategies, the paper will provide solutions to enable Asian singers to achieve diction proficiency in Western classical music, thus contributing to a more dialogic and inclusive musical atmosphere.

The aims of the presentation are to explore phonetic and phonological contrasts between selected Eastern (Mandarin, Cantonese, Korean, and Japanese) and Western European languages (Italian, German, French, and English), drawing from the analyses by Lim (2013), Li (2018), and Chang (2000), to summarize existing literature regarding diction challenges faced by Asian singers, identify gaps in current methodologies, underscoring the need for a nuanced pedagogical framework that harnesses the linguistic assets of Asian singers, to propose a robust diction curriculum incorporating specific exercises for practicing difficult sounds using the symbols of the International Phonetic Alphabet (IPA), to elicit best practices from Asian students and seasoned Western classical voice teachers, to discuss how the proposed pedagogical approach fosters a more inclusive and culturally rich environment within the Western classical music domain, and to suggest collaborative cross-cultural projects and forums that could amplify the appreciation and integration of diverse linguistic and musical traditions.

To determine best practices, Asian students currently enrolled in graduate level vocal instruction as well as voice teachers from will be surveyed for challenges the students have faced as well as solutions that teachers believe to be effective.

By blending linguistic respect, cultural sensitivity, and evidence-based pedagogical strategies, this presentation aims to contribute to an evolving discourse surrounding the teaching and performance of Western classical music among Asian singers. Best practices will be presented, and exercises will be demonstrated that will help Asian singers achieve success. Celebrating linguistic diversity and employing pedagogically sound strategies are essential steps the music education community can take toward nurturing a more inclusive environment in the global classical music community.

Music Education Program Leaders in Higher Education: International Perspectives and Priorities

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The role of program leader (also known as “area head” or “coordinator”) in collegiate music education programs is pivotal in terms of administrative oversight and program advocacy, yet seldom researched (Bennett et al., 2018). As a result, little empirical evidence exists to illuminate the nature of this particular leadership role, the unique challenges program leaders contend with, and the opportunities and priorities these leaders articulate as they seek to advance music education towards a more sustainable and prosperous future. Thus, the purpose of this study was to explore the perspectives and priorities of music education program leaders in collegiate music programs, with a particular focus on commonalities and points of divergence among American and international faculty serving in the role. In keeping with a quasi-phenomenological approach, I used the paired depth interview strategy described by Wilson et al. (2016). I identified potential participants by utilizing the directory of the National Association of Schools of Music (NASM) and employing snowball sampling techniques. Twelve music education program leaders in the United States were paired with twelve such leaders at universities around the world and interviewed in pairs via Zoom, with the two interviewees interacting with one another as much as with the researcher. All 12 paired interviews were recorded, transcribed, and analyzed via the inductive coding scheme suggested by Marshall et al. (2021). A variety of techniques ensured trustworthiness, including use of external coders and member checking. Findings revealed commonalities among music education program leaders that could inform efforts to improve music education policy and practice internationally. Most commonalities existed in the areas of program advocacy, resource management, and leaders’ efforts to balance research and teaching with administrative work. However, multiple themes emerged suggesting divergent needs, priorities, and opportunities for innovation among the pairs of interviewees, including in the areas of program enrollment, relevance, and positioning within the fabric of schools of music. All participants agreed that paired depth interviews enabled them to gain a broader perspective on the demands of the program leader position and diversity of music teacher training models around the world. This study generated vital implications for music education advocacy and leadership, including the need for (a) flexible and relevant student recruitment pathways, (b) more efficient and equitable use of funding and resources within schools of music, and (c) better methods of professional development specifically tailored to the needs of music education faculty serving in program leadership roles.

Motivational and Efficacy-Based Factors Influencing Performance Achievement Among Collegiate Ensemble Members

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Music educators have long sought to better understand the motivational factors that influence students who participate in ensemble-based music-making. Existing research confirms a strong association between self-efficacy, or an individual's belief in their ability to manage their own thinking and exercise agency in their life (Bandura, 1997), and a variety of positive academic and musical outcomes (Hendricks, 2016; Honicke & Broadbent, 2016). Several music education scholars have also demonstrated the substantial effects of collective efficacy, or a group's belief in its capabilities to reach a goal, on perceptions of group cohesion and ensemble performance quality (Matthews & Kitsantas, 2017; Ray & Hendricks, 2019). Similarly, group members' perceived emotional synchrony, or sense that they experienced unity via a collective emotional experience, has been linked to enhanced personal and collective efficacy, among other benefits (Páez et al., 2015). However, in the large ensemble setting, often it is the influence of a supportive director that proves most impactful to student motivation and achievement (Renwick & Reeve, 2012; Wis, 2002). Enhanced understanding of the concurrent influences of these varied sources of efficacy on ensemble performance will assist ensemble directors in bringing about positive musical outcomes and healthy motivation in their students. Therefore, the purpose of this study was to investigate collegiate band, orchestra, and choir students' perceptions of self-efficacy, collective efficacy, emotional synchrony, and perceived teacher support when preparing for a performance, and the nature of these variables' relationships with self-, director, and adjudicator assessment scores as dependent variables. Participants (n = 200) were members of five choral and instrumental ensembles at two universities located in the southern region of the United States. As they were preparing for a major performance, ensemble members completed previously-validated measures of their self-efficacy, collective efficacy, perceived emotional synchrony, and perceived teacher support, as well as a researcher-created assessment of their ensemble's performance. Each director also assessed their ensemble's performance, as did a panel of adjudicators. Multivariate statistical analyses revealed numerous relationships between student efficacy beliefs and perceptions of musical performance quality. Perhaps most notably, perceived emotional synchrony was often the strongest factor in predicting performance quality, and perceived teacher support often exerted the least influence. The profound influence of emotional synchrony may suggest something many music educators likely hope is true: that music produces an ineffable emotional bond and sense of unity, and that this feeling is a powerful determinant— and perhaps the most powerful determinant— of success in the eyes of students.

Everything old is new again: Work Integrated Learning in Musical Theatre

Harrison S¹, OBryan J¹

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In the last twenty years or so universities have been struggling with student employability and have sought ways to improve their graduate outcomes, in part due to a neo-liberalist agenda that has prioritized the alignment of university programs with the demands of a typical job market. This has led to an emphasis on vocational and professional degrees, with an increase in Work Integrated Learning (WIL) opportunities for undergraduates. Music training institutions have for centuries provided opportunities for creative engagement with professionals in the field; one way to achieve this is by embedding music learning within a co-located work environment.

Musical theatre, as a collaborative art form, thrives on serendipitous interactions and spontaneous collaborations. These chance encounters, often occurring in the dynamic environment of corridors, rehearsal rooms or a theatre's backstage can positively influence a student's learning journey. This paper discusses the findings of a study exploring work integrated learning (WIL) experiences in musical theatre education, and investigates the impact of a Work Integrated Learning environment on the learning outcomes and graduate employability of aspiring musical theatre professionals.

Through a series of in-depth interviews, we explored participant perceptions regarding the skills required of a modern musical theatre performer. Data were generated from in excess of 100 interviews held around the world with practitioners in musical theatre, who included performing artists, musical directors, directors, choreographers, producers, composers, writers and educators. Findings reveal that chance encounters in co-located environments can play a pivotal role in the development of skills and knowledge and that these encounters expose learners to diverse perspectives, teaching moments, and opportunities for skill refinement that are difficult to replicate in traditional classroom settings.

Furthermore, participants believed that students who actively engaged in reflective practice and sought guidance from experienced mentors reported a more profound understanding of their craft and a more extensive professional network. These findings have broader implications for educators, institutions, and aspiring musical theatre professionals seeking to navigate the ever-evolving world of performing arts education and practice.

Losing My Mind: Mental Health and Well-being in Musical Theatre Education

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This paper presents the culmination of five years of research into the field of musical theatre education and training, with a specific focus on mental health and well-being. While the performing arts industry has long grappled with the challenges of mental health, few educational institutions have fully integrated this critical topic into their curriculum. The paper also recognizes the profound impact of the COVID-19 pandemic on the mental health and well-being of young people, with an exploration of how this crisis has affected the musical theatre community. Drawing from a broad international study encompassing over 100 participants, our research investigates the innovative approaches adopted by select academies and institutions that prioritize the mental health and well-being of their students. Data were gathered through a series of interviews, observations, and desktop reviews, and the findings provide insights into the strategies and practices employed by these institutions to foster a holistic and supportive approach to training.

In particular, this research underscores the significance of educating both staff and students to create an inclusive ecosystem that embraces diversity and acknowledges the importance of mental health. By shining a light on these pioneering institutions and their initiatives, this paper not only contributes to the ongoing discourse on mental health in the arts but also provides a roadmap for other institutions seeking to prioritize the well-being of their students while sustaining the vitality of the musical theatre art form.

Gaze behavior reveals automaticity and attention allocation during music teaching vs. observing

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Attention allocation develops through reinforcement learning as a result of accumulated experience (Anderson, 2016). Eye movement patterns of skillful teachers are a manifestation of their thinking, including goal setting, task conceptualization, and prioritization of environmental stimuli (Landy, 2018). An ongoing challenge in studying attention allocation is developing protocols that illuminate teachers' thinking when much of their thought processes are automatized and unconsciously controlled (Hinds & Pfeffer, 2002). Gaze behavior analysis can reveal otherwise obscure features of how teachers allocate attention, set proximal goals, and make momentary decisions that drive instruction (Haataja et al., 2019; van den Bogert et al., 2014).

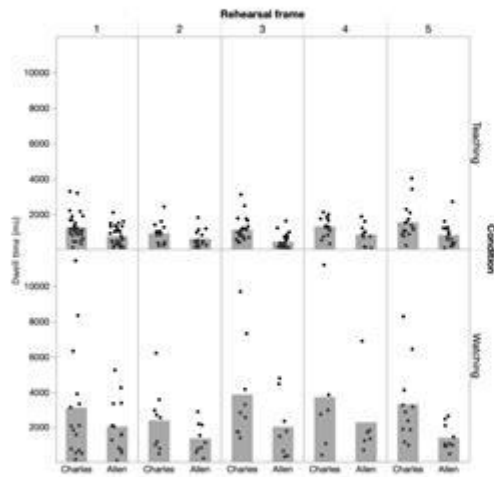
To investigate unconscious perceptual processes engaged during music teaching, I compared a teacher's attention allocation while teaching with the same teacher's attention allocation during self-observation. In a unique case-study approach in which I served as both the research participant and the experimenter, I wore eye-tracking glasses while teaching a brief lesson to two university music students learning trumpet, then approximately two weeks later, I watched a video of the lesson and tracked my gaze again.

My gaze behavior while teaching revealed a high level of automaticity regarding lesson sequencing and allocation of attention. Strategic moment-to-moment shifts in attention between the two students occurred entirely below my conscious awareness, yet post hoc analyses revealed precisely timed changes that were related to momentary goals. Fixation durations and total dwell time were both longer for the student who experienced difficulty with lesson tasks, and shorter for the more successful student, whom I nevertheless fixated frequently but for shorter durations. While watching the video, absent the demands of behavioral interaction and momentary decision-making, I directed more sustained attention to both students than I had while teaching. My allocation of attention was strategic, but governed by processes to which I devoted no conscious attention while teaching.

This approach to examining gaze in relation to small intervals of instruction revealed previously undocumented details in teacher thinking. This is perhaps the first investigation to uncover the extent of a music teacher's attention allocation in context, revealing important elements of teacher cognition that are not directly observable without this technology or typically construed as conscious teaching behavior. These findings also suggest that teachers' descriptions of their thinking may not reveal to novices important elements of pedagogical expertise. It is not possible to assert that these findings are representative of all expert music teachers in all settings, but these findings are consistent with observations of attention allocation in previous studies of situation awareness, eye tracking, and expertise (e.g., Ericsson, 2006; Gegenfurtner et al., 2011; Gidlof et al., 2013; Haataja et al., 2019; Hayhoe, 2017; Hüttermann et al., 2018; Reingold & Sheridan, 2011).

Figure 1.

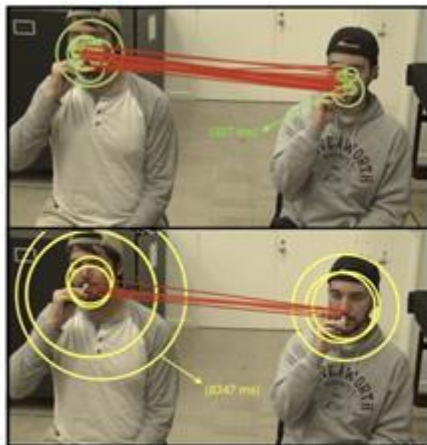
Dwell Time Grouped by Rehearsal Frame, Condition, and Student.



Note. Each point represents one dwell time duration (summed duration of consecutive fixations on a given student before shifting attention to the other student); grey bars represent the mean dwell time in each rehearsal frame. Dwell time while teaching is on the top row, and dwell time while watching is on the bottom.

Figure 2.

Pictorial Representation of Gaze Behavior Comparison



Note. This figure represents three performance trials over 26 sec. Each circle signifies one dwell, and one dwell may comprise multiple fixations. The sizes of the circles are proportional to the dwell time. Red lines represent attentional shifts (eye movement saccades) from one student to the other. The top image reflects my gaze while teaching, and the bottom image while watching.

Artists Care: Sustaining music programmes in complex and challenging contexts through musicians' supervision and care

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¹Royal Northern College Of Music, United Kingdom

How do we look after the wellbeing of musicians working in education and community contexts where the focus of work is looking after the wellbeing of others?

While there is a growing body of research demonstrating that participation in artistic and creative programmes can lead to an improvement in mental health and wellbeing (see Caulfield, 2021), for many who work in complex settings, promoting the mental health and wellbeing of those they work with may come at the cost of maintaining personal mental health and wellbeing (World Health Organisation, 2014). Professions registered with professional councils have requirements for providing supervision and care, however there are no such requirements for musicians who work in similar contexts.

Burnout is widely documented in relation to professions such as psychotherapy, clinical psychology and counselling (Simionato and Simpson, 2018) and has been attributed to working environment (Berry and Robertson, 2019). Anecdotal evidence suggests that the impact of working in settings where there is a risk of experiencing secondary trauma can lead to high attrition rates for the artistic workforce.

The Artists' Care project has developed from an established collaboration of researchers and practitioners with the aim of exploring how supervision and care can be structured, funded, and embedded within organisational structures to ensure that musicians are appropriately supported in their work.

This paper presents the findings of a Rapid Evidence Assessment (REA). The REA was carried out to provide a rigorous and systematic critical understanding of current evidence as to best practice in supervision and care within registered health and social care professions, with a view to developing Artists' Care programmes for musicians working in education and community contexts.

Following the steps set out by Collins et al. (2015), a matrix of search terms relating to registered professions, contexts, and support types was developed and 15,840 were completed across 12 databases. After inclusion criteria were applied, 8677 abstracts were reviewed and 36 eligible texts were identified. These texts were analysed against a quality framework, which resulted six articles included in the final stage of the REA.

The findings point to a matrix of supervision comprising a tripartite model of care and support provided by a combination of self, peer and professional sources, but also highlight a paucity of research into best practice within supervision, care and support. This paper considers the implications of this for the sustainability of music programmes within complex and challenging settings.

Tannins and timbre: Investigating opportunities for sustainable music education in a rural wine-growing and farming community

Herbst-Muller D¹, Miles A¹

¹Stellenbosch University, South Africa

In this paper, we report on the collaboration between the Department of Music, Stellenbosch University (SU) and Cecilia Foundation (an NPO), which explores opportunities for sustainable music education in a rural farming community.

The Cecilia Foundation (CF) was founded by a winemaker who combines her passion for music, wine, and social responsibility by funding a social impact project with the proceeds from her wine sales. Her work is currently situated in Rawsonville, a small rural farming community located 90km outside of Cape Town, South Africa, with a predominantly wine farm worker population and low-income households.

In an attempt to establish sustainable music education projects in this community, an investigation was carried out to evaluate the current perspectives on music education in the community and the need for the intended music projects to be developed. We identified key areas in Rawsonville for potential projects, and our focus areas were three government schools: a school developed on donated church land and donations, a combined co-ed government-funded school, a no-fee government-funded school, and a social worker hub, BADISA, that hosted group music therapy sessions for homeless children once a week. An Interpretative Phenomenological Analysis was conducted during the intervention, and we will share the lived experiences of the headmasters of the three chosen schools, teachers, the BADISA social workers, a local music therapist, the founder of the Cecilia Foundation, and student teachers.

We also show how we provided support in three different areas at the various locations: music teacher training to currently employed creative arts teachers who have not previously studied music, music therapy intervention sessions for homeless children through the BADISA social workers hubs, and class music and extra-curricular music lessons through shorter programmes given by student teachers in an attempt to increase student-teacher opportunities and community involvement.

Sustainable music education in communities requires key role players to manage, source, and fund music projects and maintain and curate the conditions that enable a project to thrive and sustain itself long-term.

Staging the future: an account of how an annual school concert cultivates artistic citizenship

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This presentation explores the influence of responsible, artistic practice.

Since 2014, I've hosted eight school concerts at a Primary School in a lower socio-economic environment. Annually, approximately 1,000 learners take part in the event. I've observed yearly how these events impact different role-players involved: learners; teachers; student teachers from Stellenbosch University; the governing body of the school; parents as well as the broader community of Cloetesville. The purpose of the annual school concert is to encourage a sense of community, to build interaction between the school and the community, to improve parental involvement, to provide a platform where learners and students can showcase their skills, to address competency levels of learners, to provide a sense of volition to all role-players, and to address social issues in the community.

The main research question of this study was: Can an annual school concert contribute to cultivating Artistic Citizenship, and if so, how? The question presupposes the cultivation of Artistic Citizenship as a 'good' and the cultivation thereof through a single event (albeit annually repeated) as effective in contributing to this 'good'. The way in which the annual school concert at the primary school can contribute to cultivating Artistic Citizenship, was investigated by asking the subsidiary research question: How can Self-Determination Theory be applied as a pedagogical approach in music teaching?

The role-players in this case study included the learners (pre-grade R-7); teachers; student teachers; management structures; and parents and families involved in the school's activities.

I agree with Elliott and Silverman (2015, p. 34) that "[t]eachers are entrusted with a huge responsibility: caring for the growth of people. Teaching and learning are relational, intersubjective, and interpersonal interactions. Teaching and learning should center on human relationships and ideally promote positive transformations." In this presentation, I share the results of this PhD study and critically reflect on my actions as a music educator and citizen of South Africa.

The Four-Spaces-Model: Songwriting as an inclusive, labyrinthine process of (post)digital practices

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Over the last decades, songwriting in informal contexts has changed rapidly due to digitalization. Digital platforms, accessible music software, and short videos have led to the emergence of "new amateurs", "hyphenated musicians" and "platform musicians" who engage in Do-It-Yourself cultures in networked communities. How can music education be shaped to respond to these (post)digital practices, and what pedagogical challenges arise? The joint research project [removed for anonymization] investigates songwriting under the conditions of complete digitization from a network perspective. The focus is on developing an empirical model of (post)digital songwriting for designing music making in the classroom, following empirical research on informal and formal learning practices.

In our presentation we (1) want to present the current state of the model development by introducing the Four-Spaces-Model as a didactic concept for songwriting. Then we (2) illustrate aspects of design implementation at German schools by highlighting two pedagogical challenges that appeared within these processes: First results revealed a conflict between the understanding of learning in the design and in school practice. For schools, we reconstructed a preference for a pre-structured, teacher-led approach that requires prior knowledge of music theory and practice. This is echoed in teachers' skepticism about the project's informal learning approach and in their demand for competency-based composition instruction. Moreover, students relied mainly on individual or small group learning in class, as this was seen as the only valid form of learning. Rather, informal practices of networking with actors outside the classroom were seen as cheating. This de-legitimization of the integration of external knowledge is astonishing since networking in informal contexts is a legitimate standard practice that is taken up by the design. The second challenge relates to the differing aesthetics. In schools, songwriting repeatedly leads to different materializations, e.g. by making written lyrics and an instrumental recording. Consequently, the songs are rarely performed to an audience, but are stored as documents. Conversely, in informal contexts, songwriting is oriented towards a range of performances (e.g., music video, live concert, playlist placement). This can be seen as contrasting musical concepts, one that constructs music as a materialized work, while the other is to be understood as performance or musicking. This makes it challenging to implement learning approaches in the classroom that address (post)digital practices. Our presentation provides an overview of the project, focusing on the challenges outlined above and our solutions, and discusses our findings regarding innovations in popular music education.

Nuancing the Large Ensemble: Uncovering Nurturing Practices in American School Music Teaching

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The performing ensembles, central to American secondary music education, are frequently characterized as director-centered organizations where students submissively conform to standardized expectations of behavior and music making. Critics insist that large ensembles are autocratic in nature, treat students as receptacles of information rather than active participants in creating knowledge, and because of the expenses involved in the pursuit of technical excellence, tend to be exclusive rather than inclusive in nature.

Rather than being inflexible and oppressively teacher-centric in nature, researchers are uncovering more nuanced understandings of the inner working of learning in such groups. They contend that instructional practices are multifaceted in nature and suggest that these complex communities function in ways that provide students with much needed care, compassion and opportunities to develop musical and leadership skills. It is often through the development of such leadership skills within these organizations that individuals blossom both musically and socially.

The purpose of this historical study was to examine the emergence of peer teaching practices in school band programs in a western region of the United States during the last three decades of the 20th century. In that area, a number of high school band programs created student leadership structures through which experienced musicians provided guidance to less experienced students. Through snowball sampling, study participants were identified, interviews executed via zoom, recorded, and then transcribed for member checking, coding and analysis.

As ensembles grew in size, peer teaching practices emerged with members assuming leadership roles within a group in order to ease their instructor's burden of working with large numbers of students and to ensure that their music program maintained high performance standards. Teachers described ensembles as large families which created a sense of belonging by having students become musically responsible to the organization through peer teaching. These practices emerged at a time of rapid population increase and music programs expansion. Although educators initially implemented leadership/peer teaching practices to improve instructional possibilities, some affluent programs instead began supplementing instruction by hiring outside coaching staff which contributes to inequitable learning experiences in schools with varying resource levels.

The findings of this historical research indicate that large ensemble programs in American schools often functioned in ways that differ from reported controlling environments. Rather, they tended to be complex entities which embraced a variety of leadership styles and offered participants a nurturing environment in which they cultivated musical, leadership and social skills. This suggests that renewing these practices, with students assuming multiple leadership roles and peer teaching responsibilities, might contribute to more sustainable large ensemble programs, promote belonging, allow ensembles in small schools to flourish, and develop equitable practices allowing for continuity beyond the influence of a specific teacher or administration.

Transforming the Habitus: A Music Teacher's Journey Through a Professional Development in Popular Music Education

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The use of popular music in primary and secondary schools across the globe has had several positive outcomes such as increased curricular relevance, validation of students' interests, and more authentic music-making experiences (Green, 2008; McPhail, 2013; Vasil, 2019). Despite music teachers' use of popular music in schools, it is likely that they have not received any sort of formal training in popular music education (Emmons, 2004; Springer, 2016). This could be attributed to a university program that perpetuates a hierarchical divide between Western classical music as superior and popular music as inferior (Humphreys, 2004). Professional development in popular music, such as workshops specifically geared towards practicing music teachers, has the potential to disrupt this hierarchical divide and support teachers in meaningful curricular change.

Pierre Bourdieu (1977) describes habitus as a "community of dispositions" (p. 35) that encompass a person's past, explain a person's present beliefs and actions, and to a certain extent, predict a person's future. For music teachers steeped in the Western classical tradition, it is likely that their habitus predisposes them to teach Western classical music and view popular music as an inferior art form. Yet Bourdieu believed that change can still be possible through the development of a secondary habitus that is distinctive from that of the primary habitus (Yang, 2014). Professional development opportunities in popular music offer teachers an opportunity to confront their primary habitus and potentially change their beliefs and practices to include popular music.

The purpose of this paper is to describe a study that examined the process of music teacher change resulting from a long-term professional development program in popular music. Specifically, it sought to examine change in a general music teacher's beliefs and practices over a three-year period. This study utilized a case study methodology informed by a pilot study with the same music teacher. Data were collected over four months in the form of observations, interviews, field notes, and artifacts. Analysis revealed five emergent themes: opportunity, ownership, teamwork, discipline, and bravery.

The findings of this study provide support to extant research suggesting that meaningful and impactful professional development is (a) chosen by the teacher, (b) occurs over a sustained period of time, and (c) requires reflection by the teacher regarding their curricular beliefs and practices. This study offers a theory of teacher change through professional development and provides suggestions for educational settings.

The Role of Spiritualism in Collegiate Private Lessons: An Exploratory Research Study

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The ways humans connect in society cannot be overlooked when developing a curriculum for collegiate level private lessons. Though education is often measured in terms of pedagogy, curriculum development, and educational fundamentalism through psychological development; one cannot deny the need for enhancement in teaching as modern students' value interaction and connection increase. Spiritualism in private lessons creates a greater atmosphere of learning and success, which will affect every avenue of teaching: student satisfaction, student success, recruitment, and retainment.

Spiritualism begins with an organic understanding of the connectivity of our universe. It often incorporates the explanation of phenomena in terms of purpose (teleology) and a rejection of dogma. Yet, while defining spiritualism in terms of education, we find spiritualism to be closer to leading students on a journey through understanding and empathy. For this approach, the music teacher should employ a goal-oriented style of teaching (as opposed to a strict adherence to a set curriculum). The music teacher should employ a variety of techniques to develop an individualized approach to the private lessons. This approach, in the scheme of goal-oriented teaching, will enhance self-development for the sake of professionalism in the student's chosen field. While many feel the development of spiritualism is confined to the student's private, personal experience; with the guidance of a teacher, the student can develop musically, professionally, and spiritually.

Of course, many concerns rise with this terminology; yet, with clearly defined parameters and respect for personal boundaries the development of spiritualism can benefit greatly. For example, learning the background, personality, and temperament of the student can open clearer communication as the music teacher learns what types of communications/teaching styles best benefit the student. From this perspective, the benefits can be boundless. After assessing the student's preferred styles of communication, next the teacher should help the student identify their three types of goals: academic, personal, and professional. After setting these goals, the teacher can now create lessons that provide equal growth for the student musically, professionally, and spiritually. Professional and spiritually growth often benefit from conversations and self-analysis. This allows the development of an educational spiral where one is always learning, eliminating finality, and further developing the student's spirituality. Incorporating spiritualism in teaching heightens and redefines the learning experience, focuses on growth and self-development for the sake of professionalism, and redefines the measurement of successful educational processes.

Primary school student teachers evaluating the usefulness of the music software in their compulsory music courses

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The mission in primary school teacher education in Finland is to qualify the preservice teachers to teach all subjects in grades 1-6 (Government Decree 2004). However, it is also internationally recognized, that primary school teachers, as generalists, do not comprehensively feel able to follow the music curriculum (Burak 2019; Suomi et al. 2022; deVries 2013). In Finland, the number of music contact lessons in primary school teacher education has been declined for many years (Suomi et al. 2022). In response to the growing challenge to achieve the mission, since autumn 2014, the music lecturers of the UniversityX primary school teacher training programme have been experimenting and researching solutions to make music teaching more accessible for every primary school student teacher (Author et al. 2016). Between autumn 2016 and spring 2020 we worked closely with another teacher training programme. The results of these experiments and studies form the basis of this study.

This study focused on an experiment in compulsory music studies in primary school teacher training in the academic year 2022-2023 at the UniversityX. The aim of the study was to find out whether writing and reading music could help primary school student teachers to better understand music as a phenomenon and enable them to lead musicing, arrangements and compositions. The research question was: How did the student teachers describe the usefulness of the music software used?

The software used was Musescore, which was required to be used as a tool in courses. Utilizing technology in this way is our answer to sustainability through more equal accessibility. 62 student teachers answered to the survey after all compulsory studies. The approach was constructive and followed a case study tradition. Since the main objective of music courses in teacher education is to provide the skills to teach music, the open questions were analysed by means of content analysis using the theory of levels of pedagogical thinking. (Kansanen 1991, 1993; Sepp et al. 2023). Preliminary findings are based only on the analysis of the data collected through the questionnaire. They were in line with previous findings (Sepp et al. 2023): the student teachers' pedagogical thinking after compulsory music courses revealed mainly the action level (Kansanen 1991, 1993; Sepp et al. 2023). Some supplementary interviews will be conducted before the study is finalized before ISME presentation.

Understanding the 'Magic' of the Ethno Music Experience

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This paper will present the key findings from Ethno Research, a 4-year project involving an international team of 20 researchers from the field of music education. Drawing conclusions from 11 ethnographic field sites, 330 interviews, online and social media analysis, onsite and video observations, surveys, and questionnaires we will frame our talk using 12 elements, engaging, meeting, playing, connecting, empowering, respecting, enjoying, learning, creating, performing, reflecting, and growing, through which we will explore what we learnt and how this might inform future developments both within the Ethno community and within music education more generally. Animations and video footage will enable the audience to get a sense of what an Ethno is before jumping into the themes of non-formal music learning, intercultural understanding through collaborative music-making, and the impact the experience has on participants on their life journey beyond the music residency.

Agency as Key Concept in Instrumental Learning

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Instrumental music lessons are under pressure in the Netherlands. Statistics show a decrease of children and youngsters who want to learn to play musical instrument. The cultural infrastructure, such as formal music schools is no longer available in all cities and villages as a result of far-reaching cutbacks in the cultural sector. This has increased the threshold for learning to play music. Instrumental lessons are not always available or affordable for everyone. However, nowadays students also place higher demands on the music lessons they take than they did about 20 years ago, so it is not only the infrastructure that causes the decline of music students. Studying scales and exercises on a flute or piano is not what many students have in mind when they want to learn to play an instrument. Some students expect unrealistic fast results, while music learning takes long-term practising. Therefore, instrumental teachers need to reconsider their pedagogical approaches.

In this study the following research question is addressed: “How to offer meaningful – future-proof and sustainable – instrumental music lessons to children and youngsters?” After all, several studies show that music is a phenomenon that young people spend hours a day listening to. There is still a great need to be able to actively make music yourself. The approach to teach, motivate and support students needs to be different than twenty years ago.

This paper is based on the Cultural Historical Activity Theory (CHAT) of human development and learning. In this theory, meaningful learning, play, involvement/ engagement, as well as the zone of proximal development are key elements. The same applies to the concept ‘agency’. Agency refers to the context-specific capacity to participate in specific cultural practices in a skilful, responsible, critical and individual way.

The outcomes of this study are based on a literature review, a questionnaire (n=98) and interviews (n=98) filled-out by students and music teachers. The data of the questionnaire and interviews are analysed using a thematic analysis approach. All of the aforementioned key elements of the Cultural Historical Activity Theory are explored in this paper. However, the paper zooms in at agency as this seems to be a concept that is valued by students, but what is considered complicated by teachers.

The Sustainability of Music Education: A Specialist Primary Music Teacher's Perspective

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Advocacy for Sustainability in Music Education means looking after the very people who provide quality musical educational experiences. Over recent decades there has been a gradual decline in the value people place on music education in Australia locally, nationally, and more broadly globally. What once was valued for positive cultural and personal expression has been overshadowed by the economic drive for productivity, and a societal and educational focus on literacy and numeracy. This focus has occurred at the expense of a holistic student-centered educational experience and places an emphasis on the need for measurement and justification of contributions to build skills for future generations (Arostegui, 2016).

Tasmania, an island state in Australia is unique, with most primary schools employing specialist music teachers (Collins et al., 2020; Hoegh-Guldberg, 2013; Stephens, 2002). Despite global trends, the drive for quantitative measurable outcomes has seen pressures placed on music teachers and their ability to provide quality programs. This study explored the challenges music teachers face, and the effect of these challenges on them, their students, and the overall sustainability of the profession. Within a qualitative research framework, nine primary specialist music teachers participated in three focus groups which highlighted significant areas of concern for the sustainability of music education in Tasmania, with outcomes applicable nationally and globally. Participants reported challenges in the way their role was valued by others including colleagues, students, and families and training institutions and registration bodies. Issues reported ranged from resourcing, inadequate working environments, poor curriculum support, inadequate training, limited career opportunities, and poor physical and psychological health outcomes. Despite the challenges experienced by participants in this study, they demonstrated a personal and professional level of resilience that, after having faced major turning points in their careers, had maintained their motivation to continue as music educators. The intertwined nature of personal and professional identity, alongside a commitment to their students' success, contributed to the sustainability of the professional, albeit a tenuous one. The outcomes from this study also clearly highlight the need to advocate for music educators, and the role they play as key components for a holistic student-centered educational experience.

Promoting peace, justice, cooperation and dialogue through music education: The 'peaces of music' that music educators can foster

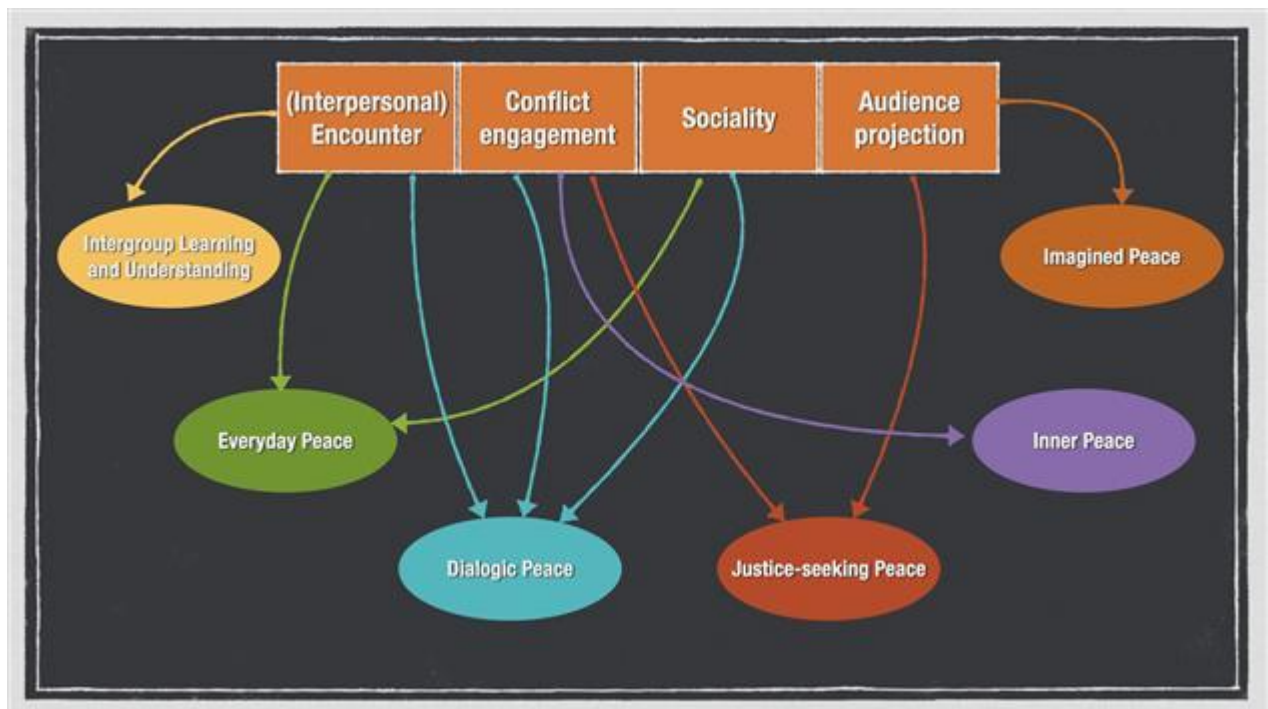
Howell G¹

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In the pursuit of the United Nations' Agenda 2030 and the Sustainable Development Goals, with their emphasis on the interrelation between sustainable development and peace, there is a growing recognition that fostering peace is a pivotal aspect of global sustainability and its advocacy. Music educators are increasingly examining how values of peace and justice can be part of their pedagogy and classrooms, thereby contributing to the creation of more equitable and resilient societies (de Quadros & Amrein, 2022; Hess, 2014; Schmidt, 2005). Emerging scholarship in the interdisciplinary field of music-based peacebuilding underscores the potential for music to be a catalyst for positive change. However, this burgeoning field is characterized by its eclectic nature, encompassing a wide array of theories, practices, and approaches, often lacking clear definitions of peace-related concepts and objectives. This diversity presents challenges for educators and researchers striving to understand the role of music in global peacebuilding cohesively and effectively.

To address the pressing need for coherence within this domain, this paper introduces a novel framework designed to conceptualize and critically engage with the diverse manifestations of peace, or 'peaces', that music education can nurture. Developed through an integrative review of 62 peer-reviewed English language publications detailing real-world examples of music-based peacebuilding practices, the framework highlights four key practice variables that, when combined in various configurations, yield six distinct types of peace. Collectively, the 'peaces of music' and their associated variables provide a comprehensive toolkit for categorizing and comparing a wide range of approaches and identifying their limitations, offering valuable guidance for educators and researchers engaged in music-based peace initiatives in both educational and community settings. This multi-dimensional framework offers a nuanced tool for capturing, articulating and synthesizing the heterogeneity and potentialities of music in advancing sustainable peace.

Figure 1



The effectiveness of music in reducing anxiety in cancer patients undergoing radiation therapy: a systematic review and meta-analysis

Hu Y¹

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Radiation therapy, a common treatment modality for cancer patients, often induces anxiety due to its invasive nature and potential side effects. In clinical trials, music interventions have been a commonly used non-pharmacological intervention in reducing anxiety in hospital settings. The purpose of this study is to systematically review whether and to what extent music interventions are effective in reducing anxiety in cancer patients undergoing radiation therapy. We focused on randomized controlled trials in the literature with the goal of better investigating evidence-based best practices to build on empirical research to promote understanding and care for cancer patients among music educators and clinical health care providers.

The included studies were identified by searching databases (PubMed, Embase, Cochrane, Web of Science, APA PsycINFO, and JSTOR) with no language limitation. Only randomized controlled trials investigated the effects of music intervention on anxiety in cancer patients undergoing radiation therapy published before April 25, 2023 were included for analysis. 12 studies (3474 patients) met our inclusion criteria and were included in our meta-analysis. We found an overall medium to large effect of music intervention on anxiety ($d = -3.689$, $CI = -5.861$ to -1.517 , $I^2 = 81.4\%$). There was no significant risk of bias in the included studies. The results of the subgroup analyses showed that the effect of interventions before a radiotherapy session ($d = -4.36$, $CI = -12.33$ to 33.62 , $I^2 = 88.6\%$) was larger than interventions during the session. We also found evidence that the effect was significantly larger in women ($d = -5.43$, $CI = -8.73$ to 2.13 , $I^2 = 56.7\%$).

It is worth noting that most of the studies included in the analysis did not involve a professional music therapist. Typically, patients selected the music they preferred to listen to on a device, or the researcher/clinician provided a variety of pre-selected music for patients to enjoy. The researchers reported that healthcare professionals received brief music training, and some included live performances by community musicians, but the basis for the researcher's choice of music type is generally not reported in clinical trials. We recommend collaboration between musicians and healthcare professionals to increase awareness of the effect of music among all community members, including patients, which should further improve the well-being of diverse populations.

Table1

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-----+-----
D+L pooled WMD | -3.689    -5.861    -1.517    100.00
-----+-----

Heterogeneity chi-squared = 59.28 (d.f. = 11) p = 0.000
I-squared (variation in WMD attributable to heterogeneity) = 81.4%
Estimate of between-study variance Tau-squared = 10.7139

Test of WMD=0 : z= 3.33 p = 0.001

. metareg _ES Time , wsse(_seES) bsest(reml) knapphartung graph

Meta-regression                                     Number of obs = 12
REML estimate of between-study variance             tau2 = 14.45
% residual variation due to heterogeneity           I-squared_res = 79.52%
Proportion of between-study variance explained     Adj R-squared = -15.27%
With Knapp-Hartung modification

-----+-----
      _ES | Coefficient  Std. err.      t    P>|t|      [95% conf. interval]
-----+-----
      Time |   -.021916   .0931779    -0.24   0.819   - .2295292   .1856972
      _cons |   -3.09856   2.972324    -1.04   0.322   -9.72131    3.524189
-----+-----

. metareg _ES meanYear , wsse(_seES) bsest(reml) knapphartung graph

Meta-regression                                     Number of obs = 12
REML estimate of between-study variance             tau2 = 13.98
% residual variation due to heterogeneity           I-squared_res = 83.07%
Proportion of between-study variance explained     Adj R-squared = -11.55%
With Knapp-Hartung modification

-----+-----
      _ES | Coefficient  Std. err.      t    P>|t|      [95% conf. interval]
-----+-----
 meanYear |  -.0389405   .2407156    -0.16   0.875   - .5752884   .4974073
      _cons |  -1.560857   13.4583     -0.12   0.910   -31.54781   28.42609
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Improvisation in higher music education: Pre-service music teacher's preparation and perspective

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Creativity has been a subject of extensive research across various contexts, with numerous scholars emphasizing its pivotal role in music education. Substantial evidence supports the notion that improvisation is a key catalyst for stimulating creativity. Its increasing recognition is evident in its inclusion in national recommendations for music classrooms. The expressive potential of children through music has been demonstrated, as they engage in activities encompassing performance, attentive listening, and analysis. Recognizing the critical role of teachers in shaping musical learning experiences, this study focuses on comprehending the current landscape of improvisation activities within the music education curriculum.

Specifically, the research delves into how pre-service music teachers in the Netherlands implement and evaluate improvisation activities as part of their preparation for teaching. Employing a mixed-methods approach—utilizing questionnaires and semi-structured interviews with third and fourth-year music education bachelor students—this study seeks to provide valuable insights.

By investigating classroom improvisation activities, the project aims to significantly enhance our understanding of their role in music education. Moreover, it offers an important opportunity to contribute to the refinement of improvisation practices, benefiting both music educators and students alike.

The Connection between Flow and Music Performance Anxiety among Young Students

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The concept of flow has been applied to the study of music performance anxiety (MPA) in musicians to understand how certain phenomenological factors, such as the balancing of challenge and skill, impact the anxiety experienced by musicians. However, there is currently limited research exploring the relationship between flow and MPA in children, adolescents, and amateurs. The aim of this research is to begin to fill this gap in the available literature by undertaking a small-scale study involving school-age musicians living in China. A combination research method includes qualitative and quantitative methods have been used in this research. Two established inventories were given to a group of students after they participated in a school concert, and a selection of these students who represent different music proficiency (beginner, medium, and senior) took part in interviews exploring their experiences of both flow and MPA. The findings indicate that (1) the flow state and MPA occur in these teenage amateurs; (2) There is a negative correlation between flow and MPA, and the high proficiency group experiences the highest flow level and the lowest MPA level; (3) The correlation between flow and MPA occurs more significantly in a senior group than it does in the other two level groups; (4) Proficiency increasing the flow and decreasing the MPA level by the working with the previous experience.

Musical Cradle: Music education activities as part of family social work

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Arts related activities have been linked with well-being benefits in recent years from many viewpoints (e.g., Fancourt & Finn, 2019). This presentation introduces the research and development project called Musical Cradle for families with young children (Musiikkikehto, in Finnish) organised by the Metropolia University of Applied Sciences and the city of Espoo Family Social Services department. In this project, music education intervention is organised as part of family social work practice with an aim to deepen understandings of what kinds of potentials music education activities may have as part of family social services. The research draws on Glăveanu's perspective–affordance theory of creativity (2020) in aiming to develop current social services in Finland to adapt to the needs of families living in vulnerable conditions. In alignment, the Musical Cradle activities aimed at making space for re-organisation of social relationships in families, which hold the potential to foster positive experiences that enhance transformation in the microsystem level of family interaction (Bronfenbrenner, 1979). The research question is: What kinds of meanings the participants (family members; interdisciplinary professionals) give for music education activities as part of family social work? The research data consists of individual interviews with families (13) and professionals (4) along with participative, systematic observations. The data set has been analysed using qualitative content analysis.

Following Glăveanu (2020, pp. 348–349), the findings suggest that being exposed to unfamiliar positions and perspectives foster creativity by offering new ways to be and act for the participants in the Musical Cradle (see also Gibson, 1979, pp. 127–137). The findings deepen understandings regarding possibilities of music education in supporting well-being of families in vulnerable positions. They also give insight into music educators' professional competences in this new music education context. In the light of analysed data, the study suggests future directions on how to develop social work and music education practices to advance parents' salutogenic capabilities, facilitate celebrating agency, and support constructive interaction in families with young children, living in challenging situations. The findings highlight the importance of flexible, interdisciplinary collaboration between music educators and social workers, and a sensitive, participant centred pedagogical approach that aims for opening possibilities for experiencing, learning and acting in and through music.

Cultural Policy and Community Music: No longer a challenge to the system

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Community music has a longstanding association with notions of activism and politicisation. It emerged from the community arts movement to support a counter-culture movement that opposed the institutionalised structures surrounding arts and cultural activity.

However, the last few decades have seen the field become far more integrated within these systems and, in many senses, depoliticised thanks to interaction with cultural policymaking spheres. In this presentation, I explore and question the impacts of these interactions with cultural policymaking on the field of community music and whether such interactions are helpful or detrimental to the sustainability of the field's ethos and values.

To explore these questions, I specifically examine how community musicians work with funders and policymakers to develop and deliver their programmes through undertaking a qualitative research design centred around three case studies of music projects. I employ various methods across these case studies, including focus groups, one-to-one interviews with facilitators, programme managers and participants, and participatory observations over several weeks. Additionally, I undertake a discourse analysis to explore how the use of language and practice of community music has changed and developed as its association and connection with cultural policymaking has grown stronger.

Findings from this presentation highlight how the interactions with cultural policymaking have led community music to become removed from its traditional 'bottoms-up' approach to working towards a form of practice that is led by and influenced by funders and policymakers. Such changes in this way of developing and delivering community music programmes causes tension with some of the traditional values associated with the field as models of practice that once aimed to support notions of cultural democracy appear to be replaced with models with pre-determined outcomes that support cultural democratisation instead. It is integral for us to understand, as music educators and community musicians, the effects of policymaking on our practice and the way we work with communities so that we can better develop our capacity to sustain the values that we deem integral to our work.

Students' Accounts of Music-Historical Change

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Background

Musical historiography has traditionally been conceived from composer-centered perspectives (Dahlhaus, 1977; Harper-Scott, 2021), but current writing in music history often extends toward broader societal concerns (e.g., Gioia, 2019). Interestingly, much popular thinking about music history may still be dominated by thought patterns from traditional historiography such as the idea of emancipatory progress (Hentschel, 2019). Music teachers are central in transmitting cultures of music-historical thought, but this often takes place implicitly. In the Swedish context of the present study, for instance, upper secondary music curriculum is centered on practical music-making, with music-historical topics integrated in instrumental or ensemble courses. It is unclear what views of music history emerge during such processes.

Aims

The aim of this research was to gain better understanding of future music teachers' informal views of music history. In particular, I wanted to know (1) whether music teacher students' implicit theories of music-historical change reveal ideas of progress, and (2) whether and how students construct music history with reference to social and cultural concerns.

Method

The participants were 58 Swedish fourth-year music teacher students. They were assigned to write a reflection paper concerning "an important historical process of change that has taken place in one of your favorite musical styles or genres in recent years". There were also asked to try and explain the process. The texts were subjected to qualitative analysis with regard to the changes described and the types of argumentation provided.

Results

Notably, half of the students' accounts of music-historical change focused on technological innovations such as digital tools or social media. Narratives of technological change were associated with ideas of progress—making things easier, more accessible, more effective, more democratic. Other participants described music history in terms of influences between genres and their representative artists, whereas composers were only rarely mentioned. Social topics were addressed by about a third of the students, thus interpreting music-historical change in terms of music's potential for counter-cultural resistance, feministic initiative or even criminality. In these contexts, arguments from group identity were common.

Discussion

In students' accounts, music-historical change was conceptualized as evolving genres influencing one another, strongly driven by technological innovation. Such popular histories may be resistant to updating through scholarly work (see Kalela, 2011). Arguably, students' views of music history may themselves reflect a major historical change in conceptualizing music—a self-reinforcing model that will deeply affect the shape of higher music education.

Methods for Cross-Cultural Ethnography in the Study of Music Learning in China

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This paper offers reflections on the design, implementation and analysis of ethnographic fieldwork conducted in China by a Danish music education researcher. The research aimed to investigate the everyday lives of young Chinese music students studying Western classical instruments. Its design encompassed several key components, including: Chinese university campus life observations, weekly logbook registrations by Chinese music students, focus group interviews with students, and qualitative interviews with teachers. In addition to these core research methods, the study incorporated autoethnographic fieldnotes stemming from an immersive study abroad experience on the campus of a prominent Chinese "Double First Class" university. This data offered valuable perspectives on the study culture prevalent among Chinese university students. The educational culture was characterized by highly motivated students rigorously following an intensive weekly schedule, preparing themselves for the competitive work environment. The ethnographic experience on campus facilitated spontaneous discussions on various topics with the Chinese students, including subjects like personal wellbeing, employment prospects, considerations for studying abroad, the impact of AI technology, and geopolitical concerns. Moreover, active participation in a Chinese philosophy class as well as advanced Chinese language instruction provided unique insights into not only the moral values inherent in Chinese culture but also the holistic nature of China's academic programs. Two educational concepts, "luoji" (philosophy of Logic and reasoning) and "bianlun" (argumentation and debating), were identified. Upon closer examination, these concepts revealed elements of critical thinking and legalism, effectively integrating both Western and Chinese traditions into the curriculum as fundamental academic skills. The practical applications of these concepts provided insights into Chinese educational characteristics, including the practice of text recitation, role-play, and competitions. These activities combined elements of playfulness, social engagement, and study routines, aligning with exam requirements. The fieldwork experience also shed light on the complexities of navigating the legal aspects of obtaining permission for fieldwork on music education in China. Specifically, it highlighted the necessity of remaining adaptable and open to adjusting research plans in response to a diverse array of factors, some of which were not adequately addressed in the existing literature.

Music education is languishing in rural South African schools as revealed through education students.

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When visiting Foundation Phase (FP) students during their Teaching Practice at schools in rural Mpumalanga, the lack of music education is evident through the absence of musical sounds, with the exception of a limited repertoire of songs that are sung by all classes everywhere you go. The absence of music teaching resources such as posters and music instruments add to the perception that generalist teachers in the FP are not teaching music. Many scholars have written about the decline of music education in South African schools and mention some reasons, but the extent of the knowledge void and the origin thereof is not addressed. Without knowing the scope of the gap, and where the challenge starts, it is difficult to interrupt the cycle of perpetuation. The aim of the study was thus to ascertain reasons for teachers not teaching music, and to find out where the shortcomings in music knowledge is so that it can be addressed in pre-service training. The research question asks, "Why is music education not featuring in Foundation Phase schools in rural contexts?" The elements of music, along with Kolb's cycle of experiential learning were used as theoretical frameworks. This research was done using Métissage as research methodology since it moves away from traditional Western-centric methodologies by making use of multiple sources, perspectives, and disciplines to generate new knowledge and insights, which is suitable for the African context. One hundred and twenty first year students were requested to complete online baseline assessments to determine the music knowledge gained and retained during their school years. Furthermore ninety-six fourth year students were interviewed during focus group meetings about their observation of music education during their four years of practical in-service training at local schools. In addition, the yearbooks of universities offering the B.Ed. Foundation Phase degree were scoured to find information about the length and basic content of the music education courses. Results indicate serious neglect in music education in the foundation Phase which is exacerbated by inadequate teacher training and lack of mentoring of pre-service teachers. This state of affairs seems to be prevalent throughout the 12 years of schooling and if universities do not address this situation, through better teacher training, the cycle of music destruction will be perpetuated.

An exploration of Inquiry-Based Learning for the teaching of musicality in Chinese primary music

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The Chinese National Curriculum launched in 2001 emphasised the concept of ‘Quality Education’ and the importance of focusing on quality in teaching and learning has been addressed in both the 2011 and 2022 versions. Within these documents, the concept of ‘musicality’ became the main theoretical concept at the compulsory education stage, emphasizing the development of aesthetics, sensitivity, and creativity. Further, Inquiry-Based Learning (IBL) was introduced into Chinese school education on the basis that it was most appropriate in a student-centred learning environment, in which students could engage in exploring and constructing knowledge with guidance from the teacher. In such an approach, students would be encouraged to experience and express their emotions and understanding within a respectful, equal music classroom. For teachers, there are two main barriers to being able to construct such classrooms: first, for them to understand the potential of inquiry-based learning to teach musicality, and second, for them to be proficient within musicality content knowledge. This research adopted a combination of action research design and grounded theory methodology, followed by a ‘Plan-Action-Reflection’ research cycle. Participants were recruited from a public primary school in southeast China, with two different year groups and teachers. Data was gathered by 16 classroom observations, 18 semi-structured interviews with teachers and an evaluation sheet for students to reflect their experiences in this study and was analysed by three levels of coding to generate the ‘theory’.

The findings indicate that implementing IBL could be combined with various music learning activities, including chorus, musical performance, storytelling, and critical questions about music. The main theme of the emerged theory was to ‘make music visualisable’ in classroom learning. By this means, teachers could ‘see’ the process of students’ development in musicality and then adjust their pedagogies. However, the results also revealed several challenges in their actual teaching, and those, combined with existing constraints in traditional teaching, required teachers’ abilities to reach the targeted goals set up by the National Curriculum at the same time as developing new abilities in musicality and IBL. Such challenges were difficult for teachers to manage in practice. This research confirmed the possibility of implementing the IBL in Chinese music classrooms and suggested further research to explore this pedagogy elsewhere. Most importantly, this study dynamically linked to teacher education and suggested that teacher education should also aligned with the requirements in curriculum reform for it to be achievable at the compulsory education stage.

Music informal learning with artificial intelligence composition: A case study

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The evolving artificial intelligence (AI) composition applications such as AIVA and Orb Composition aim to improve composers' productivity (Moruzzi, 2017). Correspondingly, the widespread application of AI technology in the music market can be worrisome because it can potentially devalue and even replace composers' roles in music creation, raise music ownership and copyright disputes, and limit artistic creativity because of technological restrictions (Gioti, 2020; Louth, 2015). However, AI technology also enables those who have diverse levels of music knowledge to engage in music making, from beginner to expert (Li & Wang, 2023; Yu et al., 2023). Despite the controversies over the implementation of AI in music, there is a very limited understanding of how AI can serve as an educational tool for non-music professionals to make music.

In 2022, an individual, referred to as Q for this research, who is a database engineer, began learning AI composition. Q's exploration of his AI composition project, from his preferred selection of a music database to his construction of neuro networks, demonstrates an informal music learning method from a technologist's perspective (Chrysostomu, 2017; Pepler, 2017; Wright, 2017). While having been facilitating Q's AI composition project, upon Q's consent, I intend to research his learning process to understand how AI technology can assist him through informal learning.

This constructivist research aims to comprehensively explore Q's music learning process in his AI composition project. Furthermore, I will investigate the interactive relationship between the learners' identities, their informal learning methods, and their learned music knowledge through AI. I thus ask these two questions: 1) How does the use of AI influence a non-music professional's learning experience in music creation? 2) In what ways do the learners' musical and technological backgrounds provide insights into the process of informal music learning through AI composition?

Using technological tools such as AI to compose music empowers learners' subjectivity and encourages them to creatively make music in their own ways (Bell, 2016; Khan, 2013; Pignato, 2017; Wright, 2017). Q, a non-music information technology (IT) professional, may have unique insights into learning AI composition because of his IT expertise. My presentation will explore the possibility of how AI plays an evolving role in assisting music learning, and how AI's use can be an inspiration in music accessibility enhancement in terms of including a wider range of individuals in music learning and creation (Yu et al., 2023).

Karaoke at Church: A Space for Discovering Singing Potential

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Karaoke at Church: A Space for Discovering Singing Potential

This paper explores the potential of churches as unique and nurturing environments for individuals to discover their potential for singing and develop their love for it. Churches have historically served as centers of communal gathering, spirituality, and music, making them ideal settings for fostering vocal abilities. This paper explores a series of annual singing events in a church in the suburbs of the national capital region in the Philippines. These include karaoke singing and other live performances of various music genres. Open to anyone who wants to sing, regardless of vocal abilities, the events aim to show that musicking is for all. That musical events when instituted in a non-judgmental atmosphere can be spaces where people can explore their musical capabilities freely and in doing so, grow. Thus, this study lies at the intersections of singing as a form of church service, the music is for all paradigm, and music as part of the lifelong learning experience among adults. It highlights the ways in which churches can be transformed into sites for people to learn how to sing and engage in other forms of musicking. That the inclusivity and welcoming nature of churches can encourage a diverse range of participants to engage in singing and provide a safe space for individuals of all skill levels and backgrounds to explore their vocal talents without judgment or fear of failure. It is a democratic space where the discovery and the eventual love for singing can be nurtured.

Research on the Application of Project-Based Learning in Teaching Music in Senior High Schools

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At present, China's schools at all stages are vigorously implementing Project-Based Learning (PBL), and the educational model is gradually shifting towards a "student-centered" and "decentralized" approach. Project-based learning is based on the "Constructivism Learning Theory and Pragmatism Education Theory", and is dedicated to cultivating students' comprehensive abilities through practical experience. While PBL has been widely adopted in various disciplines, it is rarely implemented in music disciplines.

This study is a case study, taking "Yang Guan San Die" as an example, to explore the application of PBL in music teaching in senior high schools. Through interviews and questionnaire surveys, authentic problems are created around the artistic theme of Qin'ge. Through the integration of low-level cognition (information collection, induction and discrimination) and high-level cognition (problem raising, creativity, decision-making and creation), the core concept of music discipline - Qin'ge Art is explored, the development history, music characteristics and spiritual connotation of piano song art are fully understood, the singing skills of Qin'ge are mastered, and creative achievements are displayed.

This study found that before the class, 66.67% of the students did not understand the concept of Qin'ge Art. After learning, 35.29% of the students had fully mastered the concept of Qin'ge Art, and the remaining 64.71% of the students also had some understanding of Qin'ge Art to a certain extent, and 83.72% of the students had learned how to appreciate music through this music PBL. It can be seen that PBL can effectively help students to systematically and comprehensively master the subject concept, improve their learning initiative, stimulate their interest in understanding traditional music culture, and at the same time, enhance their teamwork ability and achieve all-round development.

This paper enriches the practical research of music PBL and provides design reference for front-line teachers to carry out project-based teaching; It improves the relationship between "Teaching" and "Learning", and making students become the leaders in the classroom. To a certain extent, it helps to enhance students' core literacy of music discipline, increase their interest in traditional music culture, strengthen their cultural self-confidence, and contribute to the preservation of Chinese excellent traditional music culture.

Trailing the Jazz Workshop: Distributed and relational agency in a pedagogy for the large jazz student ensemble

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Trailing The Jazz Workshop is a study following an Erasmus + project entitled The European Jazz Workshop. TEJW is a joint educational project between higher music education institutions and jazz festivals from five European cities; Glasgow/Edinburgh, Hamburg, Nürnberg, Oslo, and Parma. TEJW focuses on developing pedagogy directed at large jazz ensembles, and is aimed at exploring democratic approaches to learning, student ownership and agency, within the framework of joint creative music-making. Central to the notion of a democratic learning environment is the scope for individual agency and joint commitment (Gaunt & Westerlund, 2013). Relational agency refers to the “capacity to align one’s thought and actions with those of others”, interpreting and responding to problems of practice in a social working sphere (Edwards 2007, p. 4).

The study has a trailing research design, drawing on a sociocultural framework (Engeström, 2015). Trailing research is partly evaluative and partly formative. The data material was generated through participatory observation, and individual and focus group interviews with participating students and teachers, from August 2021-December 2022. Research foci were 1) approaches to music-making, repertoire and transmission, 2) distribution of creative decision-making 3) teacher roles, and 4) students’ experienced learning outcomes. Preliminary results indicate that participating teachers have differing agendas in terms of what learning experiences the TEJW is supposed to provide for students, regarding ensemble playing, conducting, or composing for the large ensemble. These approaches span from free improvised form, to improvised conducting, and detailed composing and arranging. They influenced both students’ individual agency and scope for learning depending on what roles students were ascribed, as well as their possibilities to engage with the collective as a relational, creative resource. The findings so far point to how traditional hierarchies between the ensemble musician, the conductor and the composer/score are easily reproduced within time restrained projects; both when teachers are directive, and when they take a step back. To develop democracy, creative music-making and relational agency in the large jazz ensemble, negotiation of artistic and pedagogical values, and actively articulating and instigating strategies to disrupt hierarchical ensemble roles seem crucial.

Raising voices: Singing repertoire and practices in Swedish schools

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This doctoral study published May 2021 aimed to (i) investigate current song repertoire and singing practices in Swedish elementary school music education and (ii) to critically assess what factors may be seen to affect singing practices and repertoire choice. It provides a unique mapping and analysis of how much young students are singing in the general music classroom, what they sing, and how they sing. Results will be presented with a discussion of possible implications for pedagogical practice from an ethnomusicological perspective. Data was collected through a survey of music teachers, conducted on a national level between May and September 2016. In a mixed-mode questionnaire, teachers (N=287) provided a complete list of songs sung during the 2015-16 school year with a chosen grade (grade 4), as well as information such as chosen key, sources of repertoire, and other issues surrounding repertoire selection and classroom singing. Questions concerning factors that might potentially influence singing practice such as teacher age, sex, work experience and professional training, and choice of accompanying instrument were also included. The resulting repertoire list of 2,917 songs was analyzed according to such factors as vocal range, genre, age, and country of origin.

Results show singing to be a popular and important element of classroom music education among teachers and students; singing occupied on average just under two-fifths of class time. Student participation in choice of repertoire was found to be the most important criteria for teachers in repertoire selection.

Singing repertoire was found to have a strongly traditional Swedish character in terms of song origin, language, age, and function. The songs tended to be older Swedish music drawn from popular, children's, traditional and singer-songwriter music. Music of minority cultures from within Scandinavia and non-Western popular and traditional musics had a very low prevalence.

Prescribed singing range was found to be somewhat low and narrow in relation to students' expected vocal range. The low and narrow tessitura was also found to persist independently of school form and other background factors such as musical genre, accompanying instrument, or teacher age, sex, and professional experience. A dominant school singing style regarding prescribed singing range could thereby be described, with most participants placing music within the lower ranges of their students' voices close to spoken pitch while avoiding the upper or head register. These findings suggest that musical change on the microevolutionary level is occurring in Swedish classroom singing culture.

Decolonising and Indigenising Music Education: First Peoples Leading Research and Practice

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In this presentation, the co-editors of *Decolonising and Indigenising Music Education: First Peoples Leading Research and Practice* (2024), will provide an overview of this publication's methods, aims, development and main findings. Envisioned as the first in a book series dedicated to investigating issues in decolonizing and indigenizing music education from a global perspective, this co-authored volume is the first to indigenise music education scholarship through centering Indigenous researchers' voices from around the world. Authors from Latin America, Asia, Northern Europe, Africa, North America, and Oceania, contribute to debates about current colonising music education research and practices, offering alternative decolonising approaches that support music education imbued with Indigenous perspectives. Its deliberate global reach seeks to provide a breadth of geopolitical concerns, including the Global South and East, and both exploitative and settler colonial contexts. The result is a collection of scholarship that presents music in education as social and political action, pushing beyond the notion of Western aesthetics and world music as curriculum. The move to foreground Indigenous scholarship demonstrates how non-Western ontologies produce more diverse musical practices. Authors interrogate, scrutinize, and theorize research methodologies, curricula, and practices related to the learning and teaching of music. This collection of Indigenous voices and perspectives highlights the imperative that indigenisation must be Indigenous-led. Therefore, this first volume is a deliberately pivotal text in the series that provides a vision for how the interface of Indigenous and non-Indigenous knowledges and ways of being can shift the purposes and practices of music education. In this way, the book promotes the reconceptualisation of how music education is researched and practiced with an emphasis on the application of decolonial ways of being. Themes such as identity, reclamation, dialogic collaboration, relationships, and authenticity will be discussed in relation to specific national and regional contexts. The presentation will discuss emerging global themes and look ahead to future and ongoing volumes in the book series. Links to current research and development initiatives related to decolonisation and indigenisation will be addressed.

Power of Music: Resonaari's Journey in Special Music Education

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According to the WHO report (Fancourt & Finn, 2019), art has a positive impact on promoting physical and mental health and well-being. When music plays and learning takes place, such as when we succeed in teaching, these positive effects and meanings naturally come into play automatically. The central goal of a teacher's work is to find the means, tools, and teaching approaches so that everyone can participate in music-making and learning.

For over 25 years, Music Centre Resonaari has been engaged in the pedagogical development of special music education, resulting in the establishment of a music school within the center that provides basic art education to students with special needs, with nearly 300 students. Resonaari has also established extensive networks and collaborated on various projects with partners related to pedagogy, new methods, instrument applications, and research (e.g., the ArtsEqual project at the University of the Arts Helsinki). Resonaari creates and produces models of music activities that strengthen well-being and support self-management and self-efficacy. The community nature of music education promotes inclusivity in a tolerant and inclusive environment. However, the key and starting point of the activity is to continuously find better ways to ensure that everyone can participate in music learning, thus realizing educational democracy for everyone.

The presentation will introduce Resonaari's activities and its key results. Video examples will provide a practical demonstration of the activities, in addition to presenting the results of collaborative projects and research conducted at Resonaari.

Advocating for change: Music Education in Youth Justice Settings

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As inequities pertaining to race, ethnicity, dis/ability, socioeconomic background, and education are highlighted amongst youth justice populations around the world, legal, medical, scholarly and public pressure is mounting for governments to address systemic inequities. Furthermore, recognising that custodial detention is criminogenic in and of itself by exposing young people to abuse, trauma, and even torture (Clancey, Wang & Lin 2020), many systems are seeking innovative approaches that are not only effective but can better support positive youth development. While music education has made considerable strides in addressing inequities and responding to diverse community needs and social challenges, almost all of the contexts in which this work has been done are ideally inclusive and equitable spaces. This raises questions as to the relevance of music education for equity and justice in the inherently exclusive and inequitable spaces of custodial youth detention. Music programs have been attributed with a range of positive outcomes for incarcerated youth, including improved communication skills, perseverance, behaviour regulation, and resilience (Thompson, 2022), enhanced mood and self-esteem (Wolf & Holochwost 2016). Indeed, music participation has been seen to support young people to desist from future offending by affording them with the opportunities for creativity and agency necessary to (re)define themselves and (re)consider where and with whom they belong (Graham & McNeill 2017). In this presentation, we interrogate music education's potentials for change not only in the lives of justice-involved youth but for the youth justice systems themselves. Drawing upon empirical case studies from Brisbane, Australia and Iowa, the United States of America, as well as illustrations from the International Music and Justice Inquiry Network, we argue that there are both opportunities and challenges for music education to address systemic inequities and contribute towards a youth justice approach that can ensure both child welfare and community safety.

Policy as a Political Site for Music Education Advocacy and Activism

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As a range of practices and processes that shape music education ideals and agendas, policy can be “formal or informal, obvious or subtle, soft or hard, implicit or explicit” (Schmidt & Colwell 2017, 1). However, while policy is often framed as “attempts to solve different sorts of assumed ‘problems’... policies [also] produce “problems’ as particular sorts of problems” (Bacchi 2023, 231-2) legitimizing certain ideals and values while constructing others as problematic. As such, policy can be understood not as a neutral guide for practice, but a highly political landscape upon which musical and societal values are negotiated and contested. Acknowledging policy as inherently political demands considerable reflexivity in understanding what the ‘problems’ of music education are represented to be by governments, institutions, researchers, and practitioners, and deciding upon the directions by which we orient calls for change. In this presentation, we share insights into three ongoing policy initiatives in Australia, Canada, and Finland aiming to examine policy as a political site for music education advocacy and activism.

The Australian policy case explored in this presentation is the recently formed Access to Music for Inclusion and Equity (AMIE) think tank and our recent policy recommendations made as part of a National Education Review. The Canadian case delineates an eighteen-month process involving a cross-sectoral discussion—higher education, schools, community leaders, and arts organization leaders—organized in four virtual events, and one in-person policy summit organized around the UN model of working sessions. The Finnish case presents a collaborative initiative including grassroots associations, the arts education observatory and governmental facets to increase the political and societal relevance of music and arts education research by means of advocacy and professional organizing by music and arts education practitioners, researchers, and stakeholders.

At a time when collective action and organizing have become critical to policy change, macro level advocacy requires parallel grassroots and localized efforts (Buras et al., 2013), that can bring together stakeholders and mobilize sustainable agendas, through bottom-up initiatives. This presentation offers lessons from each international initiative, detailing: organization processes, problem identification, coalition-building efforts, and advocacy strategies. Concluding the session, thematic outcomes will be shared leading to a discussion on how they may become applicable in other environs and may prompt further research on music education professional organizing as a reclaimed space of advocacy.

Instituto Baccarelli, where music transforms: A case study of music for social change

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The idea of using music education to liberate children from socioeconomic problems has been promoted around the world by El Sistema. However, since 1990's in Brazil, music programs focused on the development of citizenship and social change through the use of instrumental and choir practices started to disseminate offering new models of social action for music education. One of the most prominent programs of this kind is the Instituto Baccarelli, which was created to provide music classes for children from the favela Heliópolis, a disadvantaged neighborhood in São Paulo.

The purpose of this study is to analyze the Instituto Baccarelli, and to understand how it works, who are the teachers and community it serves, how they support their students, how they prepare the teachers and specially how they believe they are contributing to social change.

This research was conducted using qualitative methods, specifically the case study. Data was collected during fieldwork in Brazil, and consisted of observations, video recording, document analysis and interviews.

Instituto Baccarelli is an NGO that provides music classes for at-risk children from Heliópolis, a disadvantaged neighborhood in São Paulo, Brazil. Children can enroll without auditioning. Classes are offered twice a week in a safe space that is always open to receive the children. Children start in the early childhood/general music classes and, as they grow, they move to choir and instrumental instruction. These are groups classes and as the children develop their music skills, they start individual lessons and join an ensemble. Teachers are high level musicians and undergo constant professional development. The curriculum is carefully developed to teach students critical and reflective skills that allows them to practice independently and explore other music forms. Besides music classes, student have access to social workers that provide support for them and their families. They also receive a free nutritious meal and transportation. The advanced students can join a paid orchestra, performance with popular artists, participate on workshops, and maybe get a scholarship to study abroad. in addition, partnerships between Instituto Baccarelli and diverse organizations provide students and their families with access to health, social and career services.

These findings contribute to the understanding and advancement of music education practices for social aims. They also provide new perspectives and models to the predominant and antiquated model of Sistema-inspired approach.

Fostering Musical Agency among D/deaf and Hard-of-Hearing Students in a Self-Contained General Music Classroom

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Hands-on music activities, such as singing and instrument playing, are considered fundamental in traditional general music classes (Campbell & Scott-Kassner, 2018). Since these performance activities heavily rely on students' aural and oral skills, music teachers working with D/deaf or hard-of-hearing students may encounter challenges in facilitating musical learning. Consequently, D/deaf and hard-of-hearing students have historically been an underserved group in music classrooms (Nordlund, 2006). Higgins and Lieberman (2016) proposed a shift in perspective regarding students with hearing loss, from viewing them as students in need of special education to recognizing them as part of a "linguistic and cultural minority" (p. 9). This change in perspective calls for exploratory approaches to identify context-specific strategies to serve this particular group of students in schools. Nevertheless, very little research has been conducted in the field of music education on this topic (Darrow, 1993, 1996).

Practical action research can be an effective tool to identify context-specific approaches (Yoo & Kang, 2018) to improve educational practice immediately (Mertler, 2016, p. 162) using a "trial-and-error process" (Phillips, 2008, p. 317). The collaborative action research model is also advisable to bridge K–12 teachers and university staff to improve the effectiveness of teaching practice (Erikson, 1994). We propose to conduct a collaborative practical action research study in a self-contained general music classroom at a school exclusively for D/deaf and hard-of-hearing students. The goal of this study was to enhance students' sense of musical agency (Wiggins, 2016). The music teacher will be the primary instructor, and one of the university research team members will be the co-teacher for this project. The other two researchers will be consultants observing their teaching and guiding the reflective process. The research team will have periodical meetings to administer the cyclic process of planning-acting-developing-reflecting embedded in action research (Mertler, 2016), in which they will explore effective instructional approaches based on students' engagement and developmental stages, classroom dynamics, peer pressure, and student responses to home and school cultures. After 10 sessions of drum lessons, students will perform for the school community. The data sources will include the teachers' reflective notes, researchers' observation notes, and students' feedback audio or video recorded based on their preference, throughout the sessions and after the performance. The data will be analyzed to find the best practices to promote student agency, and the results will be presented at the ISME conference in July 2024.

The perception of Korean music teachers on the usage of music technology in process-based evaluation

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Process-oriented assessment is an evaluation method that has gained prominence in response to the importance of student-centered teaching (Ministry of Education in Korea, 2015). This assessment is designed to support students' growth, so to effectively implement process-based assessment, it is essential to continuously assess students using various evaluation methods and provide immediate feedback to students, which would enable students to reflect on and improve their own learning (Lee et al., 2016).

Process-based assessment is especially significant in music education. In music classes where performance is an important element, it is crucial to conduct teaching and assessment that consider individual students' characteristics. Through process-based assessment, it becomes possible to provide feedback and support appropriate to each student's unique traits and development (Jang & Lee, 2017). However, many Korean music educators face challenges when attempting to implement this assessment method because of difficulties in applying various process-oriented assessment methods to music education and the large class size. (Shin & Shin, 2023).

Utilizing technology can be one way to assist in the effective implementation of process-based assessment for music educators. Music educators can use music technology to record students' practice sessions and track their growth and progress. This allows for the accumulation of records not only for formative assessments but also for summative assessments.

Therefore, the purpose of this study is to explore Korean music teachers' usage of technology and their perception of the integration of music technology in process-based evaluation of singing and playing. The specific research questions were as the following: (a) How do they implement technology in process-based evaluation? (b) How do they perceive necessary elements and functions of technology for process-based evaluation? (c) How do they recognize the advantages and disadvantages of using technology in process-based evaluation?

We used a mixed-method, so a survey and individual interviews with nine music teachers were conducted. The results showed that the majority of Korean music teachers have little opportunities to implement music technology in evaluating students' singing and playing. Especially, they wanted technological elements and functions which automatically determine correct notes and rhythms and provide instant feedback so that students could practice and develop their performance skills independently. Concurrently, Korean music teachers expressed concerns that students' ability to develop musical sensitivity through listening to music on their own and identifying mistakes might be weakened. Implications for music education are suggested including how to develop music technology for process-based evaluation of singing and playing.

Creating Equity in Music Education—Rethinking Adjudication in United States K-12 Large Ensembles

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1. Theoretical/pedagogical background of the paper

Throughout the United States, many K-12 school bands, orchestras, and choirs participate in adjudicated large ensemble festivals often termed Music Performance Assessments (MPA). Typically three judges evaluate the music performance of participating ensembles. Studies suggest issues in adjudicated ensemble events, including gender and adjudicator bias, reliability and validity, inequities related to the financial participation, whiteness and elitism with required music repertoire lists. Other researchers suggest these experiences focus on performance over process while lacking emphasis on student voice, autonomy, and creativity. In many areas of the United States, MPAs serve as a formal or informal form of assessment of teachers and programs. Because it is a form assessment, MPA often shapes the focus of classroom curricula.

2. Aim/focus of the work/research reported

This presentation will explore a new format for festivals that centers on collaborative composition within large ensembles. Within a pilot festival, one middle school and one high school band were invited to participate; each ensemble collaboratively composed a piece in advance of the festival. During the festival, each group had their piece workshopped by a professional teaching artist. Additionally, they worked with the teaching artist to articulate their collaborative composition process. Also, each group had the opportunity to develop and perform an arrangement of a song by one of the teaching artists.

3. Method/approach/modes of inquiry

Ensembles were chosen based on the following inclusion criteria: a) geographical location, b) ensemble availability for festival date, and c) willingness to integrate composition into instructional time. Methods included observations during the festival rehearsal period and during the evening performance.

4. Results and/or summary of the main ideas

Through qualitative memoing, three themes emerged:

- a) disruption of hierarchy—both the physical space and pedagogical process,
- b) community—through collaboration, affirmation, and audience engagement., and
- c) socialization—student agency and confidence

5. Conclusions and implications for music education

- New festival formats can incentivise, celebrate, and help evaluate different learning goals in K-12 large ensemble
- Large ensemble experiences that focus on process over product can support the creative process
- Creative music making and compositional activities provide agency, autonomy, and self-advocacy in the music ensemble setting

- Facilitated and learner-led large ensemble experiences provide autonomy for students to increase musical engagement in their music learning experiences
- Providing alternative opportunities for students to make music through aural/oral transmission processes can lead to inclusive music learning experiences

Music Inspectors' Perceptions on Designing and Implementing Unit Plan-Based Lessons in Mainland China's School Music Classes

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In China, “核心素养”, core literacy, refers to a concept that emphasizes the essential knowledge, skills, and attitudes that students should possess to achieve well-rounded development and success in various aspects of life (Ministry of Education, 2016). It has been largely promoted in China's education system since 2014 for its advantage in promoting students' holistic development. Response to that, school music teachers started designing Unit Plan-based Integrated Lesson (UPIL), as a lesson implementation strategy, to logically link knowledge and skills, with the reason of organizing teaching content based on similarities and logical connections and further benefiting students' understanding and cognitive development. (Ma, 2022). However, despite being promoted for almost a decade, there is limited research on the specific design and implementation of UPIL in school music education in China. Also, China has a unique educational system in which school music teachers have their respective music inspectors, a group of music educators who act as teacher leaders with the function of connecting national policy, guiding school teachers to teach, and conducting educational research following national policy (Shen & Sun, 2021). Music UPIL implementation might be highly influenced by these inspectors' decisions and actions. Therefore, this study aims to investigate UPIL in music education from the perspectives of music inspectors, shedding light on UPIL's design and implementation. This study will utilize semi-structured interviews, 60 – 90 minutes each, as a research method to investigate the perspectives of 10 music inspectors (i.e., 3 for elementary, 3 for secondary, and 4 for combined grade levels) in Shenzhen towards UPIL. Since Shenzhen is known for its leading role in economic and educational reforms in China, this study will offer valuable insights into how the educational leading school music inspectors respond to national policies and transfer their understanding to local teachers. For data analysis, inductive thematic analysis with open coding and then axial coding will be used to identify revealed themes and categories (Saldana, 2010). By examining the implementation of UPIL in China, this study will (1) indirectly build the bridge between national policies and local teaching, allowing people to understand how core literacy is being embedded in actual teaching in China (Zhang & Leung, 2023) and (2) it provides a comparative perspective for international researchers on how UPIL is adapted and implemented in a teaching environment with a large student population, such as China.

Drumming for Democracy: A Percussive Autoethnographic Journey

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When democracy is under attack, the sustainability of music education (and all liberal democratic education), is in danger.

This presentation is an autoethnographic case study examining how democracy in Israel is currently under siege and how music education may fall victim to the erosion of liberal democratic values as they are replaced by an educational system reflecting the theocratic and authoritarian nature of the current government.

In October 2022, Benjamin Netanyahu was elected prime minister of Israel and his election ushered in the most right-wing and theocratic government in the nation's history (Haaretz, 2022). This coalition includes members of political parties who wish to annex the occupied West Bank, limit LGBTQ rights, are hostile to Israel's Muslim population, and have challenged secular education.

This government has called for a change to judicial procedures that would weaken the structural separation of powers limiting the powers of the Supreme Court. If these changes were to be enacted, Israel would be a democracy in name only.

Within days of the coalition's formation, loud and large demonstrations engulfed the country. These protests have continued now for almost six months, with the largest taking place in Tel Aviv every Saturday night. It is estimated that in Tel Aviv between 150,000 and 200,000 people demonstrate weekly (Tal & Gold, 2023).

The soundscape of the protests is exhilarating. The aural environment sonically encompassing a large swath of Tel Aviv. A variety of percussion ensembles have also joined the demonstrations. (Katzir, 2023) Through my research in community music, I have become aware of the power of drumming in political settings (Higgins, 2012). Drumming is both a democratic action (anyone can participate) and a social disruption (drums invade and pervade the societal soundscape). I envisioned being part of one of these drumming troupes as a way to help share the message in favor of salvaging Israel's democracy. After investigating the political messaging of various organizations utilizing drumming as part of their protests, I joined the drum corps of "Omdim b'Yachad" (Standing Together. 2023) because it is a group advocating for pluralism and shared society among Arabs and Jews. Ethnographers have indicated how drumming is effective in enhancing political messaging, especially during protests (Kong, 2021; Sermer, 2015). As an autoethnographer using both live performance and video as research tools, my presentation explores drumming's efficacy and also my involvement in these protests as a music educator, a concerned citizen, and a musician.

This ongoing research (there is no foreseeable end to these protests) examining drumming attempts to better understand how my participation as a percussionist influences these demonstrations and how my engagement with drumming has fostered greater political activism and an increased awareness of the power of community music.

Forging Narrative Identities: Collaborative Songwriting in Prison

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Humans “story” their lives to ascribe meaning to their lived experiences. People create their life stories by integrating past events and their contexts with future personal goals (McAdams, 2013). Personal stories inherently represent one’s reality, even if these narratives can only approach “truth” (Bruner, 1991, p.4). Narrative identities evolve and reflect that which humans wish to convey to others and to themselves about their past, present, and possible future.

Songwriting is the process of placing story to song.

Researchers and music facilitators have advocated for songwriting in prison (Bulgren, 2020; Cohen, 2012; Cohen & Duncan, 2022; Cohen & Henley, 2018; Cohen & Miller, 2017; DeQuadros & Amrein, 2023; Roma, 2010; Thomas et al, 2020; Wilson, 2013; Wolf & Wolf, 2012). Benefits to individual participants include the development spiritually and emotionally; and the development of intrapersonal skills, confidence, attitude shifts, self-efficacy, worthiness, musical skills (Author, 2020; Bulgren, 2020; Cohen & Henley, 2018). Collaborative songwriting in prison is an act of subversion and human advocacy, as the musical process facilitates the establishment of a sub-community of individuals bound by common interests and goals. Members demonstrate empathy, compassion, non-judgment, safety, togetherness, and emotional vulnerability, attributes that are incompatible with the daily routine within a larger prison population (Doxat-Pratt, 2021). Songwriting can also build connections among prison residents and begin the healing process of traumatic life events, some which are experienced while incarcerated.

The purpose of this qualitative case study* was to examine the nature of a collaborative songwriting workshop in prison, using the Documentary Songwriting approach. Specifically, the study focused on “William” and his shifting personal narrative of physical pain, “being different” and having “a mind like a child” to resilience and acceptance—a redemptive narrative identity sequence (McAdams, 2013, p. 234) set to song. Fourteen residents noted key events from William’s verbal narrative, from which they crafted verses and refrain, explored melodic and rhythmic content to fit the emotional essence of the lyrics, and recorded a “final” performance. As a participant observer, this researcher analyzed William’s narrative and her field notes of the songwriting process and found changes in individual and group narrative identities, collective co-constructed meaning of life events and emotions, and community-building among the diverse songwriting collaborators.

*This study was approved by the X State Department of Rehabilitation and Corrections and the X College Institutional Ethics Review Boards.

Rethinking music education as pedagogy of the possible

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In recent years, there has been an increased interest in music education and societal transformation (Elliott & al., 2016; Hess 2018; Baker, 2021). This interest has been driven by a desire to see the world changed and to have a better life for many. The surprising issue, however, is that the desired future in terms of alternative societies has not so much been a focus of investigation. It was rather about activism without exactly knowing what the goal would be – aside from very broad considerations such as social change (Hess, 2019) or social justice (Benedict et al., 2015). This lack of conceptualization is a surprising theoretical deficit, in view of the fact that there are approaches available to consult or apply such as utopian thinking (Levitas, 2013) or socio-cultural theories of the possible (Glaveanu, 2021). These concepts which are part of future studies represent a new interdisciplinary field. They are closely connected with education since schools prepare young people for a future which is mostly unknown, but which could, to a certain degree, be unlocked by integrating utopian thinking or the possible. Particularly the arts and music have utopian potential (Brooks, 2016) which could be utilized in respective educational approaches. 21st century education and music education, in view of its societal responsibility, need a much stronger focus on conceptualizing the future and developing appropriate approaches for young people to get acquainted with utopian thinking – since utopian thinking has been a well-known driver for societal transformation (Levitas, 2013). While there have recently been first attempts of applying utopian thinking to music education (Kertz-Welzel, 2022; Viig et al., 2022), a further conceptualization of the opportunities which particularly the notion of possibility offers for music education is much needed. This includes acknowledging music's future-orientation and societally transformative potential, but also its aesthetic and utopian dimensions (Kertz-Welzel, 2022). This presentation critically analyzes the concept of the possible as presented in possibility studies (Glaveanu, 2021), its usefulness for and application to music education. It is part of sociological and philosophical research, using respective research methods. At the core of this investigation is the intention to rethink music education as pedagogy of the possible, utilizing music's utopian potential regarding the possible in educational settings. This could be one way of more consciously and carefully utilizing music education's transformative societal power which also concerns sustainability as one aspect of a better future for all.

What is music? The impact of musical concepts on music education theory and practice

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In recent years, there has been only one answer in international music education to the question what music is: Music is something we do. This musical concept which is often connected with activism (Elliott & Silverman, 2015; Hess, 2019) is particularly based on ethnomusicological research (Blacking, 1970; Turino, 2008; Small, 1998) and positions itself in contrast to understanding music as an art, crystallizing in works. Part of this opposition are differing views on the role of artistic quality in music, as well as preferences for some musical styles and traditions over others (Bull, 2019). While much has been written about this opposition between participatory music making and music for its own sake (Bessler, 1925; Turino, 2008; Elliott & Silverman, 2015; Regelski, 2015), this dichotomy is not a given, but rather the result of a complex history of musical conceptualizations that offers many more options of what music has been, is or can be. Since the concept of music seems to determine music education (Reimer, 2003; Elliott & Silverman, 2015), it is crucial to critically reflect this relationship. Thus, this presentation investigates how the two dominating conceptualizations were developed and why they became so important in international music education. By using historical and philosophical research methods, it also discusses alternative concepts which the history of music aesthetics provides – and how they would possibly play out in music education theory and practice.

Keeping Up: Expanding Professionalism in Nordic Popular Music Voice Teacher Education

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Societal changes are reshaping the demands on professionals, thus expanding the traditional understanding of professionalism. This challenges educational institutions to update their curricula, including those within the fields of music (Westerlund & Gaunt, 2021). From the perspective of higher music education, this 'expanding' includes preparing students to proactively tackle issues related to life-long learning, social and societal responsibility, professional well-being, and the unknown professional future. For the young field of popular music voice teaching, a recent systematic review [reference omitted] found that notions related to expanding professionalism, such as interdisciplinarity and collaboration, have been used as a means of professionalizing the field. Because popular music voice teacher education programs have long been excluded from higher music education, much of the field's professional knowledge and practices have developed outside academia. For example, free from institutional traditions, commercial voice training methods exhibit greater flexibility in incorporating developments in the music industry and voice science than their institutionalized counterparts. Today, current higher education voice pedagogy programs are informed by these methods. However, it still remains the responsibility of individual practitioners to update the epistemic foundations of the field and their own professional competence. Without institutional support in this respect, keeping up with the developments of the profession can prove challenging and, in the long run, jeopardize the professional well-being of the individual teacher.

In this presentation, I examine the results from two case studies on popular music voice teacher programs in Finland and Sweden. I especially focus on how institutional structures steer the professionalization of the field. The examined data consisted of semi-structured interviews with voice teacher educators, teaching observations, as well as curricula and course materials used by the institutions. Preliminary findings suggest that the understanding of professionalism varies depending on cultural and societal factors. The contexts and values are reflected in educational policies and curricular traditions, which in turn, influence professionalism. Therefore, it is essential to carefully consider contextual factors when examining the interplay of education and expanding professionalism. These findings seem to have implications for both instrumental and vocal education, as well as music education more broadly.

Effectiveness of the Piano Ensemble Program in Developing Street Children's Social Skills in Egypt

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The study aimed to identify the effectiveness of the educational program of the piano ensemble in developing the social skills of street children at the Egyptian NGOs. The researcher followed the experimental method of two equivalently designed groups (the experimental and the control). The researcher depended on several tools. Social Skills Rating Measurement for Street Children at NGOs in Egypt (Arabization and Modification by the researcher), Seashore Tests for Musical Abilities (Abridged Image) (Prepared by Amal Sadek), Card Notes (Prepared by the researcher), The Educational Program of Piano Ensemble (Prepared by the researcher) The researcher has adapted the variables of extraneous search of age, social skills, and musical ability. The limitations of the research included some Egyptian non-governmental organizations (NGOs) residing in permanent residence centers in the governorates (Giza, Cairo, Helwan, and Qalyubia). The study was applied from 2015 to 2016. The researcher drew a random sample that included 16 street children, (8) females of the experimental group at the Children Tomorrow's Daughters Association, 6th of October, and (8) males of the control group at the Hope Village Association, El Zohor branch, and Resala Charitable Association (Children Havelife), 6th of October branch.

The study results suggested verifying that there were statistically significant differences between the pre- and post-measurements in the experimental group of dimensions (normal skills, non-standard skills) for social skills at the level of 0.01 and 0.05 and no statistically significant dimensions (impulsivity, overconfidence, jealousy, tendencies to withdraw). There are statistically significant differences between the degrees of the experimental and control groups in the post-measure in the dimensions (normal skills, abnormal affirmative skills, excess confidence, and jealousy) as sub-components of the social skills at the level of significance (0.05 and 0.001), but there are no statistically significant differences between the experimental and control groups in the dimensions of (the impulse and the withdrawal tendencies), which proves the effectiveness of the educational programs of the piano ensemble in raising and improving the social skills of the street children.

Figure 1



Figure 2



Inclusive concerts in Australia: perspectives of arts organisations, creatives, and community

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Background

Live classical music is not readily accessible to all members of the community, particularly those with sensory sensitivities. There is an increasing awareness of neurodiversity, including autism, and the arts sector is beginning to consider how to develop concerts that support diverse needs. The challenge for artistic organisations is to design and present inclusive concerts that address sensory issues. “Sensory friendly” and “relaxed” events have focused on environmental modifications such as reduced lighting (Kempe, 2015), lowered volumes (Fletcher-Watson & May, 2018), and allowing freedom of movement (Simpson, 2018). There has been limited discussion on the benefits of tailored sensory-friendly concerts focusing on community musicians (Shiloh & LaGasse, 2014) which received positive outcomes. To date, there have been no investigations into programming sensory-friendly concerts by professional music organisations and practitioners in Australia.

Aim

The aim of this study is to identify current inclusive concerts in Australia and to investigate artistic organisations and practitioners’ experiences and needs in presenting inclusive concerts.

Method

Web content mining was conducted to gather information on current inclusive music programs from websites of Australian arts and community organisations (Ristoski, 2023). Arts organisations, creatives, and community groups involved in inclusive concerts were invited to take part in semi-structured interviews and focus groups to explore their current inclusive programs and concert reception. Interview topics included motivation, concert design, preparation, management, concert conduct, and audience feedback. Interviews were transcribed verbatim and analysed thematically.

Results

Interviews with community groups identified the diverse needs of people with visible and invisible disabilities. The artistic organisations and creatives described their experiences of introducing inclusive concerts, the challenges of meeting the communities’ needs, and their willingness for further education and collaboration. Audience feedback was generally positive, but all agreed further research and refinement are needed. Results will be discussed with reference to current literature on relaxed events and inclusive concerts.

Conclusion

Live music plays a vital role in connecting communities of all ages and abilities. This study identified the experiences, challenges, and impact of inclusive concerts from the perspectives of community groups, creatives, and arts organisations in Australia. There was a strong motivation and need for quality sensory-friendly concerts and these results promoted dialogue and future multidisciplinary collaboration between the arts, community, education, and allied health, to strengthen the field of sensory-friendly concerts.

Advocating Ethnomusicology in a traditional Mexican university: breaking with continuity for a new sustainability

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In 1944 the Universidad Veracruzana (UV), of Xalapa, Veracruz, Mexico, was formally created as the official state institution for higher learning. What is now, and has been since 1976, the Music Faculty of the UV had its beginnings earlier, in 1936, as an independent school for the formal training of orchestral musicians. Since then, and throughout its various incarnations –as a private music school, the official State School of Music, and as part of the UV Superior School for Music, Dance and Declamation–, formal music education in Veracruz has always been oriented towards the practice and performance of European-based classical music. It has only been since 2010 that the first formal and permanent courses on Ethnomusicology were included in the UV Music Faculty's two major undergraduate degrees: Music (Performance, Musicology, Theory/Composition) and Music Education. Since then, important advances have taken place in this area, particularly in research on, and musical presentations of, traditional world and Asian classical musics. Specifically, the regular organisation of student forums has allowed both students and professionals from Veracruz and other parts of Mexico as well as abroad, to share their research findings, creative ideas and performance abilities. Based partially on a more humanistic approach to education –such as suggested by Jacques Delors for UNESCO–, the seven official Foros Estudiantiles de Etnomusicología (Student Ethnomusicology Forums) have, as the name suggests, been directed principally towards and by students interested in the discipline. In this paper I will present the main objectives of the Ethnomusicology courses within the philosophical and educational guidelines of the UV and its Music Faculty and will give particular attention to these student forums as the innovative activity that they have become within a program which traditionally has fostered and encouraged only the proper technical reproduction of European art music. By doing so, I hope to show how the study, practice and production of Ethnomusicology is breaking with a strong conservative element in this Mexican university music department and is promoting and encouraging a more inclusive study of music; one more conducive to local and regional needs. At the same time, I will demonstrate how this provides a platform for students to learn and develop their academic and organizational skills and, by doing so, their ability to engage in projects based on their own indigenous experiences with traditional musics.

Figure 1

Universidad Veracruzana

Universidad Veracruzana
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VII Foro Estudiantil de Etnomusicología



Figure 2



Toward Sustainable Music Education: Approaches and Issues in Music Making in Japan

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Background and Objective: Musical creation is an expressive activity accompanied by musical thinking. Studies on children's music-making have revealed that children possess the ability to take the initiative in their musical thoughts from an early age and nurture it through musical activities (Wiggins, 2007). For children, engaging in music is a natural act that allows for the free expression of imagination and creativity, enhancing their sense of self (Barrett, 2005; Campbell, 2011). The Russian psychologist Vygotsky emphasized that creative endeavors propel individuals towards the future, allowing them to transcend their current state (Vygotsky, 1978). Traditionally, art has accentuated 'Big-C' creativity, seen as inherent to only a few. In educational settings, "music-making" and "creation" have often been isolated from other expressive domains, leading many to merely dabble in improvisational musical play, often due to perceived challenges or unclear instructional approaches. However, with the rapid advancements in AI and IoT in this VUCA era, Inaba et al. (2019) argue for the indispensable role of nurturing everyone's 'natural creativity' in the impending "creative society," emphasizing the need for "creative learning" in education. This study is a preliminary investigation for the development of sustainable creative learning practices in music, steering towards children's well-being, to first grasp the current state and latest trends of music-making in Japan.

Methodology and Results: The monthly publications "Music Education (Kyo-iku Ongaku)" for elementary school (Ongaku no Tomo Sha) from April 2017 to March 2023 served as the primary data for analysis. This magazine offers a comprehensive insight into the latest trends in Japanese school education, capturing teachers' authentic experiences and lesson plans, and thus is anticipated to be a valuable resource.

Findings primarily report on the evolving practices in Japanese musical education.

Additionally, this study will highlight the challenges and issues that became evident in the wake of the COVID-19 pandemic. The outcomes of this research are expected to provide valuable insights beneficial to music education researchers, educational stakeholders, and active music educators in the field.

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The well-being of undergraduate and graduate music students enrolled in a 15-week yoga and mindfulness course.

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College and university music students have reported worse overall general health than their non-music peers (Araujo et al., 2017) and may experience a decrease in mental health status during their college careers (Rosset et al., 2022). Music students have experienced mild to extreme levels of depression, anxiety, and stress (Gilbert, 2021; Koops & Kuebel, 2021; Payne et al., 2020). One practice that may assist students' health and well-being is mindfulness (e.g. Broderick & Jennings, 2012; Galante et al., 2017), with yoga being the most common type of mindfulness practice that college level musicians engage (Diaz, 2018). The purpose of this study was to examine the impacts of a 15-week yoga course on music students' wellbeing, as measured through the PERMA framework (Seligman, 2011) and PERMA-Profiler (Butler & Kern, 2016). This framework and research instrument includes the elements of positive emotions, engagement, relationships, meaning, accomplishment, negative emotions, and health.

I conducted this study with students enrolled in a university course titled Yoga and Mindfulness for the Musician (N = 9) where I also served as the instructor. Data for this study included an online demographic form (Author, 2022; Diaz et al., 2020), weekly reflection questions, a focus group discussion (Seligman, 2011), and a pre- and post-test of the PERMA-Profiler (Butler & Kern, 2016). I approached the research through a mixed methods convergent parallel design (Creswell & Plano-Clark, 2011), collecting quantitative and qualitative data simultaneously throughout one semester's timeframe.

Results from the quantitative data show participants (N = 9) had a positive increase in mean scores in all areas of the PERMA-Profiler (Butler & Kern, 2016). The element of negative emotions had a statistically significant increase from the pre- to post-test scores ($t(8) = 2.53$, $p = .04$). This indicates participants saw a significant decrease in negative emotions from the start of semester to the last week of the semester.

In the qualitative data, participants reflected upon each area of the PERMA framework (Seligman, 2011) including relationships with peers and family members, personal goals, and balancing personal and professional lives as music students. Participants also discussed their physical and mental health including stressors, anxiety disorders, and grieving the loss of loved ones. Results from this study indicate that building a community of support and providing mindfulness practice opportunities can assist music student well-being and decrease music students' negative emotions.

Table1*Means and Standard Deviations for PERMA Pre- and Post-Test (N = 9)*

PERMA Area	Pre-Test (January)		Post-Test (May)		Difference from Pre- to Post-test
	Mean	SD	Mean	SD	
Positive Emotions	6.77	1.40	6.89	.78	-.29
Engagement	7.67	1.00	8.22	.47	-1.85
Relationships	5.92	2.64	7.18	1.44	-2.23
Meaning	8.00	.88	8.03	1.04	-.11
Accomplishment	7.00	1.21	7.44	1.40	-1.09
Negative Emotions	6.74	1.70	5.48	1.08	+2.52*
Health	4.96	2.55	5.67	2.05	-1.07

* indicates significant difference

Part-Time Music Teachers, Characteristics and Career Expectations.

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This research focuses on part-time music teachers within the context of non-formal music schools in Thailand. These schools play a significant role in providing music education outside traditional formal settings. Music teachers in non-formal schools are typically employed part-time because it corresponds to the school's operation as weekend and after school. Part-time music teachers are categorized based on their main occupation, including music college students, freelancers, full-time workers, and professional music teachers. Understanding the characteristics and career expectations of these diverse part-time music teachers is essential for enriching the landscape of music education.

A mixed-method approach was used, including an online survey conducted by 186 part-time music teachers and in-depth interviews with five participants representing each group. The sampling method employed was purposive, deliberately selecting participants to ensure diversity. The survey and interview instruments covered a range of topics, including demographics, career expectations, attitudes towards teaching and non-formal music school employment, desires for training, perceived limitations, and other relevant factors, providing a comprehensive exploration of the characteristics and career expectations of part-time music teachers in non-formal music schools.

The research shows unique characteristics and career expectations among various groups of part-time music teachers, classified as music college students, freelancers, full-time music teachers with secondary music teaching roles, and dedicated professional music teachers. Music college students, mostly aspiring to become musicians, value personal growth and strive to gain teaching experience and have high expectations of their students' success. Freelancers, characterized by their self-confidence and stage experience, aim to share their professional knowledge with students, emphasizing personalized teaching and high-skills performer as a good music teacher. Full-time workers engaging in part-time music teaching come from diverse professional backgrounds, finding personal fulfillment and social connection through teaching. They emphasize the exchange of common musical interests with people in music school. Professional music teachers prioritize professionalism, strong student-teacher relationships and building a positive reputation within the field. Addressing the specific needs of each group is crucial, with tailored professional development as a key to success. Music college students seek guidance and skill development, while freelancers value time flexibility to align with their freelance commitments. Full-time workers seek collaboration with like-minded peers, while professional music teachers prioritize ongoing professional growth and reputation-building. Recognizing and catering to these unique needs can enhance the effectiveness and satisfaction of part-time music teachers, benefiting both educators and students and advancing the field of music education.

Figure 1

Categories	Music College Students	Freelancers <i>(professional musicians)</i>	Full-Time Workers <i>(lawyers, engineer etc.)</i>	Professional Music Teachers
Characteristics 	<ul style="list-style-type: none"> • Passionate • Seek Work-Life Balance • Aspiring Musicians 	<ul style="list-style-type: none"> • Self-Confident • Artistic • Stage Experience 	<ul style="list-style-type: none"> • Diverse Professional Backgrounds • Seek Fulfillment and Social Engagement 	<ul style="list-style-type: none"> • Dedicated to Music Education • Reputation-Building
Teaching Style 	<ul style="list-style-type: none"> • Emphasize Student Growth • High Expectations 	<ul style="list-style-type: none"> • Personalized • Flexible Schedules • Believe teacher is a role model musician 	<ul style="list-style-type: none"> • Enthusiastic • Organized 	<ul style="list-style-type: none"> • Professionalism • Student-Centric
Career Expectations 	<ul style="list-style-type: none"> • Gaining Teaching Experience • Developing Skills • Unsure About School Business 	<ul style="list-style-type: none"> • Imparting Professional Experience • Achieving Stability 	<ul style="list-style-type: none"> • Personal Fulfillment • Collaboration • Shared Musical Interests 	<ul style="list-style-type: none"> • Student Achievement • Professional Success • Reputation

'Traditional' or 'Contemporary'? Why can't it just be 'Living Culture'?

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Aboriginal music is, represents, and carries, Aboriginal culture. This narrative calls for the western constraints placed upon [Australian] Aboriginal music to be removed, and for the perception and characterisation of such constraints to be redefined. Through the decolonisation of western musical terminologies and classifications, a new Aboriginal music epistemology can emerge. A new lens, where the view of Aboriginal music as a holistic representation of living culture begins the discussion and consequently ablates all western classifications placed on Aboriginal music since colonisation. By redefining the western understanding of Aboriginal music, Aboriginal people can showcase Aboriginal music beyond the function of musical genre and demonstrate that Aboriginal music can account for practice and epistemology while drawing upon past, present and future evidence of living culture when cultural knowledge is weaved with song.

Through acceptance that Aboriginal music is a modernity of the now of living culture, discussions around living culture and cultural practices can occur. In particular, the discussion around discarding westernised terminologies such as 'traditional' or 'contemporary', that have been imposed upon non-western communities. As an emerging epistemology, modern Aboriginal music (living culture), strives to transform ongoing ethnomusicological research because the practice of western ethnomusicological research has always viewed and categorised non-western music-making as prior to, or post western influence. As such, all ethnomusicological studies undertaken by non-Aboriginal people – in particular those without close consultation in partnership with Aboriginal people – remain firmly steeped in western standpoint, due to the constraints of the applied western musicological terms and frames of reference. Consequently, western studies of Aboriginal music by western ethnomusicologists are limited and are likely to misinterpret the contextual meaning of songs, and the reasoning for any musical elements found to be utilised within songs.

As such, 'Traditional' or 'Contemporary'? Why can't it just be 'Living Culture'? proposes a shift in ideological thought by redefining our understanding of Aboriginal music. The term 'Living Culture' directs us toward a new dreaming and a modern articulation that accurately describes the holistic nature of culture and welcomes the reader, educator, musician, and all participants to enter this conversation, while participating in the receiving of living cultural practice and knowledge through song.

“My New Swag” to “Isang Bagsak”: Learning Through Global Adaptations of Hip-Hop Culture

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Smith and Powell (2018) described Hip-Hop as possessing “aspirations to individual wealth, as well as embodying and embracing movements for democracy and emancipation. It is about lyrics and beats, ‘brain and booty’, defamation, reclamation, provocation, subjugation and emancipation . . . It objectifies, reifies and empowers” (p. 3). In a similar vein, Gallo and Kruse (2023) suggested that while Hip-Hop based education approaches have transformative potential for music education based in part on Hip-Hop’s tradition of “privileging marginalized voices,” it is also “capable of becoming just another pedagogical gimmick or another way to bait and switch students” (p. 2). As the field of music education continues to further its interactions and engagements with Hip-Hop culture, there is an apparent need for critical considerations of the complex – and potentially contradictory potential of this work.

This presentation will explore the multifaceted potential for Hip-Hop and music education through two musical examples: “My New Swag” by Chinese artists, Vava, Ty, and Nina Wang; and “Us” by Filipina American artists, Ruby Ibarra, Faith Santilla, Rocky Rivera, and Working Klass Klassy. “My New Swag” mixes elements of modern American Hip-Hop sounds and aesthetics – particularly related to fashion – with traditional Chinese visuals and samples of the Chinese Peking opera, Mai Shui. “Us” aims to upend stereotypes about Asian women and empower Filipina women particularly repeatedly invoking the Tagalog phrase, “Isang bagsak,” meaning, “One fall,” or “One down,” or arguably in this case, “One struggle down, many more to go.” Both sets of artists for these pieces employ multilingual approaches and move in and out of time periods and styles as they recontextualize Hip-Hop music to communicate their messages.

“My New Swag” and “Us” demonstrate compelling adaptations of Hip-Hop cultural elements reset with multidimensional global influences. They simultaneously embrace and reject Hip-Hop expectations and their embedded contradictions offer valuable implications for the field of music education. The presentation will explore these overlapping elements by considering potential music learning opportunities in and around these artists and works as well as understanding global adaptations of Hip-Hop as a metaphor for potential futures in Hip-Hop music education.

Building and Sustaining a Hip-Hop Music Education Ecosystem

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Despite the worldwide popularity of Hip-Hop music and the global influence of Hip-Hop culture (Mitchell, 2001), many music education institutions remain largely “ill-equipped” to teach Hip-Hop and to engage meaningfully with Hip-Hop musicians (Martignetti & Brewster, 2020, p. 73). In the United States specifically, it is especially unlikely for music educators to have substantive experience with Hip-Hop music or culture as part of their professional preparation (Kruse, 2014). To address the apparent disconnect between Hip-Hop and many music classrooms, some music education scholars have recommended that teachers could benefit from working alongside Hip-Hop artists in their communities (Gallo & Kruse, 2023; Söderman, 2011). As the relationship between music education and Hip-Hop continues to grow and evolve, emerging school programs already engaging in collaborations with Hip-Hop artists might offer compelling considerations for others interested in such work.

The co-presenters for this session have been involved in what we describe as Hip-Hop music education ecosystem building for around a decade in and around a large public university in the United States. This ecosystem includes university faculty and students; DJs, emcees, producers, and dancers from the surrounding community; elementary and secondary teachers and students; and a variety of youth-oriented community organizations.

Interactions within this ecosystem include professional development workshops for educators; undergraduate and graduate courses for pre-service and in-service teachers; countless live and recorded musical collaborations at venues on the university campus and in the broader community; and a variety of youth programming, including class projects in schools, music making in libraries and community centers, and a summer camp on the university campus.

Drawing from traditions of critical action research as a method of informing community-based knowledge through a commitment to enlightenment, liberation, and participatory processes (Kemmis, 1988), this presentation will describe and explore the experiences of establishing and maintaining this Hip-Hop music education ecosystem. In addition to outlining details of the existing persons and projects, we will explore the ongoing evolution of the roles that participants take on, the responsibilities and potential for oppressive activity in institutional partnerships, and the assumptions and biases challenged through this work. We hope to both share the successes, challenges, and lessons learned from our ecosystem building experiences while also inspiring and informing session attendees to critically examine their own partnerships and potential ecosystem building around Hip-Hop and music education.

Music education through prime-time confession

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«Western man [sic] has become a confessing animal,» Foucault declared in his seminal study *The history of sexuality*. Regarding the widespread presence of confessional content in contemporary entertainment industry and social media, this seems like a justifiable diagnosis. Attending to the plethora of reality talent shows such as *Idols*, *The Voice*, *Dancing With the Stars*, *The Masked Singer* and *Got Talent*, this paper argues that prime-time television is an arena for music education through confession. Contestants ritually confess their musical dedication and strategies for delivering a good performance. They are urged to confess who they are through music and dance and why they are worthy of people's votes. Confessing mentors and judges echo master classes, negotiating what is a successful performance and what is not. The contestants are apprentices being trained and assessed in front of a live audience. Highlighting circumstances in Norway, the paper further argues that prime-time television entertainment is a powerful and significant arena for musical and social upbringing in homes, accompanying family weekends throughout the nation. Whether parents or kids endorse them or not, reality talent shows are offering a ritual for spending time together, weaving family relations, public society and disciplining musical practice. The shows are tailored to attract and represent different audiences in terms of geography, race, ethnicity, gender, sexuality, ability, class and age. However, they are also scripted to excite through battle, and despite efforts to state that «you are all winners» there is no mercy but for the last one standing. Hence, reality talent television is part of a national and democratic public service strategy simultaneously fighting and being subject to commercial competitive logics. Ways of doing and being in music are constituted, negotiated and naturalized along with imperatives to confess about as well as through music. Prime-time television is thus a remarkable music educational practice in front of the cameras and at home through which one learns about society, and equally a social practice where one learns about music. The paper is a philosophical exploration of how people are led to practice on themselves and others a hermeneutics of the musicking self through contemporary confessional television. The exploration is informed by archive studies of broadcast television programmes and other public media documents.

Sustainable Assessment? The Role of Vocal Performance Assessment in Norwegian Higher Popular Music Education

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In light of limited research on assessment and contemporary singing in higher popular music education in Norway (Jørgensen, 2010), this investigation critically examines the assessment practices of vocal performance examinations within three Norwegian institutions of higher popular music education through the lens of sustainable assessment (Boud, 2000). The research highlights the shared perceptions, attitudes, values, and language among contemporary vocal students, educators, and institutional frameworks. Central to the inquiry is an exploration of the articulation of tacit knowledge (Polanyi, 1983) within popular vocal performance assessment practices (Brophy et al., 2021; Hughes, 2015; Powell & Smith, 2019). The thesis aims to clarify the role of assessment and feedback in shaping the learning experiences of vocal students to enhance and develop a sustainable performance assessment practice in Norwegian higher popular music education settings.

Employing a qualitative research design with a phenomenological approach, data was collected through semi-structured interviews with 15 third-year bachelor vocal students and 9 educators and curricula documents from the three higher popular music education institutions. Using reflexive thematic analysis (Braun & Clarke, 2022), participants' insights were juxtaposed with a comparative document analysis (Bowen, 2009), providing an institutional perspective. Initial findings suggest a moderate constructive alignment of curriculum documents, assessment guidelines, and teaching practices across the institutions (Biggs, 2003; Rønningen, 2018). Nuanced distinctions in learning outcomes are evident, and notably, feedback, a key element of formative assessment (Boud & Molloy, 2013; Hansen, 2022; Hattie & Timperley, 2007), is underrepresented in the curricula, even though the curricular language supports a holistic assessment approach.

The findings highlight the complex challenges of vocal performance assessment (Himonides, 2019; Hughes, 2014; Smith, 2011), approached earnestly by all stakeholders. Concert examinations serve as considerable catalysts for learning and intrinsic motivation (Hallam, 2019; Ryan & Deci, 2000). However, assessment feedback, particularly when accompanied by grading, engenders a spectrum of student reactions (Winstone & Boud, 2022). These range from the positive reinforcement of a respected vocal examiner's feedback to potential cognitive dissonance stemming from comparisons with peers.

In conclusion, the research advocates for instrument-specific learning outcomes, and a deeper engagement with sustainable assessment practices in higher popular music education, including collaborative (Partti et al., 2015) and negotiating assessment (Kleiman, 2009; Verberg et al., 2015). This includes the systematic integration of feedback within curricula and the exploration of collaborative assessment strategies. While these findings are most directly relevant to popular vocal pedagogies and the broader domain of creative arts in higher education, they also emphasize the importance of promoting sustainable assessment for lifelong learning beyond specific educational settings.

Note: Chat GPT 4.0 was used as a tool for translation from Norwegian to English text (OpenAI, 2023).

Development of International-mindedness and Preferences for World Music of World Music Survey Course Students

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International mindedness (IM) is a term often used by the International Baccalaureate (IB), international schools and researchers in the field of international education. However, within the discipline of music education, this concept remains relatively unexplored (Norman, 2021). As Myers (2012) observed, 'adult music learning covers the entire life span after age 18, comprises diverse personal and professional motivations, and includes a wide cross-section of performing, creating, and listening experiences' (pp. 225–226). Results of a Holmes and VanAlstine's study (2012) indicate that even during a short period of instruction (a six-day summer choir camp), when middle and high school students study and perform world music, their international-mindedness grows and they develop more positive attitudes about world music and the cultures from which they come. According to Norman (2021), there were only four studies explored international-mindedness in music education settings. And three out of the four studies focused on music education within the context of pre-service teacher education.

The purpose of this study is (1) to investigate the development of international-mindedness during students' taking a world music survey course and (2) to find out how international-mindedness is related to preference for world music.

In this cross-sectional survey students taking a world music survey course from a midwestern university provided insights into their preference for world music samples through pre- and post-test listening examples. They were also asked to respond to survey items designed to measure international mindedness. All participants were students from a small midwestern university in the United States. The listening test and survey instrument was administered as a pre-test to all participants on their first day of class and again as a post-test at the end of the semester.

A paired- samples T-test will be conducted to evaluate the development of international-mindedness from the pre-test at the beginning of the semester to the post-test at the end. A paired- samples T-test will be conducted to evaluate the participants' preference for world music samples from the pre- to post-test rating each example on a Likert-type scale from 1 ("Strongly Dislike") to 7 ("Strongly Like"). MANOVA will be conducted to determine whether world music examples had a significant main effect for the development of international-mindedness and vice-versa. The results of this study indicate a need for further research in a larger scale with more students for generalization.

‘Communities of Those with Nothing in Common’: Hong Kongers Making New Lives in the UK through Community Music

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What with the uncertainties leading up to the 1997 handover and the more recent 2019-2020 protests and unrest, there has been a steady stream of emigration from Hong Kong over the years, and sizable diasporic communities of Hong Kong origin have formed around the world. This present study explores the case of the United Kingdom (UK) whose the unprecedented introduction of a visa route for Hong Kong British Nationals (Overseas) status holders in 2021, as a humanitarian gesture for its former colony, has contributed to a surge in net migration and renewed attention to this population group. We argue that the nexus of colonial ties, resettlement, circulating socio-political discourses, and other factors presents a particularly revealing vantage point from which to understand how different waves of migrants from Hong Kong are navigating categories and identities as they find themselves making new lives in the host country.

This paper presents qualitative data drawn from participants in a participatory music family project over the span of 6 months in London. The project brought together both newly-arrived migrants and immigrant-origin residents of Hong Kong origin (N=142); whilst helping cultivate their capabilities in the creative expression of ideas, which in turn empowered them to transcend beyond the rigid societal structure and uneven power relations between the authority and the citizens. Data were collected from surveys, semi-structured interviews with workshop facilitators, participants, participant observation and field notes taken during the project.

Preliminary analysis of data suggests that, through participatory arts engagement, these individuals in the Hong Kong diasporic community in the UK could be empowered as agents of change with the abilities to draw on musicmaking and reflexive practices to bootstrap themselves towards different trajectories of be(com)ing. Their creative outputs suggest the use of a wide variety of participatory arts activities which allow exploration of creativity helps participants offers the possibility of hybridizing their worlds and celebrating differences. Using musicmaking activities allows creative expression which provide the participants valuing the possibilities of autonomy and flux within their journeys of integration.

We argue that beyond the façade of fun and entertainment, participatory music engagement which encourages creative expression could be utilised among individuals experiencing different forms of political and social crises. This includes but is not limited to the reclaiming of lost and other identities, and most importantly, the allowance of multiple trajectories of be(com)ing within the host community. In other words, the findings of this study point to an epistemological shift where arts-based interventions themselves could be harnessed as a means of disrupting and transforming orthodox practices as well as processes of categorisation.

Facilitating Collective Free Improvisation: From Practice to Theory and Back Again

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According to Small (1998), as the musical activity becomes more improvisational the individuals participating have greater opportunity to connect with each other. Scholars have claimed that an instructor cannot teach free improvisation. However, the instructor plays a crucial role in creating the conditions for students to improvise. It is not enough for an instructor to allow the possibility for improvisation. Instead, the instructor must bring forth the space where learners actively improvise. Thus, a music educator does not teach free improvisation by only transmitting skills, knowledge, or proficiencies. The effective teacher of free improvisation fosters attitudes of playfulness and empathy and instills in learners the courage to attempt what they want to do before they know how to do it (Bailey, 1993). Rule-bound teaching methods that assist learners in building musical vocabulary, improving musical understanding, or honing playing techniques may support the development of musical skills. However, these kinds of authoritarian methods may not afford learners certain benefits they may find in free improvisation, such as the space to experiment, cultivate their musical voices, and connect with others.

I discovered in Bakhtinian dialogism concepts that resonated with my practical experiences as an avid free improviser:

- voice (self-expression),
- utterance (the smallest unit of communication),
- addressivity (the act of turning to another to communicate) and
- Carnival (a space in which social mores and power structures are upended).

In this presentation, I will discuss how I have adapted Bakhtin's ideas for application in free improvisation to foster an environment where learners actively improvise—where freedom, responsibility, connection to others, and creativity flourish.

Three modes of inquiry supported this investigation:

1. Review of research literature on free improvisation and free improvisation in music education settings.
2. Reflections on my experiences in facilitating free improvisation workshops using concepts from Bakhtin.
3. A study of secondary school chamber musicians trying free improvisation for the first time and another of string educators participating in an improvisation workshop.

Self-expression and communication were effective motivators for free improvisation.

Activities incorporating humor, imitation, autonomy, and instructor participation helped foster dispositions and atmospheres conducive to free improvisation. Unexpected voices may emerge from musicians who are usually quiet or lack confidence. Participation in free improvisation activities based on Bakhtinian ideas facilitated meaningful connections between players and a sense of belonging for individual players.

Teaching work-life competences beyond the instrumental skills – case of emotional labor in opera

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Emotional labor is a term coined by sociologist Arlie Hochschild, referring to the display of emotion required by a profession and control of personal emotions, done as a part of one's job, in exchange of wage.

Much studied in the fields of sociology, management science and organizational psychology, research connects emotional labor with stress and burn-out – but also with job satisfaction. Emotional dissonance – the conflict between the emotional display the job requires, and the personal emotions of the individual – partly explains the stressful aspects of emotional labor, whereas the experience of success one can derive from believable and well-received, by intended audience, display of makeshift (acted) emotions may explain the positive impacts of emotional work.

On the other hand, recent advances in fields of evolutionary psychology and neurophysiology explain how miming emotions causes one to experience the physiological response associated with – or synonymous with – emotions. The term emotional contagion refers to the cognitive emotional feedback causing one to feel (slightly) elated through the simple act of mimicking a smile or turning anxious through breathing shallowly and rapidly; instead of happiness causing a smile, emotional contagion refers to smiling causing happiness.

Thirdly, as a species of pack animals, humans are susceptible to another aspect of emotional contagion, explained through pack dynamics: emotional display of one pack member impacts the state of mind of other members of the pack. Similarly, to a herd of grazing wildebeest, all frightened when one of the herd indicates sighting lions, we humans also tend to contract the emotions we see or hear others displaying.

Now consider an opera singer, tasked (by their role) with displaying extreme, destructive emotions – rage, jealousy, fear, grief, hate – on stage, surrounded by music devised to convey emotions, with co-singers who similarly display extreme emotions. It should be expected an opera singer is affected by these emotions – real and acted – (s)he experiences during the rehearsals and the performances.

We, as pedagogues in the field of singing, should be aware of the phenomenon and effects of emotional labor. We should expect to see the effects of emotional contagion and emotional dissonance in the students we coach, and we should be prepared to help our students by verbalizing their experiences, and by providing them with means to cope with the effects of emotional labor.

This paper aims at providing the voice teacher with means to understand the emotional labor of an opera singer.

Singing strong: Informing the design of a vocal health education program for tertiary singers

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Background

Musicians have been identified as a high-risk population susceptible to various occupation-related health issues. Singers are vulnerable to the negative effects of social and recreational voice use on their instrument. Conservatoire singing students' risk and experience of vocal injury increases as they spend more time practising and performing. Tertiary education endeavours to build singing students' awareness of ongoing health and well-being. However, singers continue to engage in high vocal loads and vocally risky behaviours, demonstrating little awareness for performance health. Targeted training has the potential to influence student values, beliefs, and behaviours. Incorporating learning opportunities that address vocal health and injury prevention into curricula may promote healthy singing practices and help minimise the development and continuation of negative vocal health habits.

Aim

The aim of this study is to investigate students' current vocal health needs. The results will inform the design of a vocal health education program for singers in Australian universities.

Methods

This study used a qualitative, cross-sectional design. Participants were vocal teachers and voice students from two Australian universities, and independent, accredited practising speech pathologists who specialised in voice. Semi-structured interviews were conducted with an iterative approach where questions in the topic guide were adapted from initial interviews and included in subsequent interviews. All interviews were recorded and transcribed verbatim. Transcripts were analysed thematically using Braun & Clarke's (2021) six-step approach and interpreted through the COM-B Model for Behaviour Change.

Results

Preliminary analysis showed that voice teachers, voice students and speech pathologists acknowledged that more explicit discussions around vocal health and health literacy are needed to achieve meaningful change in singing training (C). All participants advocated a targeted vocal health education program to provide appropriate professional opportunities for singing students (O). Participants agreed that vocal health education may motivate university singing students to understand and mitigate the impact of lifestyle on their vocal health (M) and promote healthy vocal behaviours (B).

Conclusion

These findings will shape the development of a vocal health education program tailored for tertiary-level singers in Australia. This study will provide the opportunity for collaborative, multidisciplinary management between medical and health professionals, and vocal teachers in vocal health education, to increase students' autonomy over their vocal health and optimal performance longevity.

Exploring a Paradigm Shift for Technology-enabled Cantonese Opera Transmission Post-COVID-19

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In early 2020, the COVID-19 pandemic swept the world and forced the closures of schools all over Hong Kong. Mr. Kevin Yeung, then the Secretary of Education, issued a memo to all schools in Hong Kong with the goal of “suspending classes without suspending learning” (Yeung, 2020) by delivering classes online so that students and the community at large can maintain social distancing and help prevent the further spread of the pandemic. For traditional performing art forms such as Cantonese opera, online delivery was a challenge due to two distinct factors. First, the transmission of Cantonese opera—a genre of Chinese opera that consists of song, dance, acrobatics, and acting in the Cantonese dialect—has traditionally been through the oral tradition (Leung, 2014; Leung, 2015a; Leung, 2015b; Leung, 2020). Secondly, lecturers that taught Cantonese opera in higher education were normally practitioners who were hired based on their professional knowledge and experience, as well as their connections with the industry (Wood et al., 2016). However, the closure of face-to-face teaching also forced Cantonese opera lecturers out of their comfort zone and reinvent their classroom delivery. The aim of this research is to examine the changes in course design for Cantonese opera lecturers pre-COVID 19 and post COVID-19. In this qualitative study, we will record Cantonese opera higher education lecturers through semi-structured interviews asking them to consider how their delivery has changed from pre-COVID 19 to post-COVID 19 (the resumption of face-to-face teaching will serve as the post-COVID 19 marker). In particular, has COVID changed how Cantonese opera lecturers view technology? Is technology-enabled content still a part of their classroom delivery? Has the period of online teaching changed their course design thinking even after returning to the classroom? Given the small scale and the sensitive nature of the interviews, participants’ identities will be anonymized. The implication of this research is to examine whether a “black swan” event can instigate a paradigm shift in music education. Indeed, a traditional performing art form like Cantonese opera would be the perfect litmus test in examining possible paradigm shifts in classroom delivery due to the fallout from COVID-19.

Compassionate music teaching with adults learning recreationally in lessons

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Using the Compassionate Music Teaching (CMT) framework as a lens, this study explores the ways that teachers of adults learning recreationally in music lessons may align their teaching approaches to learners' adult-specific needs. Adult education scholars have highlighted the need for facilitators of adult learning to consider adult learners' life experiences, circumstances, and identities (Merriam & Baumgartner, 2020). Researchers studying adults learning music have similarly identified the ways in which adults appreciate opportunities to ask questions, share in discussions, and be a part of the decision-making processes related to their music learning (Creech et al., 2020; Creech et al., 2014; Rohwer, 2012).

As Roulston et al. (2015) identified, a pedagogical approach has not yet been proposed specifically for the teaching and learning of adult music learners. In alignment with adult education and music education scholarship, the CMT framework offers one approach through which teachers may connect with learners as people to support their musical and personal growth (Hendricks, 2018). Whereas one might assume that a lack of adult-specific teaching techniques may not pose an issue in a one-on-one setting, there is evidence that even when teachers make efforts to meet adult learners' needs in lessons, they are not always successful (Leahy & Smith, 2021). Therefore, the purpose of this study was to use CMT concepts to explore the ways, if any, that teachers of adults engaged and empowered adults learning in recreational music lesson settings.

Through the process of narrative inquiry, I engaged with participants in guided conversations to explore their processes of becoming musicians and educators and the ways they engaged compassionately with their adult students. In this presentation I share a subset of their re-storied narratives through a series of vignettes. The findings of this study highlighted adult-specific needs that arose from the participants' narratives and the ways that the teachers enacted qualities of CMT (trust, empathy, patience, inclusion, community, authentic connection) as they worked to meet those needs. I explore these needs under four categories: (a) following learner goals and objectives, (b) acting as a guide, (c) respecting learners' full humanity, and (d) supporting musical belonging. The results of this study contribute to extant research by offering further insight into adults' music learning needs, extending teachers of adults approaches through which may better meet learner needs, and expanding the CMT framework to include the experiences of adults learning recreationally.

K-12 Music Teachers' Creativity Assessment in TBMI

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Assessment is currently at the center of the desire to enhance education in the United States, and assessing student learning is one of the most important responsibilities teachers take on (Miller, Linn, & Gronlund, 2009). Assessment topics in music are complex but a crucial part of the music education field (Boyle, 1992; Nierman, 1985). In the area of creativity assessment, especially as technology develops, many scholars have made efforts to clarify the assessment of creativity in technology-based music classes (Burnard, 2007, 2013; Dorfman, 2013; Hickey, 2001; Nielsen, 2013). Burnard (2008) suggested that whether creativity is seen as related to technology, or creativity emerges through technology, two perspectives are essential to genuinely nurture musical learning. Music teachers have experienced advances in technology in approaches to music teaching and assessment. Still, assessment remains a challenge for Technology-Based Music Instruction (TBMI) teachers because they are often unfamiliar with assessing the types of tasks students perform in TBMI classes (Dorfman, 2013). Despite the efforts of many seasoned researchers, the direction of development of overall strategies for assessing creativity in TBMI remains elusive, and further detailed studies are required. The various experimental approaches of music teachers to assess creativity have a positive effect on students' academic achievement and learning motivation. This case study explored the practices of K-12 music teachers conducting the creativity assessment in Technology-Based Music Instruction (TBMI). Three main research questions guided the study: (1) What strategies and approaches do K-12 music teachers utilize in fostering creativity assessment? (2) What dominant concerns have K-12 music teachers expected when conducting the creativity assessment in TBMI? (3) How do K-12 music teachers overcome anticipated or experienced obstacles when conducting the creativity assessment in TBMI? Three participants, who are currently working as K-12 music teachers and had previously assessed creativity in a technology-based music class, were selected for the study. The data includes three semi-structured interviews eliciting the participants' specific stories of practices and the researcher's overall observation during interviews. Findings and conclusion present how K-12 music teachers overcome concerns and obstacles in conducting the creativity assessment in TBMI.

Various awakenings: the process of engendering a language-responsive choir practice

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This presentation is underpinned by an unexpected question I encountered when I began teaching music as part of “integration training” in [country omitted]: “What does music have to do with learning [language omitted] as a second language?”. This thought-provoking question started a wide awakening process for me as a choir conductor and music educator, leading me to challenge and rethink my earlier accustomed norms, habits, and principles of musical practices. At the same time, it also opened my imagination toward untapped possibilities of a more language-sensitive choir activity that could expand music learning opportunities for newly arrived adult residents, nurture their inclusion and active citizenship, and make musical activity more meaningful for them.

This narrative study draws from activity systems thinking (Engeström, 1999, 2001), which connects individual and social structures when looking at the processes of change in educational contexts. In this presentation, I will discuss the process of engendering a language-responsive choir practice by employing the concepts of the educational philosopher Maxime Greene, such as wide awakesness and social imagination (Greene, 1995). In this context, I will reflect the lived experiences of adult choir members with linguistically and culturally diverse backgrounds and my own experiences as a [language omitted] choir conductor, all of which have shaped our collaborative journey toward a language-aware choir practice. The research material encompasses interviews with choir participants, a research journal, and videos of the choir rehearsals and concerts in 2019-2020. In conclusion, I will look at the language-responsive musical practice as one example of how to address new societal changes in and through music education.

Singing, a global activity for well-being and inclusion, the EVE project from Philharmonie de Paris

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We have long known that singing is a holistic musical activity that involves the vocal, bodily and emotional dimensions simultaneously. But how does musical pedagogy integrate these data to evolve its practices and thus move towards a humane and fulfilling musical education for human beings?

Many pioneering educators were already addressing these dimensions at a time when knowledge of neuroscience was non-existent. These alternative pedagogies, such as Dalcroze rhythm, offer us another model of musical learning that inspires and irrigates educational creativity.

How can we efficiently integrate these three dimensions into a choral singing session? can a certain repertoire naturally move in this direction? How can we guide choral singing professionals and more specialized speakers towards a common and caring culture developing well-being in an educational framework?

This is what the EVE project, *Exister avec la Voix* ensemble, proposes, a choral singing project led by the Philharmonie de Paris which advocates a 21st century musical education taking into account psycho-corporeal dimensions, interdisciplinarity and the development of a optimal quality of relationship so that the musical experience is a factor of well-being and cohesion within the group. This project is betting that the choice of a heterogeneous musical repertoire exploring choreographed choir practices such as Balinese Kecak, Gregorian chant or contemporary music, can bring together favorable ground for this connection between the voice, body and emotions. Through a training plan based on professional collaboration, interdisciplinarity, immersion in psycho-corporeal practices and enriched exploration of repertoires, professionals are invited to deepen the mechanisms which tend towards individual and collective.

This project aimed at adolescents is monitored throughout its duration by a group of scientists from the Psychoanalysis, Medicine and Society Research Center of Paris Cité University, who will measure the impact of the device on the oral fluency of the participants, the evolution of overall well-being in the school context as well as the subjectification of the individual (process by which the individual subjectively appropriates (recognizes as his own, different from others) his (sexual) body, his thoughts, his actions, his desires, feelings and conflicts).

Enactments and entanglements of music studio teachers: reconceptualising professional identities through the posthuman subject

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Situating the lives of music studio teachers and understanding their role identities are complex matters, especially when this outside-of-school activity remains largely unregulated within education. As musicians doing educational work, they are rarely required to have minimum qualifications or prior pedagogical training (Barton, 2020; Boyle, 2020; Gaunt et al., 2021; Hallam, 2017) and so teaching effectiveness then becomes contingent on the capabilities and perceived responsibilities of the individual teacher. This is particularly problematic, for example in several Asian countries, where consumer demands for Western music examinations drive practices and educational outcomes of one-to-one music learning. In this presentation, I wish to explore what being a teacher means in such privatised contexts where a positional non-belonging is conditioned; by simultaneously identifying with a profession and yet remaining outsider to it. Drawing on my PhD thesis, I consider the lived experiences of music studio teachers through the lens of the posthuman subject (Barad, 2007; Braidotti, 2013, 2019), whose ongoing enactments are part of a complex and potentially indeterminate process of becoming-teacher (Deleuze & Guattari, 1987; Strom & Martin, 2017). Existing research in music education often relies on essentialist forms of identity theories to explain the produced teacher subject, but these do not account for more unpredictable and non-linear patterns of professional growth. Furthermore, assumptions that teachers are active agents in their own identity construction fail to consider less privileged perspectives, where resilience as survival is practiced out of mere necessity (Karlsen, 2019). Instead, a relational ontology that starts with difference, not identity (Barad, 2019; Murriss, 2020), provides critical openings and more nuanced understandings of what it means to teach as an 'outsider'. By troubling the power relations that impact and colonise music studio teachers' ways of being in the world, this mode of inquiry has implications for how we conceive professional support and belonging for often dispersed communities of practitioners. Overall, this presentation aims to differently conceptualise who and what an expanded professionalism (Westerlund & Gaunt, 2021) could account for in music education, affirming the value of all stakeholders that are entangled through it.

The Wheel of Emotions in NFT Musicking for Immersive Music Education

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The interactive aspect of musical and emotional exchange between different stakeholders in a musical event is limited by the linear composer-performer-audience model of successful concert. With the new NFT Musicking model and “web3” technology, the creativity and musical input of the music students will be enhanced through exploring different aspects of musical emotions. Five commissioned pieces will be composed by distinguished composers and student-composers from different music colleges. They will be recorded, rehearsed, and performed with “web3” technology. Interface technology will be used to collect affective responses from the audience. These responses will be shown visually and audibly correspond with the music to form a cross-medium collaboration by four stakeholder groups (i.e., composers, performers, art technicians, and audience).

This project is in a learner-centered project-based teaching and learning design, including a series of teaching and learning activities across seven courses from undergraduate level to postgraduate level and professional development programmes for in-service music peers. The project comprises five phases. Phase One, Preparation and Development, begins from team building, project planning, to internal “web3” training for colleagues. Phase Two, Pilot Implementation, contains seminars in four topics covering Meta-composition, Meta-performance, “web3” application, and security and ethics issues in Metaverse for pre-service teachers from the pilot group. The effectiveness of the VTL activities and the new NFT Musicking model will be evaluated for refinement of the project. Phase Three, Full-scale Implementation, includes the complete implementation of the refined project for participants from the selected courses. Concurrent with the VTL activities, class observation will be conducted for further analysis. Phase Four, Evidence Data Collection and Evaluation, includes survey of students’ creativity by using Torrance Tests of Creative Thinking (TTCT), focus group interview, and analysis of the students’ Meta-musicking projects. The effectiveness and impact of the project will be evaluated. Phase Five, Dissemination and Publication, concludes the TDG project by sharing the project findings with sister universities and partnership associations, and preparing for publications and project grants. This project is expected to bring impacts on immersive music education. With the help of “web3” technology, it uplifts the degree of collaboration between four correlative stakeholders in the immersive music production without geographic restriction. It also enriches participants’ virtual teaching and learning experience, creativity, communication skills, and global perspectives.

Figure 1

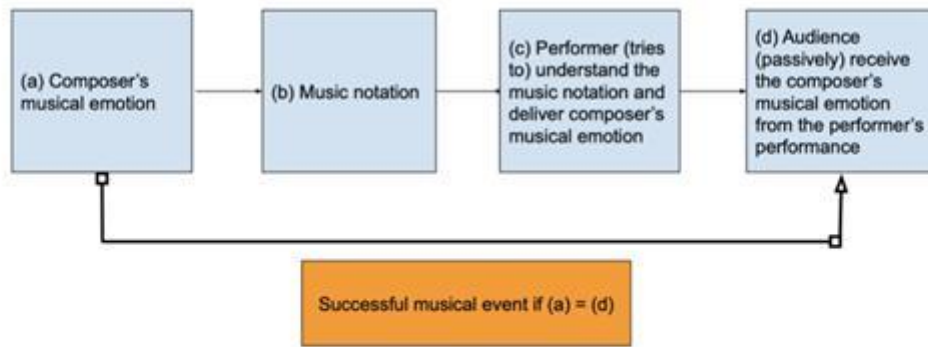


Figure 1: Composer-performer-audience model of successful musical event from eighteenth century to contemporary era in western classical music culture

Figure 2

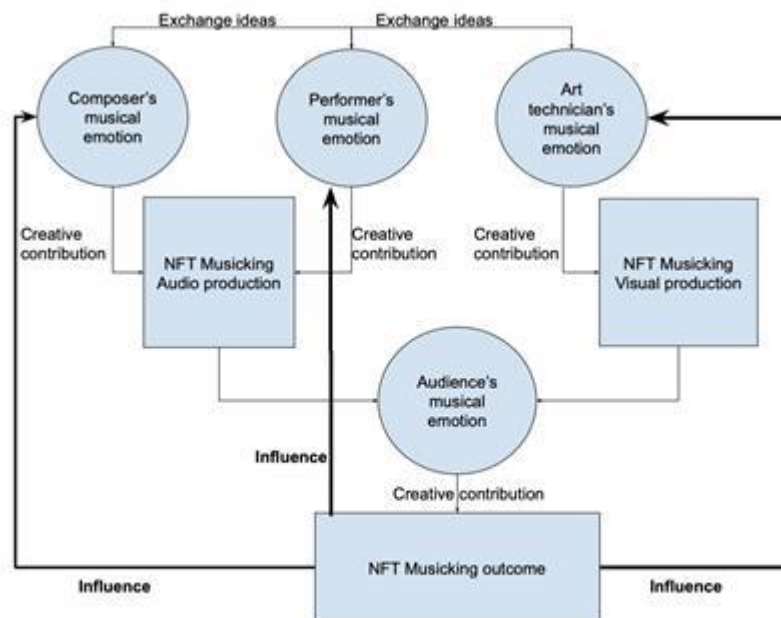


Figure 2: New NFT Musicking model

Imagery use in music practice and performance amongst graduate pianists

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The use of imagery has been successfully implemented in the field of sports science, as well as in music psychology to heighten music performance. However, imagery as a pedagogic and strategic self-regulative function is still a considerably under-researched area. This study reports on a twelve-week imagery intervention conducted with 4 participants in a Performance Teaching degree program at a tertiary music institution in Melbourne, Australia. A mixed methodology approach was used threading in quantitative survey data with qualitative data interwoven from reflections, focus groups and interviews. The protocol enculturated participants in physical, environmental, task oriented, timing specific, learning focused, emotionally imbued activities into their practice and performance, where calibrated reflection was sought through both weekly individual and fortnightly focus group discussions. Findings show imagery use via physical, environmental, kinaesthetic, self-regulative, and communal attributions, where visualisation of motor sensory, aural and environmental modalities improved performance and overall practice satisfaction. Participants expressed perceptions of more efficient levels of practice, and goal setting, reduced perceptions of anxiety before and during performances, and benefits of group dialogue. Implications include new perspectives to practice and metacognitive strategizing as a teaching pedagogy, emphasising the importance of higher education music's performance focus on imagery in the music practice room and performance hall, and the benefits of facilitating communities of practice amongst piano performance students.

Exploring characteristics of Pedagogical Content Knowledge for Expert Music Teacher: A multiple-case study in China

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In the 21st century, as an important participant and implementer of improving aesthetic education teaching, music teachers and their teaching practice have been discussed extensively in the world. Music teachers, technically speaking, determine the implementation curriculum in the classroom and directly affect the students' access to the curriculum. It indirectly affects the promotion of intended curriculum. The teaching level of music teachers is influenced by their teachers' knowledge in many aspects, among which the most important is the subject teaching knowledge.

Pedagogical Content Knowledge, proposed by Shulman in 1986, refers to "knowing how to organize specific topics, problems, and events in a pedagogical manner according to the different interests and abilities of the learner. "With the deepening of relevant research, more and more researchers have realized that using the pedagogical content knowledge of expert teachers can promote the development of teachers who lack pedagogical content knowledge, so as to avoid having every teacher start from scratch.

A multiple case study approach with fifteen music teachers of elementary education stage from China was employed as the main research methodology. The data for these case studies were constructed through in-depth semi-structured interviews and participant observations. While these two instruments were pre-eminent, the authors also included reviews of participants' teaching diaries as multiple sources of evidence. In order to ensure the diversity of types and the depth of research, fifteen music teachers from seven administrative divisions in Chinese Mainland were selected according to the comprehensive sampling method, namely, standard sampling and intensity sampling. Conduct a 2-year survey on the practice of pedagogical content knowledge among them. Having decided to adopt a six-phase thematic analytical framework developed by Braun and Clarke as it provides a well-documented, accessible and theoretically flexible approach in qualitative analysis.

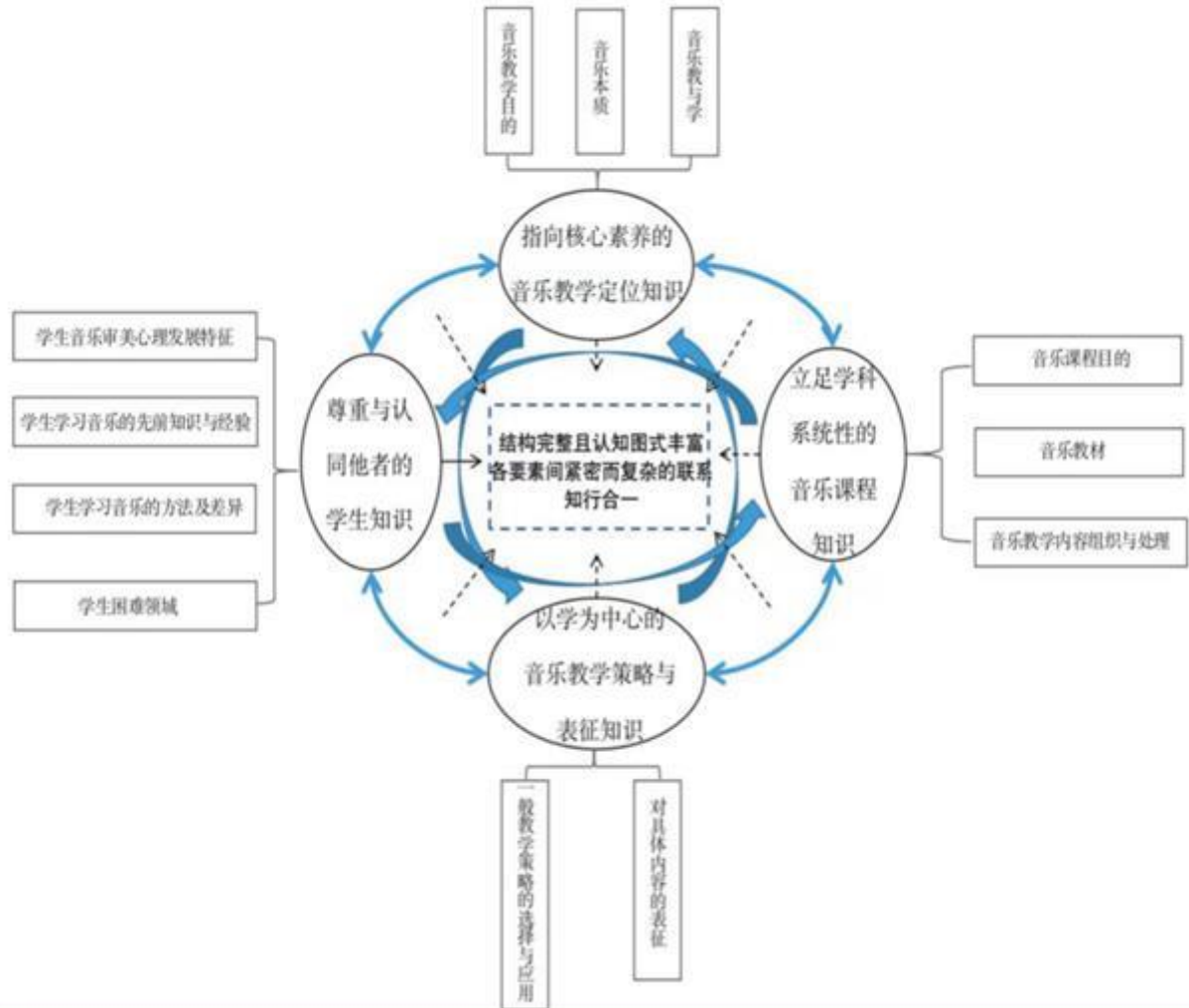
The results show that the teaching knowledge of expert music teachers consists of the teaching orientation knowledge that points to the core quality, the student knowledge that respects and recognizes others, the subject-based systematic curriculum knowledge, and the learning-centered teaching strategy and representation knowledge. The characteristics of excellent music teachers' subject teaching knowledge are as follows:

- 1) the structural elements are complete, and the cognitive schema of each element is rich. Not just in-depth knowledge from a single structural element
- 2) the structure is a complex network structure, and this complex network structure is orderly, which can better understand the relationship between concepts and knowledge is closely connected
- 3) showing the trend of unity of knowledge and action, they believe that theory and use theory have a high consistency, and "embodied knowing in action"

This study is also supporting the global understanding of the subject teaching knowledge of excellent music teachers in the Chinese context through multi-case studies conducted

across the country, in order to fill the gap left by the insufficient number of empirical studies on the teaching practice of excellent music teachers in China.

Figure 1



Bridging language barriers in English-taught music teacher education programmes for international students: A case study

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Western higher education (HE) music programmes include a considerable number of international students from a variety of cultural backgrounds. Scholarship has examined international students' experiences in the host institutions in various dimensions, providing implications for the host institutions concerning the provision of support for students' language and study skills, which has paved the way for further research addressing these aspects in a more subject-specific manner.

In English-speaking music teacher education programmes, scholarship has explored international students' intercultural experiences and development, but there is limited attention given to their subject-specific language concerns (e.g. Western musical terminology and teacher language proficiency in English) that are crucial in supporting their learning in the host programmes. Taking China as an example, Western music terminology is 'indigenously assimilated' (Ward, 2014, p. 12) in the Chinese language throughout students' Western classical music training, and challenges with term pronunciation and meanings emerge when they pursue further study in an English-taught course. Moreover, although most HE institutions provide language support (e.g. the pre-sessional language course and in-session language skills training), it is unlikely that music education students could develop their subject-specific language from the general English for Academic Purposes (EAP) guidance. Therefore, regarding the inclusivity of HE English-taught music education, it is important for course providers to address the aspect of students' subject-specific language concerns, and thus targeted support can be provided.

This paper presents the findings of a case study on Chinese music teacher education students at a UK university. The findings provide information concerning students' subject-specific language challenges and how these challenges impact their learning and teaching practice on the programme. Data, was collected through non-participant observation, in-depth interviews with the teaching staff, and a qualitative questionnaire for students in order to answer the following research questions:

What language challenges do Chinese MA Music Education students have on their host programme?

What language support is provided by the host programme?

How do the course teaching staff and students perceive the value of the language support provided?

Alongside the discussion of the findings, an example of an English for Specific Purposes (ESP) course on a music programme at a university in Warsaw, Poland (Lesiak-Bielawska, 2014) will be introduced. Implications will be drawn regarding the inclusivity and sustainability of music education in a cross-culture HE context; suggestions for music educators working in a multilingual context will be proposed.

Cultural Difference in Metacognitive Teaching: A Study of Instrumental Music Learning in Hong Kong

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Research on metacognition in music education has increased over the past decade (Benton, 2014). Metacognition, as a higher level of cognitive ability, is necessary in promoting effective practice, improving performance outcomes and learning to independent learning (Power & Powell, 2018). Teachers play an essential role in facilitating such processes in the classroom and one-to-one music learning settings (Hart, 2014). While studies on the implications of metacognitive teaching strategies and teachers' metacognitive awareness are abundant in Western countries, less explored is the cultural underpinning of metacognition. This study explores metacognitive teaching in one-to-one instrumental music learning under the Confucian cultural context in Hong Kong.

In Confucian culture, under the emphasis on filial piety, the teacher-student relationship tends to be hierarchical (Thomas, 2006). Teachers act as the dominant authority and resort to the idea of "practice makes perfect" (Cheng & Fung, 2017). Students are accustomed to passive learning, relying on repetition and memorization as common strategies. Questioning is less promoted. The examination-oriented learning environment in Hong Kong tends to focus on learning expectations for utilitarian values (Lee & Leung, 2020).

This study investigates a culture-specific context of metacognitive teaching in Hong Kong. More specifically, the focus is to explore how Western and Chinese music are taught by local (Chinese) and non-local (non-Chinese) teachers. This study answers the following question: What are the differences in metacognitive teaching between local and non-local teachers? What are the differences in metacognitive teaching between Western and Chinese music learning? What is the nature of metacognitive teaching among instrumental music teachers in Hong Kong?

The study adopts a mixed-method approach of semi-structured interviews, observations, and a questionnaire to investigate instrumental music teachers' perceptions, teaching behaviors and pedagogical knowledge of metacognitive teaching under various backgrounds. The collected data reveals the teaching practices and philosophies of music teaching in multicultural Hong Kong and suggests the role of culture in metacognitive functions in instrumental teaching settings.

Harnessing the Potential of the Chinese Teacher-Researcher Mentor System for Comprehensive Music Teachers' Professional Development

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The foundational pillar of music education in Chinese primary and secondary schools is the expertise and dedication of the educators. A significant number of these educators are graduates of prestigious institutions such as music education departments of conservatories and music departments of general colleges and universities. However, these individuals come from different educational backgrounds, and their teaching philosophies, methods and approaches vary greatly.

Recognising the critical role of teachers in shaping the educational landscape, China has implemented a robust system of educational research mentors aimed at bridging these educational gaps and raising the standard of music education. This system is characterized by a focus on teacher development and serves as a guiding force in shaping the sustainable development of music educators.

Within this framework, the educational research mentor system serves as a catalyst for continuous teacher development. By establishing tailored and grade-specific student baseline competency standards, the system not only outlines clear objectives for students but also provides a roadmap for educators to hone their teaching strategies. These standards serve as benchmarks against which teachers can align their instructional methods, ensuring a targeted and effective approach to classroom teaching.

Simultaneously, the system delves into the intricacies of how teachers should teach. Through the meticulous formulation and dissemination of comprehensive teaching guidelines, educators are provided with invaluable insights and methodologies that enhance their teaching practices.

This article takes the example of music education in Beijing to illustrate how China's educational research mentor system addresses the issue of what teachers should teach by establishing different grade-level student baseline competency standards. Simultaneously, it resolves the question of how teachers should teach by issuing teaching guidelines. Through the formulation of teaching conventions, it standardizes teachers' teaching behavior, promoting balanced and sustainable music education within a region, and continuously providing "bottom-level assurance, no upper limit" education to society. Ultimately, this ensures the specificity and practicality of teaching, while also guaranteeing that all students attain the baseline musical competence, ensuring balanced and sustained development of music education quality within a region.

Music Education in Finland and the Connection to Excellence, Happiness and Wellbeing

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A research study is investigating the nexus between excellence in education and music. Finland was chosen as they have been number one in PISA tests for more than a decade (Baker, 2017; OECD, 2017) and have one of the best music education systems in the world (Johansson, 2021). One of the aims is to determine whether there is a connection between countries who perform well academically such as in the PISA tests and which also have a strong artistic and cultural tradition. The researcher moved to Finland and has been observing music education classes for generalist classroom teachers at a Finnish university followed a series of interviews with university students and staff. A thematic analysis and grounded theory approach has been used to analyse the data (Braun & Clarke, 2006; Charmaz, 2002; Rubin & Rubin, 1995). For a more complete understanding of the culture, the researcher has also been immersed in Finnish life.

The research has shown that equity and teacher autonomy play a large role. Pre-service teachers learn from their initial training to foster creativity, display artistic freedom and utilize their own personal strengths. Additionally, the positive attitude towards the teaching profession in society, their self-identity and why education is valued so highly in society are other key factors. A surprise was that Finland was also ranked number one in the world Happiness Index. It was observed that the Finns value overall wellbeing, equity, a balanced lifestyle and are a most caring society. The paper will discuss the link between excellence, music education, wellbeing and happiness in Finnish society.

The EU recommendation on the key competences and the curriculum for music education: A policy case study

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This paper considers the relationship between the EU recommendation on key competences for lifelong learning and the curriculum for music education in three Nordic countries: Denmark, Finland, and Sweden. Our focus is on the discursive policy transformation of the key competence 8, “Cultural awareness and expression competence”. Since the Council’s formulation is intended as a reference tool, we explore whether the notion of cultural awareness and expression competence is tied to the level of the curriculum; and whether there are state-based differences in the implementation of this recommendation.

From a theoretical perspective, curriculum may be studied on three levels of policymaking: 1) The societal level, which involves the discursive definition of what constitutes valid, normative knowledge; 2) the programmatic level, including the discursive selection of knowledge and design of education; and 3) the classroom level, reflecting the curriculum work of teachers (Wahlström & Sundberg, 2018). The present paper compares the societal and programmatic levels of policymaking, especially the discursive transformation of the EU’s advisement to the national level in the Nordic countries chosen.

The study is based on policy documents from European communities and the Council, and the national curricula in Denmark, Finland, and Sweden. Our methodology is based on critical discourse analysis (CDA), as defined by Fairclough (2010). The CDA approach has three interrelated foci: First, qualitative document analysis that interprets the text as a linguistically visible form of discourse. Second, texts are produced and transformed in discursive practices. Third, events and texts are historically, culturally, and socially contextualized in a discursive order at a certain time.

Preliminary findings show that curricula in Denmark, Finland, and Sweden have considerable similarities. Each defines music education using common concepts of knowledge, skills, and attitudes. They all are consistent with the EU recommendation on cultural awareness and expression competence. However, although the EU’s revision on the key competences framework in 2018 resulted in stronger emphasis on ethical issues and cultural ownership and the need for promoting intercultural understanding, the curriculum of music education concentrates on the skills of creating and performing music in a variety of forms. However, rather than promoting intercultural exchange, discursive practices have fostered content representing the relationship between cultural heritage and nationalism.

A Study on the Content of Music Psychology Related Courses in Higher Education Institutions in Taiwan

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This paper aims to conduct a content analysis and survey study on the psychology of music related courses in undergraduate and graduate programs in Taiwan. "Psychology of Music" or "Psychological Foundation of Music Education" is regarded as one of the most applicable disciplines in the field of music education. It is also a required course for many music or music education programs in the undergraduate and graduate studies around the world including Taiwan. However, there seems to be difficulties for course instructors to overcome when trying to achieve better instructing effect.

The researcher teaches the psychological foundations of music education courses herself and thus is interested in obtaining a bigger picture of the instructing content and challenges for as important a course like this. Specific research questions of this paper include the following: 1) What are the main objectives of this course that the instructors set? 2) What are the instructing themes planned and teaching materials utilized? 3) What are the major outcomes of the course? 4) What are the major challenges faced?

The researcher sent out invitations to professors who teach "Psychology of Music" or "Psychological Foundations of Music Education" related courses at undergraduate and graduate levels in universities to ask for assistance in providing course syllabi for analysis. They were also invited to answer on-line questionnaires with items to answer the research questions. The following results were obtained: 1) the main objectives differ between programs due to the various training background of the instructors, the huge scope of the field of music psychology, the different orientations of the institutions, and the intention to differentiate between undergraduate and graduate programs. The courses with the word "Education" in the title focus more on the educational theory and the instructional application than those without the word "Education"; 2) Based on the objectives set, the instructing themes and teaching materials also vary a lot between courses. In spite of the differences, the courses all involve a wide range of themes, and rely on a wide variety of sources to offer the knowledge base; 3) the course instructors take the broadening of students' music visions, the help for students to better understand themselves and others as the main accomplishments of the courses; (4) the major challenges mostly have to do with the difficulties to cover a wide range of topics within limited instructing time.

Implications and recommendations are further proposed according to the research findings.

Parental involvement in music learning: Relations between parents and affective engagement among young piano learners

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Parental involvement is positively correlated with children's interest, motivation, and musical development in instrumental music education (Austin, Renwick, & McPherson, 2006; Creech, 2010; Davidson, Howe, & Sloboda, 1996). Affective engagement establishes a connection between emotion, learning, and music, which provides valuable insights into what keeps young people engaged in instrumental music learning and playing (Appleton et al., 2006; Finn & Zimmer, 2012; StGeorge et al., 2014). However, there is a general lack of research regarding how parents could support children's emotions and interests in order to enhance their affective engagement, for example, during private instrumental lessons. In order to address this gap, this study examines the role played by social agents and sociocultural factors and the resulting contextual differences within nested systems (Bronfenbrenner, 1992) through research in both Canada and China.

This study aims to determine the extent to which parental involvement can positively impact the child's experience and affective engagement with piano education. I argue that this study will not only illuminate the concepts that represent the significance, importance, or emotional meaning in the context of instrumental music education but also give the opportunity for informed pedagogical assistance or intervention by the relationship of parent-pupil-teachers in the context of private music instruction (StGeorge et al., 2014). In addition, the exploration of cross-cultural differences in music learning and parental involvement may provide important insights into the role of cultural values and beliefs as influences on parenting and education.

As a mixed-method study, in phase 1 I surveyed parents, teachers, and teenagers to determine parental involvement and affective engagement within the context of piano instruction; Phase two involved interviews with parents and younger students (aged 6-12) in order to gain an understanding from multiple respondents' perspectives. The impact of parental support on a child's affective engagement is examined in detail using survey results (scores for the types of parental support and dimensions of affective engagement) and interview data (themes from a variety of respondents' perspectives).

Preliminary findings show that a higher level of parental involvement is associated with more effective emotional responses among students. Moreover, regardless of cultural differences, teachers and parents agree that parental involvement is effective in instilling interest in playing the piano in young learners. The detailed data analysis process and results will be presented at the conference.

The present study reflects on the relationships between parental involvement and children's emotional responses, which implies future practices of musical pedagogy and music education beyond piano lessons, including learning at home and healthy parent-pupil-teacher collaboration.

The impact of middle-aged and elderly individuals' participation in community-based traditional music activities on self-identity and community diversity

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This study aims to explore the impact of middle-aged and elderly individuals' participation in community-based traditional music activities on their self-identity and community diversity. In contemporary society, aging has become an increasingly significant topic of concern. Music, as a cultural form of expression, not only preserves ethnic heritage but also fosters cultural diversity within communities. Middle-aged and elderly individuals, through their engagement in lifelong learning activities such as music, expand their knowledge and skills while contributing significantly to community-based lifelong learning and cultural heritage. This research employed a semi-structured interview method, surveying 40 individuals from the 'old city district' community in Beijing, China. Participants were divided into two groups: 20 community-based traditional music activity participants and 20 non-participants, categorized by age, gender, education level and income. Interviews were recorded, filmed, and transcribed verbatim, and the data underwent qualitative analysis to address the research questions. The study findings revealed a positive correlation between the frequency of participation in community-based music-related lifelong learning activities and the 'positive aging' self-identity among middle-aged and elderly individuals. Among participants in music activities, those with higher education levels and incomes exhibited a 'younger' sense of identity. Organizing music activities within the community attracted individuals from diverse backgrounds and age groups, contributing positively to cultural heritage and intergenerational exchanges within the community. These findings provide empirical support for the importance of middle-aged and elderly individuals' participation in community-based traditional music activities. It emphasizes the significance of lifelong learning for seniors, enhancing society's awareness of the elderly, and fostering a richer and more inclusive community environment. In addition, future research can be extended to other areas within Beijing or even to more diverse cities, to conduct in-depth investigations and comparisons of the participation in music activities among middle-aged and elderly individuals. This will provide a more comprehensive understanding and allow for the formulation of broader policy recommendations aimed at promoting community diversity and active aging.

Popular music as a resource for exploring later-life identities in music

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In this paper, we address questions concerning the role of popular music in supporting creative aging. Studies involving musical participation in popular music amongst both younger and older groups suggest that both age groups may derive similar senses of accomplishment, individual agency, and meaning (Hallam & Creech, 2017; Mieder, 2017). We focus on the experience of music-making in three 8-week cycles of weekly 'rock hub' workshops (Laes, 2015), where older adult novice musicians learnt well-known popular songs, engaged in improvisation, and composed their own songs. This paper draws on a thematic analysis of data that were collected via 42 structured interviews conducted across two community groups.

Despite some studies suggesting that older people's musical tastes "narrow" and that their investment in popular music activities "lessens" as they age (Bennet and Taylor, 2012), our results have revealed older adults' openness to engagement in a rock hub (comprising adapted rock band instruments) as a vehicle for creative expression through collaborative, exploratory musical activities. Furthermore, moments of significant interpersonal connection through popular music were recounted. Notwithstanding persistent challenges associated with a discourse of 'I am not musical', participants demonstrated the capacity for creative expression, musical development and playful exploration of their identities in music.

We offer another facet of what Bennett (2013) describes as a 'reflexive understanding and use of popular music as a cultural resource in everyday life' for older people. While music, in general, is associated with improved well-being among older adults (Creech et al., 2014), popular music, in particular, offered special opportunities for connection and creativity amongst older adults, pointing to a larger role it may play across the life-course as well as to the need for further study in this area.

An eco-literate pedagogy for music education

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We are not alone as we fight for this place. We sing all together with the soil and trees and sky and the whole material world.

Madeleine Jubilee Saito, 2019

Music educators are challenged to develop an eco-literate pedagogy as a way of addressing the current climate crisis. An eco-literate pedagogy enables students to recognize the interconnectedness of all living beings while becoming fully aware of our socio-cultural and ecological environment as we think globally and act locally. Musicking is seen as a vehicle 'to open up consciousness and develop a deeper understanding of the relationships between sustainability (of the planet) and our survival as humans' (Vaugeois, 2019, p. 609). In this presentation, I will address from my perspective as a music educator in Aotearoa, New Zealand, three features of an eco-literate pedagogy:

- A widening of the concept of music (Smith 2021) from one which is limited to anthrophony (sound created by human beings) to one that also includes the biophony (sound generated by flora and fauna) and geophony (sound generated by weather and/geological features).
- The development of an eco-literate sense of place, which is uncompromising in its commitment to earth's life forms and their preservation through music's capacity to engage attention, stir the emotions, and offer alternative modes of meaning-making.
- Active engagement with indigenous knowledge systems. In Aotearoa, New Zealand, this involves the recognition of the mana (authority) of its indigenous people, whakapapa (inter-connectedness of people and all living things), and tikanga (protocols for living in harmony with local eco-systems).

Multicultural Music Education: A Systematic Literature Review

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Multicultural music education serves an important role in developing students' understanding of many cultures and reducing Eurocentric viewpoints on world music by teaching music from different countries. It has grown in importance worldwide in recent decades. However, there seems to be no consensus about the definition of multicultural music education, which may hinder the possibilities of comparison. In addition, there appears no systematic literature review (SLR) on this topic, which is widely accepted as the highest level of evidence. Therefore, this SLR aims to review the definitions of multicultural music education, identify the main findings of the existing literature in this field, and explore the research trends.

This SLR is guided by the PRISMA (Preferred Reporting Items for Systematic Review and Meta-Analyses) framework. Articles are identified in databases, including Web of Science, Scopus, EBSCO, and ProQuest. By utilizing "Boolean" operators, the keywords employed were (multicultural education OR intercultural education OR culturally responsive pedagogy OR culturally relevant pedagogy OR culturally sustaining pedagogy) AND (music education OR music teaching OR music pedagogy OR music learning OR music experience). In addition, the researchers conducted a manual search for key journals, as not all databases are both up-to-date and comprehensive. The journals examined were: International Journal of Music Education, Journal of Research in Music Education, Music Education Research, Research Studies in Music Education, British Journal of Music Education. A total of 1892 documents are chosen, and 492 records are duplicated. Among them, 1400 articles are relevant in titles, abstracts and keywords. After applying the criteria of 1) publication in a peer-reviewed academic journal, conference proceeding article, and PhD dissertation, 2) full text was available, 3) described in English, 4) published between 2019 and 2023, 5) empirical study, 6) multicultural music education and the alternative terms were either a topic or a central element of the study, only 68 articles met the inclusion criteria. Further, to assess the quality of each article, the full-text contents were checked by three criteria. The maximum score for each criterion is 2, the minimum score is 0. Articles with a score of 4 or less were excluded as not meet the quality standard. Consequently, 60 articles were considered to be of high quality. For this review process, credibility was achieved by the use of member checking. The thematic analysis is used to analyze data by MAXQDA software.

This study is still conducting and will be completed before mid-November. The results would reveal the definition of multicultural music education, analyse the main focus of existing literature, and explore some trends in multicultural music education are emerging.

Additionally, there are some limitations in this research, because of the possible omission of important publications in other languages and those outside of these databases.

Chinese primary music teachers' pedagogic practices of traditional Chinese instrumental studies

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This paper presents emerging findings from a study that explores Chinese primary music teachers' beliefs and capabilities in relation to their teaching of practice of traditional Chinese instruments. The unique instrumental aesthetics in traditional music education has arguably waned in importance worldwide over the last two decades (Juvonen et al., 2012). This is paradoxical, since the rise of nationalism and patriotism that promotes unique cultural histories and legacies, has increased, and been facilitated by social and media sharing technologies. But the same time, this has focused on identity politics rather than cultural heritage, at both relational and organizational levels (Vaara et al, 2021). The intangible cultural heritage statement of the United Nations has been critical in the mission to revive traditional musical culture (UNESCO, 2022), and it explicitly includes traditional Chinese music and instruments (UNESCO and ICH, 2008). However, in China, traditional music recovery has challenges for teachers and schools alike (Wang, 2020). This study aimed to explore these impediments in depth, since they are currently under-researched. The study utilized a narrative structure that generated data through narrative interviews and document collection with five participants from different traditional instrumental backgrounds. Narrative and thematic analyses processed the data within the context of social constructionist theory. The analysis to date reveals that in contrast to the espoused Chinese primary traditional music curriculum of practice and mastery, the enacted curriculum of national music and instruments is based on singing and appreciation, minimizing both participation and practice. The teachers' narratives exposed beliefs that it was for these reasons that led many pupils to rapidly lose interest in traditional instrument studies, due to the narrow modes of learning. Although all the participants expressed deep and committed pedagogic practice in the domain of traditional music education, over time they had all developed skeptical and rather negative attitudes towards teaching traditional musical instruments in the classroom due to the constant need to be visibly teaching in accordance with the expectations of schools and school district leadership. However, it was also the case that some of the participants resisted such pressures and actively took measures to transmit traditional culture through traditional instrumental projects of their own instrumental expertise. Findings and analysis from this thesis so far therefore indicate that it is the identity of traditional Chinese musicians that largely influences the participants' individual beliefs and is critical to how they construct their unique classroom teaching strategies.

The phenomenon of attunement in music therapy and in the classroom of general education school

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Attunement is one of the basic concepts in music therapy, which has been less described in the context of teaching and the classroom. The purpose of the current study was to find out how Estonian music therapists and general education school teachers understand and use the phenomenon of attunement in their daily work.

The qualitative study included 10 music therapists and 10 school teachers (music teachers did not participate). Individual semi-structured expert interviews were conducted with both groups of experts, during which qualitative data on the nature, meaning, benefit and use of attunement in music therapy and in the school classroom were collected.

The results of the content analyses confirmed that attunement is a universal phenomenon and there were many similarities in how music therapists and teachers understand and interpret this phenomenon and what tuning techniques they use for it. Experts in both fields understood attunement as achieving a presence in the room. In therapy, we see a client-centered attunement to establish contact, create a safe atmosphere and a trusting therapeutic relationship between the therapist and the patient. Attunement in the classroom means focusing on the upcoming learning activities. Both therapists and teachers use listening to music (including drawing), singing, mindfulness techniques and verbal methods to tune in. Both groups used musical instruments, but in the school context the teacher him/herself was predominantly an instrument player. Teachers pointed out the benefits of musical tuning, that helps to:

1. teach topics & subjects
2. develop cognitive abilities
3. develop self-regulation (affects emotions /mood, independent work)
4. create variety, interest, motivation
5. strengthen teacher-student contact

Teachers expressed also the need to complete their toolbox with music therapy techniques to use music more consciously and purposefully in teaching.

RockHubs as a musical activity to promote musical learning among older adults

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Aim: This paper explores whether and how the experiences of older adult novice musicians participating in a rock band could support musical learning.

Theoretical/ pedagogical background: Research suggests that music learning amongst older adults is achieved when they participate in active music-making, such as singing (Joseph & Southcott, 2018) and playing instruments (Creech et al., 2013) in a social context. This project explored the specific ways in which RockHubs can promote musical learning among older adults while using the Figurenotes notation system. This paper will address the following question: How can participation in RockHubs workshops support musical learning among older adult novice musicians?

Method: Two lifelong-learning community groups met weekly for 90-minute Rock Hub workshops over a period of 8 weeks. Through an experiential approach, participants explored musical concepts and learnt well-loved songs, composed, and improvised on Rock Hub instruments such as electric and bass guitars, keyboards and drums. The Figurenotes system of notation (Uusitalo, 1996) was used to support participants in their learning.

Results: The qualitative data collected through interviews and focus groups were analyzed thematically, while video observations were analyzed using a time sampling approach. Findings from our thematic analysis of the interviews and focus groups revealed certain beliefs about musical learning, such as learning is a process, is supported in a peer group, requires concentration and must be enjoyable. The video analysis showed progression in understanding musical concepts and proactively applied musical concepts.

Conclusion: This research has implications for facilitators working with older adults in contributing to our understanding of issues related to the ways older adults use electronic instruments and Figurenotes as a pathway for music learning. Our research further identifies some challenges as there were constructed and experienced barriers to learning and participation in music.

A proposing pedagogical model for instrumental accompaniment of Cantonese Opera (Pai-he) at Hong Kong Conservatoire

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Cantonese Opera is one of the traditional Chinese Xiqu genres, inscribed in the Intangible Cultural Heritage of Humanity list by UNESCO in 2009. Pai-he (拍和, literally “beating and echoing”, referring to music instrumental accompaniment) is a vital part of Cantonese Opera, supporting and interacting with the singers throughout the performances. Although Pai-he shares a similar meaning as the Western music instrumental accompaniment, its nature and techniques differ from the Western music system, which focuses on melody rather than harmony. To promote the sustainability of Pai-he, education, such as conservatoire tradition, serves an essential role in transmitting traditional music to future generations through providing professional training. However, there is limited research conducted on the pedagogy for teaching and learning Pai-he.

This presentation illustrates a research proposal of a single-case study. It aims to explore and propose a pedagogical model for teaching Pai-he in modern society and provide insights for Pai-he tutors and conservatoires to review their teaching pedagogies. A Pai-he group consists of a melodic section and a percussion section. Due to the complexity of Cantonese Operatic music, this study will focus on the pedagogies for teaching melodic section instruments only.

The study will be structured with a theoretical framework, combining multiple theories and learning methods, including Bowman and Powell’s (2007) embodied knowledge transmission method, Matsunobu’s (2011) pedagogy of kata, Schippers’s (2010) Twelve Continuum Transmission Framework and Suzuki’s (1969) mother tongue method. I will adopt a descriptive approach of qualitative research methods for data collection and analysis, including structured observations and semi-structured interviews. Eligible participants will be identified through the purposive sampling method. A series of structured observations of Pai-he lessons will be arranged in the conservatoire in Hong Kong, lasting for around three months. In addition, four semi-structured interviews will be conducted with the selected Pai-he teachers in the conservatoire.

This study may supplement the current literature with documentation of the view and practice of teaching and learning in traditional music, which may provide references for other musical genres around the globe. The study may also shed light on how to combine traditional and modern pedagogy for teaching traditional art forms.

Tracing the impact of 7-year-old beginner cellists' early learning on longer-term engagement

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When children begin instrumental music tuition, they learn a wide range of cognitive, expressive, and psychomotor skills. Their ability to acquire and combine these skills impacts their musical development, motivation, and ongoing interest. Understanding children's perspectives during this critical phase of early learning provides educators with unparalleled insight into key areas of early musical engagement and childhood development that are vital for informing effective pedagogical practice. However, young musician's lived experiences of musical skill development during middle childhood are rarely examined in music education research. To address this gap, the present study adopted a novel pairing of Interpretative Phenomenological Analysis and Participatory Action Research methodologies to address three aims: 1) to investigate how 14 seven-year-old beginner cellists approached and encountered their learning for the first 18 months of tuition, 2) to explore how early experiences impacted their predicted and actual longer-term musical engagement for up to an additional four years, and 3) to examine the role of the teacher in the children's learning. A case study approach was conducted by the teacher as researcher, alongside the child participants and their parents who all contributed to the research process. Data were collected through regular semi-structured interviews with the participants, the teacher's lesson observation, participation and reflection protocols, skill development rubrics, and teacher/learner/parent weekly lesson diaries. Collation, comparison, and integration of results revealed detailed, distinctive portraits of the children's formative experiences and perceptions of learning to play the cello. Key themes included their initial reasons for learning, encounters in practice and performance, successes and challenges in skill integration, emergent diverse learning needs, as well as the critical role of teacher reflexivity in providing continuously evolving, adaptive teaching processes for each child. The results are presented as individual case studies traced across the entire timeline of the project. These depictions illustrate the significance of key elements in children's early musical investment, their management of intrapersonal traits, their affinity for their instrument (especially their enjoyment in its sound and the emotional regulation achieved through creative musical play), and their meaningful involvement in musical activities with peers, mentors, and family members in sustaining motivation. The study also examines unexpected, contrasting experiences of learner autonomy in their relationship and interactions with parents. The important unique findings underscore the vital importance of valuing individual learner voices and providing safe learning environments in instrumental music pedagogy as these factors contribute to fostering productive longer-term learner engagement outcomes.

I have everything...but I love my friends!" ...writing songs with young people with Additional Support Needs for wellbeing.

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Wellbeing is more than good mental health, it also encapsulates feelings of enjoying life, belonging and self worth [1]. The World Health Organisation's definition of health 'as a state of complete physical, mental and social wellbeing' [2] becomes problematic for those with additional support needs (ASN) who may never achieve completion in one or more of these aspects. While there have been initiatives to promote mental health, particularly post-covid, understandings of how wellbeing is experienced and understood by young people who have ASN is lacking.

A study was undertaken with the aim of investigating the experiences of young people with mixed ASN in a songwriting project with a community music organisation through mixed methods. A 20-week programme was undertaken focusing on creating a song with 12 young people aged 13-14 who attended a special unit in a mainstream school. Informed consent was obtained from parents for young people's participation and young people's verbal assent was gathered before each workshop. Data gathered were song lyrics, interviews with teachers as well as pictures and verbal data from an art-making activity designed to elicit young people's views on the project.

Interviews, song lyrics and verbal data were subjected to reflexive thematic analysis (Braun and Clarke, 2020) with two themes identified. Getting it off our chests gathered descriptions of young people's increased expression, sense of catharsis and use of humour through the programme. A theme specific to teachers was many ways in which detailed the range of disciplines through which young people were able to participate according to their interests (e.g., writing lyrics, rapping, singing, playing instruments, helping with recording).

Interdisciplinarity was remarked upon as a key mechanism for inclusion. Young people's artwork was also analysed with reflexive thematic analysis. Two themes were identified: bringing the song to the world were pictures which represented album artwork or cover art for streaming services. Me in the song gathered depictions of the young people drawing themselves as singers and musicians in a band on stage. Three young people created art which did not fit into either theme. The mixed methods employed in this study illuminated the emotional release and personal expression which may contribute to a greater sense of wellbeing. Analysis of pictures indicated, for some, that a sense of self-worth was achieved, demonstrated by personal identification with the completed song and the willingness to share it out with the classroom.

Establishing sustainable classroom pedagogies through a participatory action ethnography on musical vulnerability

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Since the turn of the twenty-first century, music education advocacy has successfully secured the place of music in curricula across the world, including in Brazil's Law 11.769 (2008), the United States' Every Student Succeeds Act (2016), and England's National Plan for Music Education (2011, 2022). However, while research indicates that experiences in the music classroom can range from highly engaging to sadly exclusionary, such developments have typically adopted hubristic and presumptive discourse surrounding the benefits of music education for academic achievement, health and wellbeing, and social development (Rinholm & Varkøy, 2020).

In contrast, the concept of 'musical vulnerability' highlights individuals' inherent and situational openness to being both positively and negatively affected by music-making (Author, 2022). Drawing on the diverse personal, interpersonal, and institutional mediations of music that occur within the classroom, the notion of musical vulnerability explores the semantic delineations and somatic properties of music-making through the lens of feminist vulnerability studies (Butler, 1997; Gilson, 2014). In particular, past research with teachers suggests that the relational negotiation of contrasting musical expectations in the classroom can lead to the realisation of musical vulnerability as both fruitful resilience and profound resignation (Author, 2023).

In this paper, I introduce my current postdoctoral study investigating pupils' experiences of musical vulnerability across three schools in the south of England. I explain the process of recruiting and partnering with participants to develop a participatory action ethnography—a collaborative, emancipatory methodology aiming to empower teachers and pupils to make and sustain positive changes in their everyday classrooms (Cole, 2005; Erickson, 2006). I describe the relationship between myself as researcher and teachers and pupils as co-researchers, and describe the ongoing, dialogic process of developing context-specific, ecologically-valid research questions. I then demonstrate how visual and arts-based methods can be used to engage co-researchers and elicit detailed ethnographic accounts from multiple perspectives in the classroom (Lapenta, 2011; Mand, 2012).

Finally, I evaluate how the participatory action ethnography approach could lead to the development of innovative and sustainable pedagogies within the music classroom. In line with recent scholarship on trauma-informed pedagogy (Bradley & Hess, 2022), care ethics (Hendricks, 2023), and slow knowledge (Clark, 2023), I highlight how emergent practices could foster time and space within the classroom to decelerate and differentiate music-making according to teachers' and pupils' diverse relational, personal, and musical needs.

Reaching marginalised and differently-abled audiences through Relaxed Performances in classical music in the United Kingdom

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The Relaxed Performance movement in the United Kingdom—which began in cinemas and theatres—originated as a means of championing ‘equality of experience’ for audiences who traditionally found it challenging to access live arts performance spaces (Dupagne, 2020; Lamarre et al., 2021). Environmental factors such as lighting, seating, and hygiene facilities were typically adapted to cater for those with specific mobility, sensory, or communication needs (Fletcher-Watson, 2015). Within the last decade, Relaxed Performance has begun to enter classical music performance spaces, perhaps most visibly with the BBC Relaxed Proms beginning in 2017. However, the first two BBC Relaxed Proms deviated from the ‘equality of experience’ aim: they were custom-made, bespoke concerts featuring major artistic changes; for example, including presenters and music segmented into short sections. In this paper, we evaluate the extent to which Relaxed Performances offer a sustainable means of cultural participation and music education for traditionally marginalised audiences. We present a survey of Relaxed Performances in classical music in the United Kingdom between 2012 and 2022, thematically analysing their shared features and characterisation (Author et al., in review). In particular, we identify the similarities and differences between ‘adapted’ Relaxed Performance and ‘bespoke’ Relaxed Performance, and consider their benefits and limitations for enhancing the inclusion and wellbeing of audiences.

Finally, we review three recent examples of Relaxed Performances: *The Paradis Files* by the Graeae Theatre Company (2022), *The Cunning Little Vixen* by English National Opera (2022), and the BBC Relaxed Prom with the Bournemouth Symphony Orchestra (2023). Using case studies of each event, we highlight the innovative foregrounding of differently-abled performers and the multisensory experience of their audiences, while drawing on the concept of intersectionality to explore how inclusion of some audiences may lead to the exclusion of others (Lamarre et al., 2021). We therefore conclude that further work needs to be undertaken for emergent Relaxed Performance practices to be codified according to specific audience needs, but highlight the importance of this work in making classical music performance, participation, and education more accessible and sustainable for differently-abled and hard-to-reach audiences.

Sustaining Communities of Musical Practice: Identity and Belonging in Times of Super-diversity

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Identity and belonging have long been a focus of music and music education scholarship (e.g., Radano & Bohlman, 2000; MacDonald, Hargreaves, & Miell, 2017). While research suggests music can foster senses of identity and belonging, the field of music education faces the question of diversity — or what is increasingly becoming super-diversity (Vertovec, 2007): in an increasingly globalized world, whose identities are recognized and sustained and whose are not? Music education has responded to this problem in various ways, such as multiculturalism (e.g., Du & Leung, 2022; Volk, 1998), interculturalism (e.g., Westerlund & Karlsen, 2019), culturally responsive music education (Barton & Riddle, 2022) and “cultural diversity in music education” (Campbell, 2005).

Scottish pipe bands have been a part of a culturally diverse Canadian musical life since the beginning of British settler-colonialism (Bumsted, 1982; Rider & McNabb, 2006). Canadian pipe bands face declining numbers, however. As they grapple with Canada’s changing cultural makeup, shifting musical interests, and the country’s colonial history, pipe bands represent an ideal case study in what it might mean to sustain a musical community of practice (Kenny, 2016) in an age of super-diversity.

Schippers and Grant (2016) present a “five-domain framework” for understanding sustainability in music transmission and education: systems of learning music, musicians and communities, contexts and constructs, infrastructure and regulations, and media and the music industry. Adapting this framework, we ask the following questions: How do participants become involved in pipe bands? How are senses of identity and belonging manifest in and through pipe bands? How might music education reconcile the desire to decolonize with the desire of particular musical communities of practice to sustain their traditions?

Data for this study are drawn from structured interviews (typically one hour) with pipe band participants (N = @40; 30 completed, 10 more planned), ethnographic work at the 2022 World Piping Championships (Glasgow), and rehearsal observations in Canada (Ontario and New Brunswick). Although interviews and analysis are ongoing, several themes have emerged: the importance of identity and belonging (“It’s a brotherhood”), the ambiguous importance of “Scottishness” (“In the next little while you’ll see a very multicultural look to pipe bands”), acknowledgement of dwindling participation (“We need to make players out of non-Scots”), and the challenges of sustaining a musical practice perceived as colonial (“that sound can represent colonialism for some folks”). Implications for music education (e.g., curriculum, diversity, identity) in various contexts will be discussed.

"Can I Student Teach Here?!": Preservice Music Teachers' Field-Observations at a School for the Blind & Visually Impaired

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Early field experiences are a common element of music teacher education programs and have been identified as important in the identity development of preservice music teachers (Albert, 2016; Haston & Russell, 2012; Hourigan & Scheib, 2009). In considering the contexts in which we might situate these observations, music education research consistently indicates that music educators often receive little preparation in effectively teaching students with disabilities (Culp & Salvador, 2021; Grimsby, 2020; Hammel & Hourigan, 2011; Salvador & Pasiali, 2017). Research addressing early field-observation experiences in music classrooms that center students with disabilities may provide valuable insight for preservice music teacher education (Marsh & Strasheim, 2022).

The purpose of this instrumental case study (Stake, 1995) was to examine field-observation experiences of preservice music teachers at a school for the blind and visually impaired. The "grand tour" question guiding this study was, how do preservice music teachers enrolled in a course designed to prepare them to work with students with disabilities make meaning of their observations in music classrooms comprised solely of students who are blind or have visual impairments? Using a framework for teacher identity development that includes both psychological and sociological components (Pishghadam et al., 2022), I sought to address the following subquestions:

1. What do preservice music teachers notice during these field observations?
2. In what ways, if any, do they draw connections between their teacher identities and what they notice during these observations?
3. How do they negotiate the aspects of their observations that conflict with or disrupt their teacher identities?

Participants were first-year preservice music teachers (N = 7) enrolled in a music teacher education program at a Medium, private university in the midwestern United States. All participants observed two music classes at a school for the blind and visually impaired, (1) a fifth-grade general music class and (2) a high-school piano class. Data were collected through class assignments, individual semi-structured interviews, a focus group interview, and researcher fieldnotes. Using a multi-cycle coding process (Saldaña, 2021), the data currently are being analyzed to identify themes.

Emergent themes include the nature of teacher-student communication, curricular connections and considerations, and accessibility through Universal Design for Learning. Participants also experienced disruptions to the deficit mindset about disability. Through an examination of these findings, music teacher educators may be better equipped to create standalone coursework or embedded experiences across the curriculum that empower preservice music teachers to prioritize accessibility and inclusivity.

Health from the perspective of conservatoire students in an Eastern European country

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Background: Professional training in classical music has been associated with health issues among musicians. The Health Promotion in Schools of Music project in the US and the Healthy Conservatoires project in the UK have recommended the promotion of health within conservatoires. While many health promotion initiatives in higher music education institutions in the US, Australia, and Western Europe have been documented, these remain scarce or non-existent in Eastern Europe. Furthermore, not much is known about how conservatoire students view health. This study is informed by a broad approach to health, in line with the social determinants of health, and health promotion as a comprehensive social and political process, as defined by the World Health Organization.

Aims: To explore the views around health among conservatoire students from five different institutions in an Eastern European country.

Methods: Semi-structured interviews were conducted online. Participants were asked about how they see their health, the importance of health, the role of the conservatoire with regards to health promotion, as well as their perceived barriers to and enablers of optimal health. Verbatim transcriptions were coded and analysed via the NVivo 12 software and framework analysis. Inductive analysis was conducted on a selection of transcripts, followed by deductive analysis on the remaining data.

Results: Qualitative data were obtained from 43 undergraduate and postgraduate students, aged 18-31 years, from five conservatoires. A total of six themes were developed: 1) The institutional culture: competition, constraint, and individualism; 2) The process of music education; 3) Music as art and the musician as artist; 4) The professional perspective: the need for a holistic approach, community, and autonomy; 5) Musicians' health and wellbeing; 6) Resources and access to facilities.

Conclusion: To the authors' knowledge, this is the first extensive study on the health-related views of Eastern European conservatoire students. Findings indicate the complexity of health perspectives among this population of young elite classical musicians, and a strong need for health promotion initiatives in local conservatoires. The conservatoire setting provides ample opportunities for health promotion at multiple levels, including the institutional culture and policies, the classroom and academic curriculum, the ensemble rehearsals, teacher training, the set of norms and ideology around music training and classical music more broadly, the facilitation of professional opportunities, as well as access to relevant resources and facilities. Findings could stimulate rich conversations about roles and responsibilities with regards to health education and promotion within conservatoires.

Experiences, Motivations, and Intentions of Year 12 Singers Through the Transition from Secondary to Tertiary Education

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Background

Choral students surveyed over the beginning of tertiary education have cited scheduling and differences between collegiate choir and their high school choir program as reasons for not continuing (Ayling & Johnston, 2005). However, the nuanced, in-depth experiences of singers' while they navigate this transition have not been examined.

Aims

The purpose of this study was to explore the experiences of twelfth grade singers as they navigate their motivation and choral engagement through the transition from secondary education to tertiary education.

Method

Participants in this study were six graduating twelfth grade singers in a school in the Mid-Atlantic United States. I interviewed students three times as they navigated the transition from secondary to tertiary education: before graduation, immediately after graduation, and after one year of university. I also interviewed their choir teacher once, identifying points of connection and disconnection between student and teacher perspectives. I employed descriptive coding (Miles et al, 2014) to identify themes within each participant's experience and across student and teacher experiences.

Results

Students highlighted the importance of academic respite, social connection, and development of singing skill as motivators for their continued participation in choir, both during high school and as they continued into university. They noted that choir was importantly different from their other classes, that they could "switch to the creative side of my brain and sing and take a breather". All the students also mentioned some aspect of the unique "collaborative community that choir creates". Students specifically mentioned the importance of how their teacher approached their learning, noting how the teacher would help them to develop their understanding and help them grow as musicians. This was reflected by the teacher who tried to strike balance between authority and "figuring out what you all need and how can I give that to you". Students also reflected on the challenges of future participation after university, wondering "how do you find a place to be connected with others and a place to join together and make music".

Conclusions

Results suggest the importance of providing accessibility to music ensembles across the lifespan after formal education, developing positive social environments, and involving students in setting collaborative learning goals. Student reflections on their experiences and motivations for persisting in music reflect past research examining motivation for music participation stemming from satisfaction of basic psychological needs (autonomy, competence, and relatedness) (e.g., Freer & Evans, 2018, 2019). Students highlighted the importance of how they relied on their teacher to help them in becoming independent musicians, a form of autonomy dependence (Yashima, 2014). The centrality of student-

teacher and director-participant relationships, which are important to continued participation (Pitts & Robinson, 2016), should be examined further with regards to developing autonomous engagement in music learning.

Community music and its political imperative: Music making and the struggle for social justice.

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Community music is a powerful force for social justice and a vital area of knowledge essential for the growth and sustainability of music-making within an era of global decline in music education (Aróstegui, 2016), persistent global inequality (Lockwood, 2021), and the aftermath of a multitude of crises of the COVID-19 pandemic (Accioly & Macedo, 2021; McCann & Matenga, 2020). This paper which draws from a recent book publication explores the political imperative of musicians engaging in community music practices. As UK based practitioners/scholars we share our perspective that the political energy of the activist community musician is a driving force of our practices which we argue is a core aspect of community music within struggles for social justice. We draw together writings on social justice from Black feminism, critical pedagogy, and postmodern philosophy related to discussions in community music and music education. We offer biographical stories from our lived experiences in community music practice and relate these to conceptions of social justice. In doing so we argue that the political imperative of community music may be expressed as love-as-action in ethical responsibility to the other, relational social justice, and the disruption of cultural hegemony through cultural democracy. We argue that these are core aspects of community music-making whilst also highlighting spaces for more critical research into the power of the community musician and how this may be amplified and inhibited due to the structures within which we operate.

Sociological Contexts of Identity Construction in the Music Teacher Education Program

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The purpose of this study was to examine sociological contexts that contribute to undergraduate identity construction in the music teacher education program. This research investigated the intersections between theoretical, philosophical, and practical issues in the sociology of music teacher education. As these sociological constructs, conceptual elements, and theoretical frameworks impact music teacher identity construction in lasting ways, this study is valuable to university teacher educators in enhancing the teacher preparation environment and professional clinical experiences to cultivate undergraduate music teacher identity in the music department culture. These conditions are invaluable in the advocacy for sustainability in the music education profession.

Research literature rooted in the definitions, constructs, and theoretical models through which the music education profession has investigated music teacher identity was reviewed to examine conceptual elements, theories, and design attributes that contribute to identity construction in preservice music teachers. Sociological influences based around tenets of social identity theory, social-cognitive theory, occupational identity, symbolic interactionism, role theory, and communities of practice were found to enhance music teacher preparation and the music teaching profession.

The construction of music teacher identity in undergraduate music education majors is an extremely complicated topic requiring examination of several related literatures including sociology, teacher education, psychology, social psychology, and music education (Woodford 2002, p. 675). Student interaction and collaboration with professors empower students to organize concrete images of professional work, and gain implicit knowledge as a professional through work in school of music communities of practice (Author, 2018). While a great deal of research has been devoted to the development of identity as a performer versus identity as a teacher, substantial research supports a theoretical framework of identity construction that centers on balanced or integrated musician and teacher identities (Author, 2017; Bernard 2004, 2005; Brewer, 2009; Dust, 2006; Isbell, 2006, 2008; Jorgensen, 2008; Parkes & Jones, 2012; Wilson 1998). Common components of identity construction include social identity resulting from interactions, communities of practice, and influences in the school music culture and social environment, commitment and value for the music education profession, intersections of music-making and music-teaching roles as music teacher, musician-teacher orientation, and music teacher self-efficacy and self-concept to contribute to identity construction in the music teacher education program (Author, 2014, 2017, 2018).

This session presents some of the research examined to investigate sociological conditions, methods, and practices that influence music teacher education. These findings may also advocate for sustainability in the music education profession.

The Influence of Neuroscience on Teaching and Learning Music

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The purpose of this study was to examine a breadth of research literature on neuroscience to provide ways that these findings influence our understanding of music teaching and learning (i.e., pedagogy). Although our knowledge of the way the brain works is still in its infancy, neuroscientists have made tremendous strides in music brain research over the past few decades. While psychologists and other researchers have completed examinations into what people do to become expert performers, neuroscientists have been studying the brain to understand what happens when people learn (Walter & Walter, 2015).

Music-making is an extremely complex action that involves many different brain structures (Altenmüller and Schlaug 2015, pp. 237–238). Music processing functions are distributed throughout the brain. The conscious perception of auditory, visual and somatosensory inputs relies on primary and secondary regions in the cerebral cortex (Altenmüller and Schlaug 2015, p. 237), while most other parts of the brain are intricately involved in the automatic or unconscious facets of music-making. One needs the motor control and coordination to enable dexterity at playing an instrument; the emotional centers of the brain and the neo-cortex have to communicate well with each other to enable emotional exchange through music; one needs the capacity to be creative; and special structures for remembering music are required (Levitin 2006, p. 220).

Brain-based learning (BBL) is a comprehensive approach to instruction using current research from neuroscience (Author, 2023). It draws upon the structure and functioning of the brain, scientific research about how the brain learns, and takes into consideration the rules of the brain for meaningful learning (Housain, 2011). This presentation of neuroscience and specific findings related to music learning will conclude with principles and strategies of brain-based learning that enable music teachers to effectively teach the diversity of learners in the music classroom. (299 Words)

Smithsonian Folkways Learning Pathways: Placing Music at the Heart of Educational Experiences Across the Curriculum

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For decades, scholars have provided compelling rationales for the inclusion of culturally diverse perspectives in music education. Among other benefits, authors argue engaging with music from diverse cultural settings (both local and global) can promote comprehensive musicianship (Schippers & Campbell, 2012), counteract hegemonic tendencies (Bradley, 2017), and cultivate intercultural understanding (Howard, 2018).

Culturally diverse music can also enhance learning in other school subjects. It is a primary source—an artifact of history—that captures students' attention in a way that other sources (government documents, speeches, research data) do not (Pellegrino & Lee, 2012). Song lyrics can provide important historical context and serve as a gateway into meaningful discussions about difficult social issues. Music itself can function as an important form of civic engagement and has unique power to humanize learning material—making it relevant to students' lives. Yet, the use of music beyond the specialized school “music” programs diminishes as students get older until it is almost nonexistent in middle and high school level classrooms (White & McCormick, 2006).

Regarding integrated approaches to teaching and learning, practice lags behind research. Barrett (2023) argues an interdisciplinary stance in music education ignites the senses and “values music for what it can bring to lived experience” (p. xii). Beyond music education, researchers tout the benefits of arts integration more generally (e.g., creativity, critical thinking, problem solving, behavior, motivation, communication skills) (Heiman, 2020). Despite these perceived benefits, most American schools continue to operate in a compartmentalized manner—the acquisition of specialized subject-specific knowledge and skills is prioritized, and teachers rarely communicate about the many natural connections that exist between subjects.

Within this paper, I examine the potential of new curriculum initiative entitled Smithsonian Folkways Learning Pathways (SFLPs) to serve as a model of integrated learning that enhances student learning across the curriculum. In a nutshell, SFLPs are curated journeys of discovery that provide a solid basis for K–12 teachers to explore cultural, historical, social, and/or musical themes with their students. Each Pathway has a broad, overarching theme and is divided into 10–12 sub-themed Lessons. Lessons are further broken down into interdisciplinary Components, which are tailor-made for different school subjects (ranging from general music to ensembles, as well as social studies and language arts classes). The interdisciplinary weave of music, within the realm of other curricular subjects, piques students' curiosity, makes learning more vibrant and meaningful, and connects music with cultural context.

Cultivating Awareness of "Place" through Soundscape Compositions

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In the fall of 2022, a group of forty Wyoming (USA) 6th and 7th grade students embarked upon a four-day trip around their state. The guiding question for this interdisciplinary experience was: What does it mean to be a Wyomingite? Students hiked among ancient petroglyphs, fished in streams, and sang songs around the campfire. They visited buffalo reintroduction grounds on the Wind River reservation and learned about the significance of these efforts to local indigenous groups. They considered the importance of water quality at the Big Wind River headwaters and grappled with issues related to water use and management at the Wind River Diversion Dam.

Within this paper, I explore the extent to which a soundscape composition project (related to the experience described above) deepened students' understanding of "place" (Schafer, 1977). This study draws from place-based education (Brook, 2016), which "acknowledges that learning and learners are part of nested ecosystems, and that the knowledge and skills are reflective of this context and can also contribute to it" (Brook & Cui, 2021, p. 13) and eco-literate music pedagogy, which "begins with helping students become conscious of local places" (Shevock, 2018, p. 11).

The design of the soundscape project was inspired by the work of singer-songwriter Julian Saporiti (2021), who argues too often, humans base their understanding of "place" solely on what they can see. Instead, Saporiti uses "sounds" to make sense of place, history, and identity. Specifically, he makes field recordings in the "places" he sings about and turns them into sound samples—which he uses to create percussion sounds in his songs.

Before the trip, students listened to Saporiti's music and learned about his unique method of composing. During the trip, they were instructed to notice and record ambient sounds of nature (e.g., birds, rainfall, water flowing downstream) and sounds involving human interaction (e.g., leaves crunching beneath feet, tapping rocks together). Upon returning to the classroom, they created their soundscapes using the online platform BandLab. They shared and discussed their compositions amongst each other and responded to reflection prompts through writing or video (using FlipGrid). For example: How do the sounds you included in your composition reflect your ideas about what it means to be a Wyomingite? Preliminary findings (based on analysis of compositions, recorded class discussions, and responses to reflection questions) indicate the process of creating soundscape compositions deepened students' awareness of their important role in the Wyoming ecosystem.

Educative tracings: Sonic drifting towards sustainable futures in music education

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Exploring the notion that the sustainability of music education depends upon listening to - and through - the voices of the past, to the spectral traces and reverberations of experience, this paper invites novel considerations for ways forward by listening backward. Inspired by Gallagher's (2015) "Sounding ruins," I reflect upon the creation of an audio drift, constructed out of a series of interviews conducted with high school music educators in Ontario, Canada during the peak of the COVID-19 pandemic as they considered the future of music education. Grounded in acoustemological (Feld, 1996) perception, this presentation includes a sharing of the audio drift as a means of collective (i.e., listener-engaged) earwitnessing (Schafer, 1977; Wargo, 2017), providing a foundation for dreaming out loud (Lewis, 2022). Through this paper, I invite considerations of the educative components of researcher-practitioners' own sounded histories, tuning into what we have - and have not - heard through our research and in our classrooms, in so doing, addressing vital the questions: "Who is music education for?" "What can the sounds of the past tell us about the future?" and "What are the consequences if we do not heed them?"

National survey results: The wellbeing of Australian early-career teachers delivering music in primary schools

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Ensuring the wellbeing of early-career teachers is crucial for maintaining a strong workforce and facilitating the delivery of music education in Australian primary schools. This study aims to assess the wellbeing of early-career teachers who teach primary school music using the PERMAH model (Butler & Kern, 2016; Seligman, 2012), identify factors influencing their wellbeing, and develop strategies to support them. The research was conducted in three phases using an explanatory sequential mixed-methods (Creswell & Creswell, 2018; Creswell et al., 2003) research design with an online national survey, online one-on-one interview, and combined finding analysis. This presentation will solely focus on the survey results, gathering perspectives on wellbeing through a national online survey from over 100 teachers who teach primary school music in Australia. The participants are early-career teachers (within five years of graduating) who currently teach music in Australian public, Catholic and independent primary schools. They have been categorised into seven categories representing the different ways music is delivered in Australian primary schools, and participants varied initial teacher education experiences: (1) specialist primary music, (2) specialist secondary music, (3) primary generalist, (4) arts teacher, (5) instrumental music teacher, (6) teaching artist and (7) other. The survey consisted of eight sections: participant consent form, personal background, the musical self-concept scale (Spychiger, 2017), the PERMA wellbeing profiler (Butler & Kern, 2016; Seligman, 2012), factors influencing teacher wellbeing (Collie et al., 2015; De Vries, 2013), and strategies to support teacher wellbeing (Cann et al., 2021; Collins & Hocking, 2023). This study used Qualtrics to implement the online survey, and the statistical software SPSS has been used to assist in analysing each group of the survey data. Findings will shed light on the current state of the wellbeing of teachers delivering primary music education in Australian schools, the factors positively and negatively contributing towards their wellbeing, and strategies for support to assist current teachers and initial teacher education programs.

Connecting the divide and searching for solutions: Including First Nations music in Australian classrooms

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As late as 2015 Aboriginal and Torres Strait Islander histories and culture have become part of the Australian curriculum (ACARA, 2015). The Australian curriculum recognises the need to provide every opportunity possible to close the gap between Indigenous and non-Indigenous learners and teachers (ACARA, 2023). Many non-Indigenous educators have little or no understanding about Indigenous Knowledges in Australia. The authors are non-indigenous tertiary music educators. In this paper they draw on two questions from a wider national study that began in 2021.

1. Can you describe ways in which you include Aboriginal and Torres Strait Islander histories and cultures into your teaching?
2. If you have engaged with Aboriginal and Torres Strait Islander cultures in your teaching, please provide an example of your classroom practice?

The authors used thematic analysis to code and analyse anonymous online survey data that were collected between December 2022-February 2023 (N=109). The findings reveal an overwhelming willingness to include diverse music, participants did not provide detail about including Aboriginal and Torres Strait Islander music and culture. Those that did include Australian Indigenous often used online resources. The authors discuss two emergent themes (teaching challenges and opportunities, and bridging the gap) Whilst this small study is a limitation in itself, this research adds to the paucity of studies on what current music educators are doing in classroom settings to include First Nations music and culture into their practice. As Australia goes to the polls for a referendum on 14 October 2023 the inclusion of minority groups as 'other' reproduces and normalises whiteness in Australia (Hogarth, 2022). Recommendations are offered as a way to value and respect Indigenous ways of being, knowing, and doing as we learn from Indigenous people and not about them (Priest, 2020).

How Do You Keep the Music Playing?

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Over the last three years, music education and music practice around the world have been rebuilding from the Covid-19 pandemic. Exacerbating this disaster, many regions and populations have experienced catastrophic extremes in weather and climatic change. In February 2022, the Northern Rivers district of New South Wales, Australia was devastated by the worst flooding in recorded history. The city of Lismore and surrounding Richmond and Clarence Valleys were decimated. Lismore Symphony Orchestra (LSO) and Clarence Valley Orchestra (CVO) were severely impacted by losing rehearsal and performance venues, access to facilities and resources, housing and accommodation. Southern Cross University (SCU), Lismore became the evacuation crisis centre for Lismore community. School and university attendance reverted to on-line delivery, while SCU provided accommodation for several destroyed educational institutions.

Two aims of this research are to investigate the impact of these events on music education, musical practice, participation and performance in the Northern Rivers; and to evaluate the role and impact of music in recovery, healing and building resilience of those affected.

The study follows a collaborative action research design using qualitative methodologies of in-depth interviews, questionnaires, participant observation and auto-ethnography. Five cases are examined: post-Covid methods of music education delivery, entrepreneurial solutions to address the displacement of educational institutions, a long Covid-suffering musician's reconnection with orchestral playing, musicians re-engaging with their musical practice, and the resumption of performances by LSO and CVO.

Current findings reveal a balance of blended delivery in music education, with most practical subjects returning to the classroom and some theoretical subjects taught on-line. The university now shares much of its campus, buildings and resources with primary, secondary and TAFE educational institutions. The study traces the progress of a long Covid sufferer returning to ensemble playing, by taking up different instruments. Offering creative support structures have enabled some musicians to re-engage with their instrumental practice. Renewed activities of LSO, CVO and other ensembles are contributing to local recovery and healing.

These musical initiatives align with ISME's theme of advocacy for sustainability in music education, by demonstrating how music advances the well-being of individuals and communities; how music participation enhances a sense of belonging, equity and inclusion; and how music practice and performance can develop resilience in musicians and communities. As the world suffers increasingly from illness, extreme weather and global events, this research has significant global implications for music education, musical practice, building resilient societies and developing sustainable ecosystems.

Multi-Stylistic Musical Identities Through the Life Course: A Life History Study

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In recent years, research on musician education and career studies has focused on the development of versatility, emphasizing entrepreneurial skills (e.g., management, promotion, networking) as key components of career sustainability (Pennill et al., 2022; Weston, 2020). However, research shows that professional musicians also exercise versatility through concurrent engagement in multiple styles of music (Bartleet et al., 2020; Cottrell, 2007; Hill, 2021; Tolmie, 2017). Beyond their existence, however, little is known about motivations for engaging in multiple styles, nor what fosters a 'multi-stylistic' musical or professional identity.

This paper presents select findings from a qualitative study of 12 mid-to-late-career portfolio musicians in Australia. Participants worked in two to four concurrent styles of music across performance, teaching, composition, and administrative roles. These 'multi-stylistic' musicians were subject to three life-history interviews, exploring their development from their earliest musical experiences through to present career practices.

This study identified that in early life, engagement in self-led aural-centric informal learning was integral to the development of their competencies and identities. After being exposed to rock, pop, electronic, jazz, and other non-Western styles by parents, friends, and teachers, participants voluntarily engaged in self-led transcription, improvisation, and ear-learning the music of these styles that they were most drawn to (in addition to formal lessons in other styles). Participants reported that the aural faculties developed from these informal learning activities strengthened their ability to learn new music in unfamiliar styles, which they leveraged to attain professional and networking opportunities within various styles.

In their careers, their motivations for working in multiple styles remained rooted in personal interests rather than economic or career expedience. Notably, participants actively chose to engage with multiple styles out of passion and interest for the music, even when one style represented a negligible or inconsequential contribution to their income (e.g., a full-time orchestral chair concurrently working as a jazz performer). Although aware of their diverse skills, however, many eschewed labels of 'multi-stylistic', identifying simply as "...just a musician."

This study provides valuable insights into the journeys of multi-stylistic musicians. It opens promising avenues for future research, emphasizing the importance of aligning musicians' identities with their personal, creative, and professional interests and competencies. By exploring the intersection of versatility and sustainability in musicians' careers, we may gain a deeper understanding of how musicians utilise their diverse skill sets and foster a sustainable career while maintaining a deep connection with the music they love.

Advocacy for Music Education in Secondary Schools: A Survey of Curriculum, Provision and Participation in Ireland

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In recent years there have been growing concerns around the decline in school music education provision across various jurisdictions such as England (Bath et al., 2020) and New Zealand (Browne 2022; Webb 2016) with some authors pointing to a global decline in music education (Aróstegui, 2020). More critically, it has been argued that music's position as a subject in a broad and balanced curriculum in English schools was already precariously balanced before the pandemic (Daubney et al., 2019). Notable factors influencing the decline in provision and participation in music among secondary school students in particular, appear to be a narrowing of the curriculum in favour of 'core' subjects, the introduction of new priorities or areas of focus such as STEM, digital skills, and wellbeing, and decreasing numbers of students choosing music for senior level examinations. This paper examines these issues within the context of secondary school music in Ireland. Previous research on subject uptake in the Irish context has highlighted that gender and school type are key factors in the provision of music as a secondary school subject (Smyth & Calvert, 2011). However, since the introduction of a new music syllabus at lower secondary level in 2018, research has yet to report on subject provision and participation at national level. Drawing from a critical discourse analysis of curriculum documentation and statistical analysis on school music provision and the number of students choosing music for state examinations, the paper will present new insights into the landscape of music education at secondary level in Ireland that may resonate with international trends. The paper will conclude by considering implications for music education advocacy and sustainability both nationally and internationally.

Mindful Practicing: How Mindfulness and goal setting contribute to higher self-efficacy in music conservatory students.

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This research explores the creation and application of mindfulness and goal setting exercises and tests its relationship with the construct of self-efficacy for music learning and practicing. Three separate questionnaires and pre- and post-intervention interviews were applied to a sample of 11 conservatory students. All participants but one rated higher scores of self-efficacy for music learning and practicing in one of the questionnaires. The additional questionnaires, interviews and formats that were analyzed give this study a broader scope for identifying distinct factors that may have a relation with the exercises applied and higher self-ratings of self-efficacy.

The content of this research provides an analysis of mindfulness practices and goal-setting strategies and their application to the instrumental practice of music conservatory students; it observes the link between these factors and higher ratings of self-efficacy; the belief in one's capabilities to achieve a particular result (Bandura, 1977).

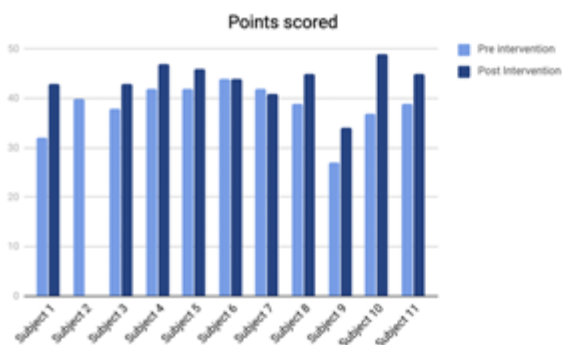
The material (hand-outs, practice formats and guides that was given to students during this intervention is both original and retrieved from external sources. Some of the material is taken from author Vanessa Cornett and her book "The Mindful Musician" (Cornett, 2019), as well as from Sarah Samuel's book "Mindful Crafting" (2018) and Bernadette Dijkhuizen-Keogh's work (2019).

This research wishes to provide tools not only for students who want to improve their sense of self-efficacy regarding their instrumental practice but also for teachers, who want to explore the material developed in this study with their students.

Figure 1

Figure 3

Results of pre and post-intervention questionnaire 1: Attitudes towards specific musical playing and practicing activities -Self-efficacy



Development of Primary Music Education in Egypt: Implementation of New Ideas at Egyptian Japanese School

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The Egyptian Japanese School (EJS) was established in Egypt in 2018 with the support of the Japan International Cooperation Agency (JICA) as a public school for primary education. These schools incorporate the elements of Japanese educational concepts; however, they have not effectively established a music curriculum reflected by Japanese concepts but still followed the guidelines suggested by the Egyptian government. Therefore, we developed a new music textbook and its teacher's guide, comprising well-balanced activities of singing, playing instruments, and creative music making (CMM), and appraising Grade 3 in primary education. We then implemented the textbook in the EJS. This study aimed to investigate how musical intervention, including a newly developed textbook based on the concept of music education in Japan, could influence musical teaching in the EJS and explore the challenges in music education in Egypt.

A total of 43 EJSs in Egypt implemented musical teaching with the new textbook between October 2022 and March 2023 and participated in a questionnaire survey with a pre-then-post design. Pupils from Grades 2 to 4 participated in the questionnaire survey, with a total of 1,609 responses collected in the pre-survey and 563 in the post-survey. Teachers were also asked to answer a questionnaire that included free comments. Respondents included 48 teachers in the pre-survey and 38 in the post-survey period. The schools were asked to video-record music classes, which were then analysed from the aspect of teaching style. Resultantly, the pupils enjoyed the new textbook with various activities, although it was challenging to reach the expected musical levels for some new musical learning. Particularly, playing a recorder with accurate melodies and rhythms required more time. The questionnaire survey revealed that the teachers understood the value of pair and group work in cultivating pupils' cooperative skills. However, some teachers found it difficult to efficiently implement in-classroom teaching if they were less experienced with these teaching styles. This study suggested that more teacher training and continuous professional development are needed to encourage teachers to implement new musical ideas and teaching styles that they have not tried yet. It could be beneficial for pupils to have opportunities to explore new musical activities, such as CMM, which would expand their musical skills and concepts for future learning.

Acknowledgement: This research project was conducted in cooperation with Yamaha Corporation and The Project Management Unit of the Egyptian Japanese Schools (PMU).

Implementation and value of AI application software for piano practice

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In the process of practising piano, learners must monitor themselves and find their mistakes to improve their performance. However, it is not always possible to realise one's mistakes without an instructor. Therefore, we developed an AI application software that can detect mistakes in a recorded performance and show the user how to practice and rectify the errors. This study aimed to investigate whether the AI application helps learners practice the piano and improve their performance.

A total of 16 undergraduate and postgraduate students (Male = 2, Female = 14, mean age = 20.38 years old) majoring in music education at a university in Tokyo participated in this study. After a trial of the application, the participants were asked to practice W. F. Bach's 'Allegro in A Major' using a Yamaha digital piano for five minutes and then record their performance. This pattern of a five-minute practice set followed by a performance was repeated five times. After every session, each participant filled in an open-ended questionnaire. The performance data of all five sessions of all students, including their practice sessions, were recorded with a camera and exported as MIDI audio data.

A total of 2,745 errors were detected in the total performance data, and all errors were classified into eleven categories: pitch errors, omissions (whole), omissions (part), added ties, timing errors, score-based insertions, empty insertions, beat insertions, repetition, return, and reply. 'Pitch errors' were the most in number (605 errors), followed by 'score-based insertions' (519 errors). The number of errors decreased the most dramatically from the first session to the second. In the questionnaire, the participants reported that they believe the AI application would be useful in identifying mistakes, which they would not have been able to do themselves, and improving performance with further practice. However, they were somewhat afraid that their performance would become mechanical if they relied too much on the application.

The AI application software can help self-learners improve their practice and performance if they understand both the benefits and limitations of the application. Particularly, learners would find it useful if they set a specific goal (e.g., finding mistakes) and use the application as an aid in their practice. It is expected that, as an educational tool, this sort of AI application software will improve the self-learning process and performance quality if learners have an appropriate understanding of its functions.

Excellence within high schools choirs around the world. Case study report from UK, Demark, Canada, and Australia.

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Arising from a case study of successful high school choirs on four continents, this paper explores what aspects of excellence are common in high school choirs internationally. It also identifies other centers of choral excellence within a school choir context.

It explores this through establishing the factors within the choral experience of selected ensembles that are identified by the participants as contributing to choral excellence. The individual perceptions of students, teachers, parents and conductors form a significant body of lived experience upon which this study draws.

Choirs in schools are essentially seen as educative rather than merely social or diversional activities, even when they function as co-curricular ensembles. Cultural-Historical Activity Theory shaped the approach to the study, seeing singers, conductors, choirs, and their school environments as a unified framework. The study draws on emerging theory on the nature of individual and collective expertise and its development. Analysis of the extant literature on the nature of choral expertise, considering leadership in choirs and assessing the role of the conductor in expertise development was also undertaken.

This collective case study focussed on four mixed voice high school choirs located in four different countries. Data was generated over two site visits to each choir and included multiple interviews with conductors spread over an eighteen-month period. Multiple rehearsals were observed during each site visit, and each choir was observed in public performance on at least two occasions.

The research findings identify ten aspects in the case study choirs that significantly contributed to the development of choral excellence. These include the significant role of performance, importance of quality repertoire, nature of conductor training, experience and reflective learning, the rehearsal process and the social dimension.

This paper will present some of the findings, specifically the common elements of excellence found within each choir. The project concludes positively by recognizing in excellent high school choirs the ability to bridge the music education divide between that which focusses on a 'small musical elite' and that which strives to connect with high school students generally. Choral excellence can be all-encompassing.

Deciphering mental practice: How expert musicians appraise and integrate non-play strategies

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Practice is essential for musicians to develop musical expertise and prepare for successful performances. Expert practice contains the purposeful integration of goal-setting, effort, determination, and organisation through physical and mental playing strategies (Jørgensen & Hallam, 2014; Wise et al., 2017). Mental practice is an effective method to complement physical practice in improving techniques, expressivity, practice efficiency, and reducing physical strains (DeSantis et al., 2021; Fine et al., 2015). Mental practice plays a critical role in enhancing music practice (Clark et al., 2012) but the extent of the multimodal cognitive simulations varies according to task type, imagery type, session duration, and individual ability (Toth et al., 2020). It is vital to understand mental practice holistically for successful practice outcomes, but little is known about how expert musicians employ and convey this strategy in their studios.

The aim of this project was to investigate how experts utilise mental practice in performance preparation and how they translate mental practice strategies into teaching. Expert string performers and pedagogues were invited to participate in semi-structured demonstration interviews about practice. Participants were asked to describe their perceptions of practice, their own practice strategies for an upcoming concert, and how they convey practice advice to students. Mental practice was not named explicitly, enabling experts to define the concept on their own terms. Interviews were transcribed verbatim and analysed thematically.

Experts described their preparation for a concert and the various practising methods they employed for the event. They reported play and non-play practice methods and described mental practice in novel ways such as silent-motionless-mental-practice, air-instruments, audiation, and vocalising. Experts demonstrated their practice styles and explained their teaching strategies for students to optimise practice. Results will be discussed with reference to literature on play and non-play practice content.

This study revealed the extent of expert musicians' mental practice and provided insights into how to incorporate strategies in concert preparation. Employing appropriate mental practice strategies promotes technical development, expressivity, confidence, resilience, and improved performance outcomes. Experts also demonstrated critical insights into mental practice for students. Future studies will translate these strategies into learning and teaching tools for tertiary music students.

In search of sustainable transformation and what uncontrollability and resonance have to do with it

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Considering the five thematic areas of the SDGs (people, planet, prosperity, peace and partnership), it becomes obvious that music educators have not only a big responsibility, but also many possibilities. As Christopher Small (1998) shows, musicking creates multiple, meaningful relationships. Creative and responsible music educators strive for an intensive involvement with strong musical experiences (Gabrielsson 2011) while paying attention to sustainability. Both goals emerge from good mutual relationships. Based on these considerations, this paper addresses the research question of how music educators can foster musical involvement and how this leads to sustainable transformation.

In the context of a theoretical study, the research question is answered with the resonance theory of sociologist Hartmut Rosa (2016; 2018), which can be seen as a contribution to a good life in a post-growth society. Resonance is understood here as a successful, mutually inspiring response relationship. It involves a mutual affection and self-efficacy and implies a certain uncontrollability and open-ended transformation. Resonance in the sense of Hartmut Rosa is considered a musical quality concept in the German-speaking discourse on music education (Mahlert 2020), but it is also discussed critically (Oberschmidt 2019; 2020). The present study emphasizes that resonance is not about synchronization, but about response relationships. A dialogue of different voices therefore potentially involves risk and resistance. A possible alienation belongs as a constitutive element to resonance, because every transformation arises from a certain irritation. However, Rosa formulates an ethics that is strongly linked to the SDGs as resonance-oriented persons want to shape and preserve the world carefully (Rosa 2020: 40).

The paper translates Rosa's resonance theory into music education and presents a model with four layers in the form of a turntable. This allows to design one's own music practice in a resonance-oriented way and to promote a sustainable transformation in terms of the SDGs. The model identifies the defining characteristics of resonant music relationships and distinguishes between four different dimensions of music relationships, namely a resonant relationship to music (as intensive engagement), with music (as social interaction), in music (as existential experience), and through music (as self-relationship). Furthermore, the model mentions favorable impulses and names the underlying principles of resonance within music education. To connect theory and practice, guiding questions on each aspect of the model encourage reflective practice in which good musical relationships contribute to sustainable transformation.

Problemetising Social Justice in the Primary Music Classroom.

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In recent years, the importance of social justice in music education has been gaining momentum, reflecting a growing awareness of inequity across broader socioeconomic, educational, cultural and demographic indicators (Murphy & Ward, 2021; Smith, 2016). For teacher educators, there is therefore a pressing need to prepare students to teach as socially inclusive music educators and to equip them with a range of disciplinary knowledge, skills and culturally responsive and inclusive pedagogies to address such inequities (Banks & Banks, 2019; Hess, 2017; Nieto & Bode, 2021). Student teachers also need to be empowered with critical self-knowledge (Liu, 2020) as prospective music educators. Here, persistent challenges can emerge in terms of teacher confidence and competence in grappling with the general demands of the profession as well as its expert, more specialist, disciplinary knowledge and traditions. Social justice, according to Nieto and Bode (2021), is a philosophy and approach centred on treating all individuals with fairness, respect, dignity and generosity, providing opportunities for them to achieve their full potential. The philosophy entails recognising and affirming the culture and capacities of each individual, irrespective of gender, ethnicity, country of origin, belief system, or socioeconomic circumstance. In music classroom settings, many opportunities to celebrate diverse cultures through the exploration of various types of musical materials are present in the classroom as well as in the broader community. However, beyond equal opportunities and non-discrimination, social justice in the classroom means ensuring that every child has opportunities to develop competence in subject matter and engage in critical thinking, with teachers maintaining high expectations for all students. Teaching for social justice implies a commitment to education and activism in the pursuit of a more equitable and just society for all. In this paper, I put forward three examples of performance based music materials and related pedagogy, and problematise their use as resources for primary music teachers, noting in particular their capacity to contribute to pedagogy for equity in the music classroom.

Towards Critical Reflection in Music Education for Early Childhood Educators

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The purpose of this paper is to focus on the importance of critical reflection (Liu, 2015, 2020) and the pivotal role it plays in the preservice development of early childhood music educators. According to Zeichner & Liston (1991), developing a critically reflective stance requires deliberation about the wider social, historical, political and cultural contexts of education, together with an understanding of the relationships between educational practice and how a more equitable, just and democratic society might be constructed. For students in early childhood, this dimension can be overlooked in the teaching of a subject such as music, where hesitancy and confidence in relation to disciplinary knowledge itself can deflect attention from the quality of pedagogy and the potential for meaningful engagement of the young child in inclusive, musical pedagogy. Moreover, the individual lifeworlds of children (Rogoff, 2003), as well as the wider political and cultural contexts of the education system writ large can seem remote in a learning environment that focuses predominantly on play and playful approaches to learning. This disjunction has significant implications for the quality of music education provided to young children since the early years are a formative period for children's musical development, making the role of music educators crucial. This paper reports on a study in which students are afforded opportunities to develop critical reflection through evaluating learning encounters through the use of eportfolios, thus leading to greater self-awareness and critically-enhanced pedagogical skills. Most importantly, through a cycle of practice, critical reflection and further practice, students are enabled to achieve meaningful musical learning experiences, looking beyond the limitations of their own knowledge and experiences towards more progressive learning environments that foster wellbeing and equity for the young children in their care.

Evaluations of music faculty in higher education: Post-pandemic sustainability

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Most institutions in the United States use teaching evaluations of faculty for high-stakes decisions. The theoretical and pedagogical background of this paper is seated across the two dominant teaching evaluation methods of faculty. First, the observations of teaching conducted by higher education faculty peers or unit leaders, and second, the completion of student evaluations of teaching, usually via a scantron form or delivered online. Traditional observations of these areas (e.g., Kulik & McKeachie, 1975; Seldin, 1999) continue in the 21st century, especially in the conservatories, colleges of music, and music schools in the United States.

The focus of the current research is to report new findings as to how evaluations of music faculty have changed since experiencing Covid-19 impacts on teaching and learning over the past three years. Authors 1 and 2 (2021) reported that in 146 music schools, the methods for evaluating faculty also include students' perceptions of instruction, self-assessments of teaching, and measures of student progress as the current practices being employed in addition to the two traditional methods such as peer observation of teaching and student evaluations of teaching. Our inquiry approach is qualitative, where we surveyed 1858 music unit Directors or Deans to establish, via survey data, the methods by which they are evaluating their faculty in 2023. Our overarching research questions are: How are music faculty in higher education in the United States currently being evaluated for their teaching? Have the reliabilities and validities of the instruments used to measure teaching effectiveness / teaching quality been examined? What impact did the pandemic have on evaluations of teaching?

In contrast to our 2021 findings, we now see that Chairs and Directors are reporting online engagement with evaluations of faculty; that is, observations of teaching online and an almost exclusive use of online delivery for surveys collecting students' perceptions/evaluations of teaching. Although the delivery of evaluations has shifted more online, the same types of evaluations are still being used for high stakes decisions, with the same levels of interest in evidence of reliability and validity. The implications for music education are two-sided; on the one hand, there has been a use of technology that is appropriate but on the other hand, there has not been an improvement in the interest in looking at internal consistencies of measures that are used in high stakes decisions for music faculty in higher education.

Designing, applying and researching immersive technologies and artificial intelligence in a Music Education 4.0 perspective in primary education

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Recent technological advancements continuously reshape the ways people experience music, shaping new prospects for musical expression, interaction, and learning. Children growing up in the digital age find their musical experiences and preferences expanding daily. As digital media transforms our perceptions of musical praxis and brings new meanings, significant challenges are presented for music education. Consequently, designing digital learning environments that diverge from conventional frameworks, is essential to keep pace with these rapid advancements.

This research delves into the emergence and development of learning environments in the realm of Music Education 4.0. The main objective of the study is to design and implement teaching scenarios aligned with the interdisciplinary framework of ST(R)E(A)M (Science, Technology, Reading/Writing, Engineering, Arts, Mathematics) in primary education. The study focuses on the experiences of elementary school students in the fourth and fifth grades and assesses the efficacy of integrating immersive technologies (virtual, augmented, and mixed reality) and artificial intelligence into these learning environments.

The practical application was carried out at a private elementary school in Athens, Greece, over a period of twenty weeks. Twenty students, evenly distributed between the fourth and fifth grades were selected for the study. The qualitative research methodology draws from Design-Based Research, an educational research approach that emphasizes practical application and places a strong focus on the design, development, and evaluation of an educational intervention in authentic teaching-learning settings. Four data collection techniques were employed, which included conducting focus-group semi-structured interviews with students, observations by the teacher-researcher, informal discussions within and outside the classroom, and examining music-technological creations made by the children.

The anticipated outcome of the research is to broaden perspectives and expand our understanding of how to design teaching scenarios for Music Education 4.0, integrating immersive technologies as well as artificial intelligence, in a ST(R)E(A)M context. Simultaneously, using design-based research as a methodological approach opens up new prospects in educational research in the field of music education.

Vision 2030 for Finnish Music Education – A Case of a Nationwide Community Process

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Aim and theoretical background

This presentation describes the nationwide process of constructing Vision 2030 for Finnish Music Education to ensure its future development and success. Theoretically, we address this process from the community engagement perspective, presenting the vision development as a case example of a participatory community process. The Vision 2023 for Finnish Music Education was an exceptional stakeholder engagement process aiming to genuinely involve all music education actors to feel ownership of creating the vision.

Vision 2030 as a community process

Completed during 2019–2020, the collaborative effort of building a vision for music education for a whole country brought together all actors at all levels of education. The opening seminar in the spring of 2019 invited all actors in the field of music education to discuss the potential need for a dialogue on how to face the future together. A shared worry was voiced: while Finnish music education had long been considered an internationally acknowledged success story, the recent budget cuts and structural changes in social and educational policy had brought challenges. This launched a two-year process consisting of five nationwide seminars and webinars, an online survey, expert and student consultation, and a cumulative process of synthesizing the input to a coherent output, the shared vision. An external operator facilitated the process with the help of a core working team of six representatives across different fields and levels of music education. Dialogue with relevant perspectives from beyond music education, such as global megatrends and national societal developments, was actively included in the process.

The final vision and its impact

The final report builds a joint vision for developing music education in response to new expectations that face the whole field across various music education sectors. It consists of three main themes and 25 action proposals to create and reinforce a shared understanding of the development needs, goals, and actions in Finnish music education and support cooperation between regional and national actors. Some of the key themes of the vision include fostering musical diversity, accessibility, and individual learning paths, leveraging digitalization, embracing the well-being impacts of music, promoting high-quality leadership and implementation of research knowledge, and encouraging collaborative renewal of educational structures. The vision has widely impacted institutional development initiatives across the country and created a platform for sustainable networks, partnerships, and activities. The cooperative dialogue has continued through webinars and seminars.

Reference: Vision 2023 for Finnish Music Education
<https://musiikkikoulutuksensiviso.fi/en/vision-2030/>

Towards sustainable and holistic musicianship skills teaching

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A number of researchers have sparked discussion about the sustainable pedagogical changes needed to enable music schools to cater for the growing diversity of students in a changing society. In this presentation I link sustainability to tensions between past and present approaches to teaching in music schools, such as fragmented and teacher-centred versus holistic and student-centred approaches. In [country omitted], the [programme omitted] education offered by music schools consists of instrument studies, orchestral or ensemble music, and musicianship skills. Musicianship skills combines theoretical and analytical content, aural skills, and creative tasks, like improvisation and composing. According to the National Curriculum Framework, the teaching of musicianship skills is expected to support the experiential and holistic musical growth of the student, rather than having the student complete fragmented exercises that have been common in music theory and aural training courses in the past. The new subject of Musicianship Skills is therefore expected to drive change, moving away from separate subject content and national qualification requirements towards more learner-centred and holistic teaching practices. Holistic education aims to integrate elements that have traditionally been taught in an atomistic way, studying and learning separate details. This changes the teacher's role and requires new pedagogical skills from the teacher, when the aim is to create good conditions for learning, guide students towards a goal, and use a pedagogy that values relationships and emotional engagement. In this presentation, I report preliminary findings from interviews with six teachers from different professional backgrounds who implement a learner-centred and holistic approach to teaching. In these interviews Appreciative Inquiry (Cooperrider et al., 2008) was used to move from current best teaching practice to future educational visions, and Critical Appreciative Inquiry (Ridley-Duff & Duncan, 2015) was used as a developmental tool to deconstruct the teacher-centred tradition. Furthermore, I argue for the capacity of the music education system and teachers to develop more socially sustainable pedagogical thinking. Education is therefore not just about the transfer of musical skills and knowledge from teacher to student, but also about creating an environment for students' musical creativity, independence and flourishing in and through a more holistic educational approach.

Addressing the rights and interests of diverse First Nations' Peoples in the Australian tertiary music education system.

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Tertiary music education institutions constitute powerfully positioned agents, situated within a broader ecomusicological field of action, that have the potential for substantial impacts on the vitality and sustainability of First Nations' music, and improvements in the life circumstances of First Nations Peoples and communities. However, despite recognition of the importance of music and music making to Australian First Nations' Peoples, and the crucial role of tertiary education in "closing the gap" in outcomes of benefit to First Nations' People, Australian tertiary music education institutions still have a long way to go in fulfilling their obligations and declared commitments. This paper examines the role of Australian tertiary music education institutions in addressing the rights and identified interests of diverse First Nations' Peoples and communities.

Leading American musicologist Jeff Todd Titon (2009) famously claimed that "sustaining music means sustaining people making music" (p. 6). This has significant implications for Australian tertiary music institutions, raising critical questions about what and whose music are being sustained (Bracknell & Barwick, 2020, p. 79). In the context of an entrenched colonial legacy and a history of exclusion, marginalisation and underrepresentation, these questions draw attention to the need for sustained support by music institutions for First Nations' musicians and music making, and a more proactive contribution to just and equitable outcomes as core business. In addressing these concerns, the paper shines a light on the importance of institutional responses that acknowledge the unique status of First Nations' music and the rights of First Nations' musicians in charting the way forward. Indigenous self-determination provides an ethical, pragmatic, and practical means for progressing the rights and interests of First Nations' Peoples in the Australian tertiary music education system. This paper provides insights from a nationally focused Indigenous-centred research project currently underway at the ANU School of Music at the Australian National University (ANU) that is progressing a transformative change agenda directed towards more effectively addressing the rights and interests of diverse First Nations' Peoples and communities in and through the work of the School. The project aims to create a more equitable and inclusive institutional environment supportive of First Nations' music, musicians and music making, and in doing so, to make a stronger contribution to improving the life circumstances and well-being of First Nations' Peoples. Insights from the project are potentially applicable in other institutional contexts endeavouring to respond more effectively to the priorities of First Nations' Peoples.

The effects of a directed focus pedagogy on the flow experience of classical instrumentalists.

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Optimal experience or flow is commonly understood as the state of relaxed concentration that occurs when a person is fully involved in an activity. This study investigated the effect of practical strategies that were designed to encourage flow experiences in post-secondary music instrumentalists. They were derived from the flow research of psychologist Mihalyi Csikszentmihalyi (1975/2000), the instrumental flow pedagogy of psychologist and violinist Andreas Burzik (Burzik, 2003, 2009) together with the professional performance and pedagogic experience of the researcher. The strategies were delivered by the researcher to twelve self-selected post-secondary string and brass instrumentalists in three one-to-one studio lessons during a thirty-eight day quasi-experimental pedagogic intervention utilising mixed method design. They were comprised of three elements hypothesised to encourage flow experiences in musicians: sensory immersion; exploration; and expressive communication. This paper details the effect of sixteen questions designed to direct the focus of participants towards the three elements. Nine sensory immersion questions were introduced by the researcher in the first lesson such as 'Can I feel each and every movement?' and seven exploration and expression questions were introduced in the second lesson such as 'What does this passage mean to me?' Participants applied the sixteen questions during individual practice sessions and performances.

Data relating to the application and perceptions of the effect of the questions was collected in post-study interviews. Results showed that all participants were able to identify a question or questions that they felt had enhanced their practice and/or performance experience with the most frequently identified question being 'What can I feel?' Reports detailed the ways in which the questions directed focus towards the three elements and revealed increases in relaxation; focus; sensation; quality of sound, and musicality. It was found that some participants altered the wording of the original questions to increase their efficacy.

It is recommended that the number of questions be reduced to include only those that were found to direct the highest levels of focus towards sensory immersion, exploration and expressive communication. These would include reworded questions to reflect participant alterations. It is concluded that despite the small sample size, the pedagogic application of the sixteen questions directed the focus of participants towards the three main flow elements during practice and/or performance and promoted increases in subjective experiences associated with optimal experience. Pedagogic applications relating to these findings are therefore deemed suitable to support the subjective wellbeing of classical instrumental students.

Impact of online professional development on Hong Kong kindergarten teachers' confidence in music and movement: An experimental study

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There is much evidence that kindergarten teachers have low confidence in music and movement (M&M). Kindergarten teachers are normally trained as generalists. Many are often reluctant to teach M&M and have low confidence in their abilities and skills to teach M&M. A high-quality online professional development (PD) course was developed for kindergarten teachers to further develop their confidence. The course focused on the 'Rhythm And Movement for Self-Regulation' (RAMSR) intervention (Williams, & Berthelsen, 2019). The course was designed based on Desimone's (2009) framework of five critical features for high-quality PD, which include content focus, long duration, coherence, collaborative participation and active learning opportunities. This study aimed to examine the impact of the RAMSR online PD course on kindergarten teachers' confidence in M&M. An experimental study was conducted with an online survey. Participants were 171 in-service kindergarten teachers in Hong Kong with similar M&M backgrounds. Teachers in the experimental group participated in the RAMSR online PD course, whereas teachers in the control group were given readings about the importance of M&M in early childhood education. An online survey with sixteen items was used to assess teachers' confidence in M&M. Teachers responded with a 7-point Likert scale. Pre-confidence scores and post-confidence scores were generated for quantitative analysis. Descriptive and 2 × 2 repeated-measures ANOVA test were conducted.

Findings showed a significant group by time interaction on confidence in M&M with $F(1,169) = 35.122, p < .001, \eta_p^2 = .172$. The post-confidence score of the experimental group ($M=5.27, SD=.88$) was significantly higher than the pre-confidence score ($M=4.63, SD=.97$). For the control group, the post-confidence score ($M=4.84, SD=.81$) was nearly the same as the pre-confidence score ($M=4.88, SD=.83$). The results suggested that the RAMSR online PD course effectively enhanced teachers' confidence in M&M.

We conclude that the design features of the RAMSR online PD course contributed to the promising findings (Bautista et al., 2017), including features such as the appropriate level of difficulty, the provision of content-focused demonstration videos, the opportunities to engage in peer discussions and practice, and the support provided by RAMSR specialists. Given that the course increased teachers' confidence in M&M, we recommend PD providers and universities develop similar courses to boost kindergarten teachers' confidence in M&M. This will make a difference in their practice. Further research can also shed light on kindergarten teachers' perceptions of the RAMSR online PD course.

Soundscapes as Cultural Heritage: Pedagogical Ideas for the Music Classroom

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Soundscapes form the acoustic ecologies of our living environment. They embody and characterize specific locations, and their qualities engender historical, cultural, social, and aesthetic meanings consequent of a community's lived experiences. However, soundscapes are often neglected as a means to know and understand our world. It is in this context that a research project was initiated to curate and archive important soundscapes in Singapore to preserve its social memory and acoustic heritage. This project contributed to the development of SoundscapeSG, an open-access, digital archive of Singapore's notable soundscapes

(<https://www.nas.gov.sg/citizenarchivist/SoundScape/describe?collectionId=1213>). A secondary objective of the research project was to explore ways in which SoundscapeSG may be used in music classrooms to help students appreciate and embrace their socio-cultural heritage – by creating, performing, and listening to soundscapes that are representative of their locality. To this end, student teachers in National Institute of Education, Singapore collaborated with teachers in a primary school to develop and implement lesson plans that tap into the potential of soundscapes as cultural heritage using SoundscapeSG as a teaching resource. Selected pedagogical ideas that arose from the collaboration are repackaged into two student soundscape projects in this presentation to enable easy adaptation in different classroom situations. These projects are guided by lesson objectives drawn from key soundscape literature, which reveals important features and qualities of soundscapes that could be incorporated in music learning to deepen students' musical understanding through their acoustic environments. Learning activities in the projects may contribute to a multilayered and authentic learning experience by relating acoustical and musical experiences to one's socio-cultural heritage, supplementing more traditional musical skills and knowledge acquisition in the music classroom.

Creator, Educator, Curator, Sustainer? Defining audience development as music education work

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Performing arts organisations such as orchestras and opera companies are increasingly dedicating significant human, financial and artistic resources to the work of audience education, engagement and learning outreach. The legitimacy of such projects is frequently underscored by the urgency to secure future audiences to ensure the ongoing legacy and sustainability of art forms that currently attract diminishing and greying audiences.

However, despite a plethora of practice, an ontological, epistemological, and philosophical understanding of what underpins education as audience development and therefore how it advocates for and defines itself remains enigmatic amidst a thicket of terminological dispute. As a result, the aims, basic tenants, and values implied within such work remains ambiguous and at times in conflict with itself. These fundamental issues furthermore makes imagining the future of the field, articulating the necessary skills and knowledge needed by creators, educators and curators difficult at best.

This paper draws together literature from applied musicology and philosophy informed by the findings of recent research projects, and current practices of audience development, engagement, and outreach. These frames of reference are used to conceptualise and articulate how and where education sits in relation to creating and curating public musical events in the performing arts. The discussion focuses on deriving an ontological and philosophical foundation for this vital work and highlights the nuanced tensions that creators, curators, and educators work within to advocate for sustainable and authentic arts learning experiences for audiences. It is argued that conceptualising audience development as music education work, specifically as an issue of pedagogy, will serve to highlight the complexity of this creative work, define tacit understandings, and provide sustaining guidance for practitioners, researchers and music educators willing to have a go at audience development alike.

The legitimacy of mariachi: Enhancing and sustaining non-dominant art forms through legal consciousness

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Contemporary scholarship has argued for culturally responsive music education as a means of working towards greater equity. At the core of this literature is an argument of legitimacy: involving diverse musical heritages in school music legitimizes their worth. Yet, as schools show value in part through their music course offerings, Eurocentric ensembles such as band, orchestra, and chorus continue to dominate U.S. public schools (Elpus & Abril, 2019). Neoliberal education policy has contributed to their hegemony through pervasive adjudicated performance systems that provide measurable outcomes through competitive ratings and rankings (Powell, 2023).

Mariachi is an example of a culturally relevant art form in many parts of the United States that has struggled to gain ground in educational spaces, contributing to a continued crisis of cultural legitimacy (Clark, 2005; Salazar, 2011). Mariachi programs exist in only five percent of schools (Abril & Gault, 2008) and as such, teachers may feel that they lack the resources and support to thrive, locating themselves within a long historical struggle of artistic legitimacy (Abril, 2009; Torres-Ramos, 2014). The sustainability of developmental, educational mariachi programs is perpetually at-risk in the PreK-12, university, and community institutions in which they have gained tentative acceptance.

In this session, we will reflect on the work of individual educators and professional groups who have worked towards the sustainability of mariachi as a legitimate art form worthy of study. We imagine how mariachi teachers can advocate for their art form through a theory of legal consciousness (Abrego, 2011; Castrellón, 2021; Merry, 1990; Muñoz, 2016). This framework sees sustainability as limited and enhanced through one's ability to navigate and negotiate new laws and policies within political contexts through daily exchanges and habitual actions. As such, legal consciousness can directly impact sustainability of programs. Throughout our philosophical positioning, we will utilize examples from local school policy and state and organizational programs to illustrate the potential of this lens. Depending upon how one interacts with and circumvents particular policies—including neoliberal aims—institutional savvy holds potential for forging a path toward actualizing professional legitimacy. We will discuss implications for music teacher education in the intersections of agency, policy, and ideology.

Fostering a synergy between the development of well-being and musicianship: a kinemusical perspective

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In this presentation, I plead for the adoption of a caring stance towards instrumental music education, which in my view implies taking a synergy between the development of well-being and musical development as a pedagogical-didactical starting point (see Figure 1). The overall framework for the presented work, is an Embodied Music Pedagogy as elaborated by Bremmer & Nijs (2022). The foundation of this pedagogy is the conception of a music lesson as a dynamical system, in which learning emerges throughout the dynamic and embodied interaction between teacher, learner and learning content, as shaped by a set of individual, environmental and task constraints (Chow, 2013; in music: Bremmer & Nijs, 2020, 2022). By integrating insights from Positive Psychology (Seligman, 2011) in this framework, I argue that the synergy between well-being and musical development can be achieved through the use of Seligman's building blocks of well-being, i.e., Positive emotion, Engagement, Relationship, Meaning, and Achievement. Integrating the PERMA building blocks of well-being in the instrumental music classroom implies that teachers, whenever designing a learning activity, consider how the dynamic interaction within a music lesson can spur a learning process that appeals to each of the five building blocks. As such, they become the guiding principles or beacons in the way constraints are introduced to shape the dynamic interaction (see Figure 2).

Next, I present a novel approach to instrumental music education that offers valuable practices to realize the synergy between well-being and musical development. Based on Nijs & Bremmer's Embodied Music Pedagogy and on Nijs' perspective on the musician-instrument relationship (Nijs et al, 2013; Nijs, 2017), this approach introduces movement-based musical, or "kinemusical" activities in the instrumental music lesson (see also Nijs, 2019). First, I discuss the premises of this approach, namely "Developing the inner musician", "Moving while playing", "Bottom-up", "From simple to complex", and "Preparing the performing body". Each principle is linked to existing theories and research findings. Second, using examples from practice, I discursively elaborate on the potential of movement-based activities to promote a "caring stance" and realize a synergy between the development of well-being and musicianship.

Adopting a caring stance is a necessary step towards updating instrumental music education, involving a re-orientation from a mere instrumentalist stance that focuses on increasing efficiency and productivity, towards an eudaimonic stance that focuses on fostering well-being through "engaging in those activities that go to make up a life well-lived" (see also Morris, 2015).

Figure 1

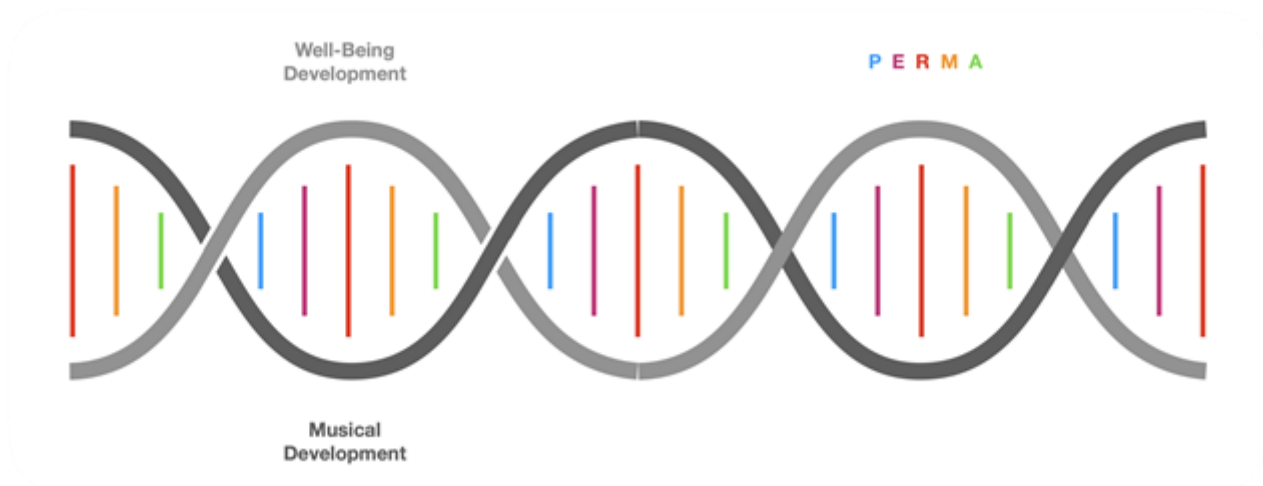
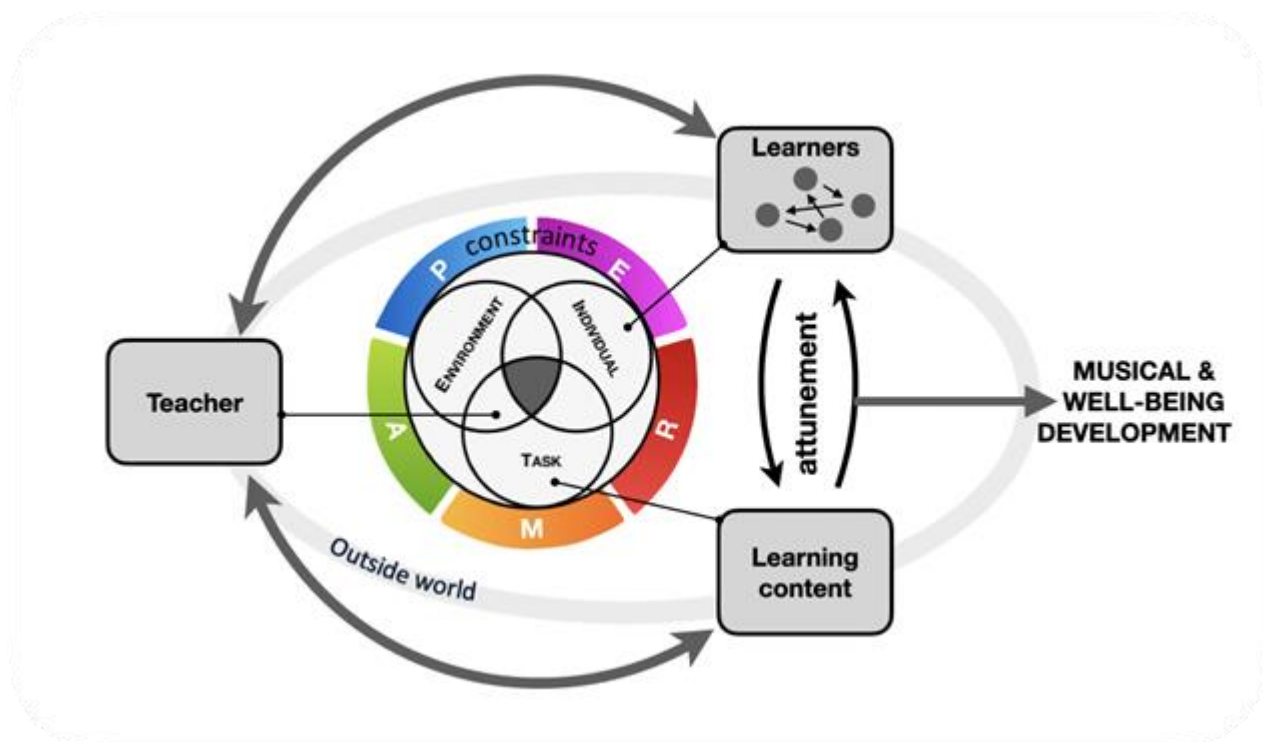


Figure 2



Music Education, Urban Policy, and the Dignified Lives of Refugee Newcomers

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Canada has been considered a “world leader” in refugee resettlement arrivals between 2018 and 2022 (UNHCR, 2023a, 2023b). Within Canada, Toronto became the first “sanctuary city” within which everyone should have access to municipal and police services regardless of their legal immigration status. These reports invite critical engagement with the policy documents, cultural programs, and music education practices developed by the municipal government and arts organizations for refugee newcomers resettling in Toronto. While there is increasing attention in music education scholarship centering refugee and immigrant children both at the school and community level, this proposed research sheds light on policies that emphasize the significance of arts and cultural practices in refugee newcomers’ dignified resettlement.

In this presentation, we focus on the ways in which educational, musical, and artistic initiatives align with, or diverge from, the official policies in place in Toronto. Undertaking a longitudinal multi-sited narrative ethnography, we explore if and how musical and artistic teaching and learning initiatives serve the refugee newcomers they purport to serve. This includes an analysis of whether such initiatives enable or preclude cultural and artistic expressions in favor of hegemonic artistic values embedded in the already marginalized arts and cultural spaces in Toronto’s public sphere. We challenge the quality and degree to which various stakeholders “altruistically” intervene under the flags of “humanitarianism,” “empowerment,” “enabling,” and “healing,” intending to render refugee newcomers’ lives more meaningful and dignified. While noble in intent, these philanthropic actions can perpetuate the “rhetoric of effect” (Gaztambide-Fernández, 2013), which undermines the complexities and nuances of artistic practices and limits educational possibilities. While heterogeneous, scholarship in music education and urban policy are mutually implicating, as governmental policies can directly impact cultural and artistic programs for refugee newcomers. Central to this research is the availability, distribution, and access points of human, economic, and cultural resources for carrying out such policies.

This research informs and supports the continuing development of meaningful and sustainable educational and cultural policies which center refugee newcomers’ human rights rather than deeming them as part of the “refugee crisis” rhetoric. This research also contributes to the body of scholarship concerning how refugee newcomers, in comparison to other classes of immigrants, are treated within arts and music education policies, and whether such policies deem refugee newcomers as self-determined, political agents who have active epistemic understanding and input toward their own learning and placemaking within public cultural and artistic spheres.

Identifying relevant factors for the longitudinal development of children's musical competencies

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This study employs a longitudinal design with a focus on learning outcomes related to different didactical concepts. We aim to answer three key research questions:

1. What are the learning outcomes resulting from one year of music instruction?
2. Do variations in music instruction type lead to differences in achieved learning outcomes?
3. Which external factors have an influence beyond the interventions?

We utilize the "opportunities and uses of instruction" model (Seidel, 2014) as a theoretical framework, which proposes three main dimensions of learning: opportunity, use of these learning opportunities, and resulting learning outcomes.

A 10-month quasi-experimental intervention took place with 5th Graders in seven primary schools across three Norwegian municipalities. It featured two experimental groups, one learning the violin and the other jSax, both focusing on instrument mastery and playing in an ensemble. A control group received regular music lessons. We assessed outcomes primarily through competence tests (Jordan et al., 2012; Hasselhorn, 2015) covering musical perception, contextualization and performance. We also applied inventories measuring musical motivation, musical competency beliefs, intrinsic value of music, quality of school life, and well-being. Data were collected before and after the intervention (n = 378) during the 2022/2023 school year.

Repeated measures ANOVA and path models were employed to investigate the learning outcomes, differences between the groups and the effect structure and interactions between various variables.

Initial analyses of student competencies in musical perception and contextualization reveal strong developments, with motivation and general cognitive abilities as key predictors, while other factors and the type of music instruction have only limited impact.

These findings suggest that instrumental-based music lessons in schools effectively address the perceptual and theoretical aspects of the music curriculum, much like traditional music lessons. Additionally, they highlight that persons' characteristics such as cognitive abilities and SES to some extent influence musical competency development.

Additionally, results of the analyses of performative competencies and well-being aspects will be presented at the conference.

Visual Health in the Performing Arts: Outcomes of a UK Event

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In July 2022 a one-day networking and knowledge exchange event entitled 'Visual Health in the Performing Arts' was organised by a member of staff at the University of York (UK) in collaboration with a UK-based specialist performing arts optician and performing arts charity and utilising funding from the University of York Place and Community Fund. This event brought together musicians, clinicians, medical device manufacturers, and organisations involved in protecting and promoting visual health for performing artists. Literature focusing on visual health in the performing arts is limited, particularly in comparison to the increasing amount of attention that other areas of health and wellness are receiving. Drawing on the literature that does exist, alongside clinical experience from industry experts, it is clear that there are particular visual challenges for this specialist group: for example, the need to scan detailed musical scores, switch between near and far distances, and have good spatial awareness. In addition, a large proportion of performing artists need some form of corrective visual device and they may experience visual damage that has been caused, or exacerbated by, their involvement with the performing arts. The event featured presentations from two musicians with visual impairments, a specialist in optometry, a representative from a medical device manufacturer, and members of a specialist performing arts opticians followed by small group break-out discussions and a plenary session. Our presentation at ISME2024 will provide an overview of the key points that were identified at this event in relation to existing literature and provide stimulus for further research, collaboration, and educational approaches to supporting a more healthy performing arts community that promotes and protects visual health. Progress in this area is vital to ensure that participation in the performing arts does not continue to cause preventable damage to the visual health of amateurs or professionals as well as building a more inclusive community that does not exclude those who are born with or develop visual impairments from engaging in this valuable activity at the level they desire. This presentation directly addresses the conference theme 'Advocacy for sustainability for music education' as it considers ways in which we can ensure 'equitable access to music learning opportunities' by inviting participation in 'new partnerships for change'.

Inclusivity, cultural tension and identity in Indian music education and practice.

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Contemporary India is home to some of the world's oldest music traditions influenced by a vast array of linguistic, religious, political, generational, and socioeconomic diversity created in part by at least fourteen distinct major cultural groups, and a succession of invasions and colonisations over thousands of years. These changes have resulted in an ever-evolving musical and social landscape situated at the heart of music education in 21st century India. While music – sangīt – has a unique centrality in identity-expressing, the paper's presenters consider the extent to which neo- and postcolonial identities together with contemporary cultural imperialism have led to pedagogies that reflect the current political impulses towards homogenisation, essentialism, and resistance to change. The presenters take account of the decisive and exclusionary narratives by the current government to diminish representations of cultural diversity and argue that the adoption of some of the principles of Culturally Responsive/Relevant/Sustaining Pedagogies (CRRSP) (de Quadros & Amrein, 2022; Paris & Alim, 2017), could enlarge the overarching goals of the National Education Policy (MHRD, 2020). Furthermore, CRRSP could be a locus for grassroots minoritarian representation. In this vein, music curricula in some parts of India are being restructured to facilitate a broader understanding of traditions, engagement beyond the classroom, and enriching learning experiences among diverse communities. The paper presenters, both of whom have grown up in South Asia, take on the challenge of problematising the tension between history and political realities, diversity and homogenisation, policy and practice, and seek to draw attention to what it means to democratise the music curriculum while remaining relevant in a complex and contested cultural terrain – India.

The Influence of the British Empire on choral music education in India and Hong Kong: Then and now

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This presentation will explore the intersection of the British Empire's influence on music education, culture and identity in both India and Hong Kong during the 19th and 20th centuries. Drawing on historical narratives, the presenters will highlight key themes that have been instrumental in establishing music education practices, particularly related to choral music education, in both countries. With the British Empire's acquisition of Hong Kong Island in 1841 and the transfer of governance in India from the East India Company to the British government in 1858, the British Empire played a significant role in shaping the trajectory of music education in its colonies. The establishment of missionary schools that aimed to serve educational, religious, and charitable purposes significantly influenced how music would be taught in schools with choral singing emerging as a prominent activity. Britain exported music publications to its colonies, many associated with values of social refinement, moral improvement, and patriotic sentiment, thus mirroring sentiments in the 'mother country'. Examining historical perspectives, this presentation also reflects on the colonial legacies in both regions that continue to resonate in the music education landscape albeit with stark contrast evident since India's independence in 1947 and Hong Kong's handover to China in 1997. Horizontally and vertically diverse independent India is globally connected yet grapples with challenges that persist in defining what constitutes 'music education' in India. Hong Kong has transitioned to a globalised and inclusive region, yet remnants of British influence persist in the Western-centric teacher education programmes which creates a gap with the increasing demands to cultivate a sense of Chinese national identity in school music. This presentation seeks to unpack how India and Hong Kong have embraced colonial influences in choral music education despite contested legacies and visible complexities that exist in both countries.

Collaborative Teaching and Research for Critical Music Education: A Multi Case Study

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This paper presents a collaborative research carried out by a group of music education teachers from the primary, secondary and higher education levels. This study is the result of their own initiative within a group of teachers within the Pedagogical Laboratory PedaLAB UGR, and its aim is to analyse the strengths and weaknesses of the development of pedagogical practices based on a critical approach to music education, considering the musical preferences of the students. Faure et al. (2020) highlight a mutual influence between consumers and the music industry, creating a self-perpetuating cycle. The industry shapes sonic trends that impact on the identity of young people. Given the impact of musical preferences on identity, music education needs to be critical and responsive to students' sonic experiences, encouraging diversity, participation, and critical thinking. For investigating this topic, a learning situation has been designed centred on the development of dialogical musical gatherings. These gatherings represent a space for horizontal dialogue where different themes are explored that are related to the way in which the participants perceive the world around them, and how this affects the construction of their identity. From these conversations, students embark on collective creative processes that encompass both the auditory and the visual, culminating in the realisation of an artistic action because of their shared exploration.

The research design is based on an eminently qualitative methodological paradigm using the case study approach (Stake, 1995). This approach provides us with the ability to delve deeply into complex processes, approaching them from an interpretative perspective. A distinctive aspect of our design is its collaborative nature, conducted in close partnership with the school institution (Cloonan, 2019). Data collection in the eight-case study is conducted through a variety of strategies, including observing classroom work sessions, conducting focus groups with students and members of the research team, analysing teacher diaries, exploring music playlists, and monitoring conversations in a social network for the exchange of ideas.

The analysis of the results provides evidence of how such strategies can generate dialogical learning processes that would contribute to the creation of more democratic, open, engaged, and reflective educational environments, thus fostering a more critical and meaningful music education for students. This not only enriches their academic lives, but also promotes the appreciation and understanding of music in its broadest sense.

The meanings of professional development: perspectives of Malaysian piano teachers

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In Malaysia, the work of music studio teachers outside of schools and in private settings is unregulated (Okajima, 2023) and they have limited access to professional development opportunities. Globally, research on the professional development and identities of music teachers has mostly focussed on classroom music teachers, where professional development is often mandated and official support is given (e.g. Ballantyne et al., 2012; Chua & Welch, 2021; Pellegrino, 2019). However, less is known regarding how music studio teachers view professionalism (Creech & Gaunt, 2012; Gaunt et al., 2021), especially the ways they access professional development in an unregulated context or what development means for them. For this Interpretative Phenomenological Analysis we interviewed 12 piano teachers who work in Malaysia to understand the meanings professional development holds for them. Individual themes that arose from within-case analysis were conceptually combined to form eight superordinate themes. The first four superordinate themes relate to understandings of professionalism. Participants described a professional pride which involves love and enjoyment of music and teaching, as well as a professionalism which requires flexibility and responsiveness, which involves both teacher and student performing and understanding music, and which involves relationality, communication skill and positive character. The remaining four superordinate themes relate to understandings of professional development, including the ideas that professional development requires proactivity, that professional development opportunities are affected by environmental and material factors, that professional connections affect development, and lastly that training, experience, and mentorship support professional development. In this presentation we show that the lack of formal structures in Malaysia means that professionalism becomes self-determined by the teacher, and that professional development thus relies on the individual commitment and motivation of teachers. Teachers need greater access to support systems or learning opportunities, and the move online after COVID offers some opportunities for better supporting professional development.

What Should Educators in Early Childhood Education Do for Music Activities?: A Cross-Cultural Model for Music-Related Competences

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Educators in Early Childhood Education (ECE educators) are required to have the competences to develop educational activities that support children's holistic development with skills and knowledge specific to each discipline. As generalists, ECE educators are required to have area-specific competences (content knowledge) and pedagogical competences, as well as the competences to be flexible and adapt to the environment and the individuality of each child. They are also expected to creatively develop their competences through reflection on their own beliefs, educational perspectives, behaviors, and practices. However, at present, definitions and frameworks for ECE educators' competences are vague and few focus specifically on music-related competences. Furthermore, the competences required of ECE educators vary depending on the culture of the nation or region, as well as the community. To address the deficiency, we propose a framework for ECE educators' music-related competences, serving as a model for future international empirical research.

This research sought to answer two key questions: (1) What are the main features and structures of music-related competences of ECE educators in peer-reviewed music education journals? (2) What are the visions of music-related competences of ECE educators (approach and vision)? The review procedures concerning Scherzinger & Brahm (2023), and international research on music-related competences of ECE educators published between January 1, 2000, and July 6, 2023, were collected. The criteria were set according to the Preferred Reporting Items for Systematic Reviews and Meta-Analyses' (PRISMA), and samples were determined. The sample comprises papers published in leading music education journals from the Finnish Publication Forum (JUFO). Then the research identified music-related competences to concretize the 'domains of knowledge' in Baumert & Kunter's model (2013) and generate an appropriate cross-cultural model of ECE educators' music-related competences that represents the relevance of each competence.

This research will not only have implications for shaping the content of music-related education in ECE educator training but also advance the understanding of ECE educators' competences potentially extending to other domains. Furthermore, as mentioned above, it offers a framework for future empirical investigations, with the anticipated data analyses, discussions and conclusions offering a more detailed perspective on the music-related competences of ECE educators.

Application of Mental Training Techniques within the Context of Instrumental Music Education

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I finished my doctoral research about mental training for musicians last year. Firstly I systematized a number of techniques of mental training for musicians, which already exist in sports and music, into four categories: activation regulation, motivation regulation, regulation of emotions and mental practicing.

Firstly, activation regulation means achieving an optimal activation level. Through relaxation techniques such as breathing, autogenic training (which is a kind of self-hypnosis) you can increase your concentration and comprehension, change your subjective perspective to stressors and improve control.

Secondly, Motivation regulation means increasing the intrinsic motivation to prevent burn-out. This entails goal-setting, visualization, affirmation and attribution training. Attribution training changes your perceptions of the past to increase motivation and to create a more positive future, by understanding why we failed and also why we succeeded.

Thirdly, Regulation of emotions means increasing awareness- and attention control, and changing negative thoughts to positive ones.

Finally, Mental practicing means practicing without playing any notes on the instrument. This practice helps to reflect and internalize what actually happens in musical pieces. And then, through a small scale experiment, I was able to confirm that mental training can be integrated into piano lessons and also that it helps piano students to deal with music performance anxiety better than before.

Through this research and my personal experience of giving mental training lessons to music students and musicians in Germany and Japan, I was able to confirm that several differences between the mentalities of both cultures which may influence students about what kinds of methods of mental training should be used. For example, Japanese students seem to tend to suffer from low self-esteem because of education system they go through and a different type of upbringing in the home, whereas German students show almost the opposite tendency.

In this workshop, I would like to make the participants try various methods of mental training, and also discuss about possibilities of the applications of mental training for music education in different countries and cultures.

WeOrTheWorld?: Challenging a human-centered worldview through songwriting and music producing

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This presentation introduces a research project focused on harnessing technology-enhanced collaborative music creation to drive social change towards a more sustainable future. At its core, this project revolves around "WeOrTheWorld?," an initiative that provides a platform for the creation of educational songs, designed for various institutional settings, including kindergartens, schools, youth centers, civic organizations, and universities. The platform's content is the result of interventions that guided student teachers in addressing moral and ecological challenges inherent in a human-centered worldview through songwriting and music production. Utilizing a qualitative content analysis method to examine the songs and students' reflections on their creative processes, this research project seeks to answer a fundamental question: In what ways can songwriting and music production challenge a human-centered worldview within the context of formal music education?

The project employs a design-based research approach as its methodological framework, involving iterative cycles of design, enactment, analysis, and redesign. The first cycle focuses on developing the platform's conceptual prototype. Subsequently, the platform will be promoted through publications, events, and social media while undergoing continuous refinement based on user feedback during the second cycle. In the third cycle, pedagogical guidelines for the institutional use of WeOrTheWorld? projects will be developed and disseminated. By the summer of 2024, the research project will be entering its second cycle, advancing its mission to foster positive social change through music education.

Understanding the meaning of practising self-compassion: A performative autoethnography

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Understanding the meaning of practice self-compassion: A performative autoethnography. Musicians often subject themselves to unrelenting self-criticism in the relentless pursuit of musical perfection. They scrutinise every note, phrase, articulation, and intonation, perpetually striving for unattainable perfection. This quest for excellence, while admirable, can take a toll on their mental well-being. By using self-compassion, musicians can foster a healthier relationship with themselves without yielding their search for perfection. This concept, gaining prominence in psychology in recent years, encompasses self-kindness, common humanity, and mindfulness. Self-kindness involves treating oneself with understanding and kindness in the face of pain or failure, as opposed to harsh self-criticism. Common humanity recognises that one's experiences are part of the broader human journey, while mindfulness encourages balanced awareness of distressing thoughts and feelings without over-identifying with them.

This paper employs a performative autoethnography approach to explore the meaning of practising self-compassion for performing musicians, particularly in the lead-up to significant concerts or auditions. Data collection encompassed memory records, self-observations, and self-reflections, which were subsequently analysed and coded. The insights gleaned from this analysis informed the creation and performance of a musical composition, illustrating the practical application of self-compassion in a musician's life.

The central argument posits that integrating the principles of self-compassion into daily practice routines and, crucially, into the preparation for high-stakes performances can have profound benefits for musicians. By embracing self-kindness, recognising their shared human experiences, and cultivating mindfulness, musicians can alleviate the immense pressure they often impose upon themselves in pursuit of unattainable perfection. This not only enhances their overall psychological well-being but also offers a fresh perspective on the art of performance, fostering a healthier relationship with their craft and themselves.

Musical Journeys and Memories: Unique Emergent Themes From An Interpretative Phenomenological Analysis Of Five Pianists' Spiritual Music-Making Experiences

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This paper presentation will discuss two unique emergent themes that emerged during an interpretative phenomenological analysis (IPA) of five professional pianists' spiritual music-making experiences. The two unique emergent themes that emerged from the analysis of the data are: 1) "Music is a reflection of our lives"; and 2) Music-evoked autobiographical memories. An IPA approach was used to investigate the meaning the phenomenon holds for the participants themselves and how they make sense of their spiritual music-making experiences (Smith et al., 2009). Purposive sampling was used to select five professional pianists, employed at tertiary institutions in South Africa, who have experiences and knowledge of the phenomenon being explored. The purposively selected participants are unique because they are classically trained, professional, and performing pianists employed at tertiary institutions in South Africa. Data collection was done through in-depth, semi-structured interviews, and rigorous data analysis and interpretation were conducted using Smith et al.'s (2009) six steps for IPA data analysis. The interview questions were informed by Van der Merwe and Habron's (2015) conceptual framework of spirituality in music education, reviews of spirituality (Selman et al., 2011), and definitions of spirituality (Boyce-Tillman, 2000, 2007; Nortjé & Van der Merwe, 2016; Palmer, 2006; Van der Merwe & Habron, 2015). The two unique emergent themes describe participants' stories of music as a symbol and reflection of the human journey and the process of life ("Music is a reflection of our lives") and how an individual connection to specific repertoire creates a unique personal diary in musical form (Music-evoked autobiographical memories). This study is distinctive because it contributes to making the voices of professional pianists heard. Hearing their voices enhances our awareness and understanding of the musician's experience of the phenomenon. Although many studies explore the listener's experiences of the connection between music, memory, and emotions, very few studies exist that explore the musician's experience of these connections. Raising awareness about the musician's experience of the phenomenon impacts the enhancement of practice for both performers and teachers.

How eco-literate are we? Musical eco-literacy and current music education research in the era of climate change

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This paper presents a model of musical eco-literacy and describes the present state of music education research on ecological awareness. The model outlines the aims of environmentally and ecologically sustainable music education, having its theoretical basis in eco-social education theories on one hand and eco-musicological research on the other. While eco-social philosophy forms a societally oriented context for ecocritical music education, eco-musicology, stemming from humanistic musicology, ethnomusicology and acoustic environment research, forms the basis for music-specific ways to develop ecological awareness and competencies of eco-literacy. Moreover, re-examination of acoustic environments and our relationship to music leads to novel definitions of music itself. In the present model, musical eco-literacy has its basis in bodily ecological awareness, on which five intertwined competencies of eco-literacy can be developed and learned. These five competencies are: 1) cognitive, 2) emotional, 3) spiritual, 4) creative, and 5) socio-cultural competence.

The aim of the study is to investigate:

- 1) What is the position of current music education research to nature, global ecological crises and ecological awareness?
- 2) How are ecological awareness and the competencies of eco-literacy discussed in current research journals of music education?
- 3) What kind of pedagogical practices of eco-literacy are discussed in research articles?

Music education research papers in ten top/high level international scientific music education journals are mapped and investigated for the last five years 2019–2023. The frequency of articles discussing ecological awareness and eco-literacy from any perspective is calculated, and the substance of this body of research is critically reviewed and analysed. The model of musical eco-literacy is used in this analysis as a tool. The results of are discussed from the perspectives of current and future music education research and practice.

A Heuristic Modelling of “Musicking-as-Play” in Professional Performance as an Observational Tool for Studio Teaching

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This presentation will present the outcomes of a sustained qualitative research project on the roles and functions of play in Western art music studio education. Whilst many scholars of play describe music as an archetypal form of human play (for example, Brown, 2009; Gadamer, 1975; Henricks, 2018; Huizinga, 2016; Sutton-Smith, 1997), the connection is under-explored in music education, and currently lacks the firm empirical research foundation and theoretical framework necessary for such an ontological consideration. Based on analysis of interviews with professional musicians working in solo, orchestral, theatre and chamber contexts, the project has developed a heuristic model of three primary domains of “musicking-as-play”, in the enactments, materials and relationships of Western art music performance. Focussing on the sustainment of agency in music learning and performance, three spectra of behaviours were discerned in the interviews: divergence/mergence; transgression/conformity; variation/repetition, all of which function “-as-play” in musical choice-making. The resultant heuristic “domains and behaviours” model was then tested as an observational tool in conservatoire studio teaching in order to determine both its relevance to education as well as to performance, and its efficacy as a lens to help reveal entrenched and restrictive discourses and practices in the conservatoire. A speculative ontology of “musicking-as-play”, arguing that all musicking is a form of play, offers a discourse tool for those seeking a more sustainable, learner-centred pedagogy in studio music education. We all play music, and so learning “musicking-as-play” needs to take place in play-filled encounters that restore music’s play ontology to the heart of the process. This presentation offers a research-based theoretical model to empower these ends.

Parents' perception of music benefits and factors influencing children's music enrollment

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This study aims to investigate Hong Kong parents' perception of music benefits for children and explore the factors associated with their decision to enroll their children in after-school music programs. "Musical parenting" emphasizes the importance of parental roles in children's music participation; however, limited research has explored the factors that influence parental music beliefs and enrollment choices for their children, especially within the Hong Kong context. We analyzed parents' perceptions correlated with enrollment status, identified factors that parents considered important for enrollment, as well as the obstacles that discouraged enrollment. Participants were 265 parents of 4- to 5-year-old children from 15 kindergartens in Hong Kong. Parents were classified into three music enrolment groups: (A) will not enroll, (B) plan to enroll, and (C) already enrolled. All parents' perceptions of music benefits were gathered through a 6-point Likert scale. Additionally, group A answered questions about obstacles, while groups B and C provided answers on factors that drove them to enroll their children in music. Data were analyzed using descriptive and correlation analysis.

Parents perceived that affective development was the area that benefited from music the most, whereas academic development was the least benefited area. A positive correlation was found between the enrollment status and the areas of musical interest, affective development, and motor coordination. Three factors were perceived as the most important in driving parents to enroll their children in music, including two internal factors (namely, children's interest in music and parents' desire to develop children's extra-curricular hobby) and an external factor (namely, the program was conducted in person). Parents perceived that having their child pursue a music career was the least important factor. Finally, the main reasons that discouraged parents from enrolling their children in music programs were children's lack of interest, followed by lack of time and high cost.

In sum, children's music interest is the most essential factor in determining parental enrollment decisions. However, issues related to time and finances can cause parents to hesitate. Despite the competitive school system in Hong Kong, parents do not seem to pursue academic benefits when enrolling their children in music programs, but rather support their interest, affective development and motor skills. This study sheds light on Hong Kong parents' perceptions regarding children's music enrollment. Music educators and program designers can adjust educational goals, teaching methods, and other logistical matters based on the findings. Implications and future research directions are discussed.

Deliberate practice habits among tertiary music students in South Africa

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Introduction: Music students need to devote a large amount of time and energy practicing their instruments in order to develop their performance abilities and expertise. However, little is known about the ways South African music students practice. More information about dysfunctional practice habits is needed, especially since these might contribute to risk factors for playing-related injuries. The present study aims to explore deliberate practice among undergraduate and postgraduate music students through the recently validated Deliberate Practice Music Inventory (DPMI). A further goal is to understand differences in practice habits between instrument group, year of study and genre.

Methods: A cross-sectional purposive data collection approach will be followed using the self-report DPMI which will be administered to undergraduate and post-graduate music students at the University of Pretoria.

Results: It is expected that the results will reveal valuable insights into the deliberate practice habits of undergraduate and postgraduate music students. Furthermore, the four subscales of the DPMI: Process development, Practice competencies, Mindless practice and Task decomposition, will provide detailed information the variables.

Discussion: We anticipate that through the outcomes of this study we will identify problem areas and encourage discussion among students and instrumental teachers to find ways to avoid purposeless repetitions and unfocused practice by refining practice routines in order to master complex tasks more efficiently, and within in a shorter period of time. While we acknowledging that deliberate practice is one of many predictors of music expertise, mastering effective practice is fundamental to music students' progress and is associated with a sense of wellbeing and efficacy.

The validation of a gamified software for learning Cantonese Opera Movement

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Cantonese opera has been one of the most representative traditional art forms in Hong Kong and South China. Cantonese opera contains four fundamental components, including singing, acting/movements, speech delivery and martial skills. Learning Cantonese opera requires frequent acquisition and maintenance of skills, particularly movement, which plays a critical part in learning for novices. According to Leung (2020), a few people in each generation who are learning Cantonese opera encounter difficulties in inheriting the tradition since great masters have been fading out. This situation is a serious concern. A researcher used educational technology to design gamified software to support students in learning Cantonese opera movements. This study reports the findings that examined the inter-rater reliability of Cantonese opera movement gamified software to facilitate the engagement of young learners in the acquisition and practice of Cantonese opera movements.

Cantonese opera movement gamified software (hereafter, COMGS) is a serious game that facilitates learning and encourages behavioral change through the simulation of Cantonese opera movements. It offers the conventional movement learning environment, including a structured tutorial session where novices can practise step-by-step, a digital master to guide novices, and an assessment report afterwards. The assessment report of the COMGS applied a conventional approach to evaluating the joints of an assessee, which evaluates his or her joints in the context of the body as a whole. The most significant consideration in developing the COMGS is the precision of the movements.

This study aimed to examine the internal consistency of the digitalized assessment reports and three Cantonese opera experts' assessment reports in regard to the degree of reliability exhibited by COMGS. To determine consistency correlations, a researcher used the Inter-rater reliability approach to conduct cross-validation, including digitalized assessment reports and three Cantonese opera experts' assessment reports. This process verified that two sets of assessment reports were aligned. Fifteen learners were invited to participate in an experiment involving the 31 movements of the COMGS. Consequently, the correlations among the assessors' ratings indicate that digitalised assessment reports and three experts' assessment reports of the 15 participants are highly correlated. The analysis of Cronbach's alpha for the 31 movements of three experts' assessment reports and digitalised reports indicates internal consistency, with an average value over 0.90. It suggested a high level of internal consistency and indicated great reliability. The validation of COMGS has been established. In the future study, a researcher will examine motivation in learning and performance outcomes by using COMGS for novices.

Building Boundaries: embodied safety principles for the wellbeing of music-makers in rehearsal and performance

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The concept of 'intimacy' within professional acting spheres (particularly that of intimacy directors and coordinators) is moving beyond the boundaries of physical touch, recognising the psychological health of performers. Non-physical interactions can contribute to the intimate act of co-existence in rehearsal and performance spaces (including prolonged eye contact, body language and speech behaviour, and interpretation of material). These kinds of interactions in acting are consistent with those experienced in music-making. Music rehearsal and performance in educational and professional settings often requires musicians to tackle content for the stage without consultation regarding the individuals' safety when preparing to perform. This is particularly pertinent when rehearsals and performances call for embodied praxes such as the Michael Chekhov Technique, Dalcroze Eurhythmics or Laban Movement. The aim of this project is to investigate the current landscape of practices using embodied safety principles in rehearsal and performance. This research looks both within the field and in cross-disciplinary spaces to understand the potential for informed practices – such as the Creative Health Quality Framework that is being piloted across 2023 and 2024, funded by Arts Council England. The foundational method of this study is interviews with experienced music-makers, theatre-makers and intimacy directors, who will describe their experiences of rehearsal and on-stage interactions. In these conversations they will consider the inherent challenges for musicians and suggest rehearsal and performance techniques to educate current and future generations of performers in consent-based intimacy practices. Results will be collated and considered in light of current literature on musician psychophysical health, embodied rehearsal practices, intimacy direction, and felt safety (a model for secure relationships). This study is significant in its approach to understand music-maker welfare through rehearsal and performance technique, informing both educational and professional musicians. These findings will be the foundation of a framework for musicians to use when engaging with embodied practices and emotional themes.

Assessment Post-Covid: Addressing the sustainability of effective concepts

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As the world of higher education continues to recover from set-backs due to the COVID-19 pandemic, the topic of sustainability has become even more prevalent. Given the current shifts within the academic landscape, identifying ways in which the assessment structures are still working and where they must adapt is critical (Jankowski, 2020). Prior to 2020, the assessment of learning within music education programs was based on tried-and-true methods. After 2020, many programs had to pivot not only the method of engagement, but also the expectation of students' learning. The primary purpose of our research is to identify sustainable assessment practices and to understand the obstacles faculty and students have faced regarding the assessment student learning in a post-pandemic world. In particular, this session will focus on understanding the level of sustainability within the current practices of assessment of student learning. We are guided by the Principles for the Assessment of Arts Learning (Brophy, et al., 2021), and the following research questions: (a) What assessment methods were prevalent pre-COVID?, (b) What changes occurred in assessment practices as a result of COVID?, (c) Has there been a change in student performance?, and (d) How are music education programs continuing to meet students' needs in an ever-changing environment?

Initial findings indicate that some programs have automated assessment practices to a point that COVID had little impact on collection of data in terms of practicality. Students could submit assessments via Learning Management Systems and scores could be collected remotely. This aligned well with the shift from in-person to remote class structures. Regarding student learning, a significant increase in student performance based on SLOs indicates some impact on learning during this time. Coupled with a slight regression to the mean post-COVID (although still significantly higher than pre-COVID), there are indicators that teachers found enhanced learning in some aspects during the pandemic. As a result, there are additional questions that emerge from such findings. Thus, our focus in this study is to investigate best practices in assessment within post-pandemic classrooms leading to emerging models to ensure sustainability of effective measurement of student learning moving forward. In this session, we will share the assessment best practices, aggregated student learning data, and possible reasons for these observations. We will close the session with an active discussion of transferability of these concepts/practices to other contexts.

How's it going?: Mental wellness and the music educator

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Depression, anxiety, and stress maintain the focus of many professions and the public at large (AHCA, 2019; Hunt & Eisenberg, 2010; Payne, et al 2020; Payne, 2023; Wristen, 2013; Zivin et al., 2009). While many researchers focus on best practices and general acceptance of how mental health has impacted music educators, this study focuses on defining what mental wellness looks like for the current music teacher in the United States. In a study prior to COVID, Payne, et al. (2020) found that music education majors reported indicators of depression and anxiety at a higher rate than their peers. A follow-up study (Payne, 2023), within a similar population, indicated that these same indicators had not regressed but continued to grow over the ensuing years as they progressed through the degree and entered into the teaching profession. Given that many of the respondents could be teaching currently, Payne and Royston (2022) expanded this concept to investigate the teaching profession by conducting a pilot study that included mental wellness and stress, but also added job satisfaction to provide additional insight to how these factors exist within the music teaching profession. Therefore, the purpose of this study was to examine the current state of mental wellness of music teachers with respect to indicators of depression, anxiety, and stress to establish a baseline while accounting for job satisfaction (Current research findings suggest that 85% of music teachers are generally satisfied with their jobs (Baker, 2007) and scored high to moderately high job satisfaction on a measurement scale (Henderson, 2022)). In total, the nationwide survey addressed four primary areas: (a) establishing a profile of music teachers regarding personal, professional, and personal life, (b) self-reporting indicators of mental health and stress, and (c) indicators of job satisfaction overall.

Aligning with the World Conference theme, Advocacy for Sustainability in Music Education, this session shares United States music teachers' (N= 695) responses regarding their current mental wellness, stress, and job satisfaction. Discussion will center on current results of the survey, establishing effective coping strategies, identifying best practices for the current teachers, focusing on self-care, and developing an awareness of mental wellness in hopes of modeling a healthy work-life balance that will lead to safe environments for all music educators while establishing a sustainable, healthy, and vibrant work force.

A Multiple Case Study of Informal Learning Practices and Processes in High School Choral Programs

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National singing organizations in the United States have demonstrated a commitment to prioritize socially relevant and socially just choral teaching and learning (ACDA Diversity Initiatives Committee, 2017). However, choral teachers in the United States tend to “fit everyone in the same mould” (Feichas, 2010, p. 57) by favoring instructional models that center sequential patterns of teaching/learning from a singular trained leader, Western Art Music (WAM), and polished performances of music. While researchers have called for opportunities for students to learn informally in schools, even labeling Informal Learning (IL) as a “pedagogy of diversity and inclusion” (Feichas, 2010, p. 57), research related to Informal Learning Practices and Processes (ILPP) within choirs remains scarce. Therefore, the purpose of this case study was to explore ILPP within the context of three public high school choral programs.

Using a transformative paradigm and an inductive framework of formal and informal learning (see Figure 1), the researcher purposively sampled three high school choral teachers and 59 of their high school students (ages 14-18) to serve as participants in this study. Data sources and types included six semi-structured teacher interviews, 89 semi-structured individual/focus group student interviews, 104 hours of observation, and artifacts. After data collection, the researcher conducted a within-case and cross-case analysis (Miles et al., 2020; Stake, 2006; Yin 2018) while engaging in triangulation, member checking, and peer coding.

Cross-case data analysis revealed four types of learning practices and processes in high school choirs: (a) teacher or student led rehearsals, (b) large group creative activities, (c) small group creative activities, and (d) non-compulsory performance opportunities (see Figure 2). A wide variety of benefits related to ILPP in choir emerged, including musical validation and growth, musical self-efficacy, bolstered community, creative freedom, feelings of ownership, enhanced life skills (e.g., communication, teamwork, independence, social-emotional skills), and a more relaxed environment. Challenges of ILPP in choir included musical setbacks, navigating open-ended and independent tasks, social dynamics in group work, unequal contribution, and limited time.

This study holds implications for developing and centering a new choral philosophy for inservice and preservice choral teacher education. At the core of this philosophy lies a mutually-supportive IL-FL model, facilitated by decentralized power and a democratic classroom environment. By engaging students in varying learning styles, decentering power in the classroom, and encouraging students to make choices to support their own learning, teachers may foster student lifelong and lifewide music-making.

Figure 1

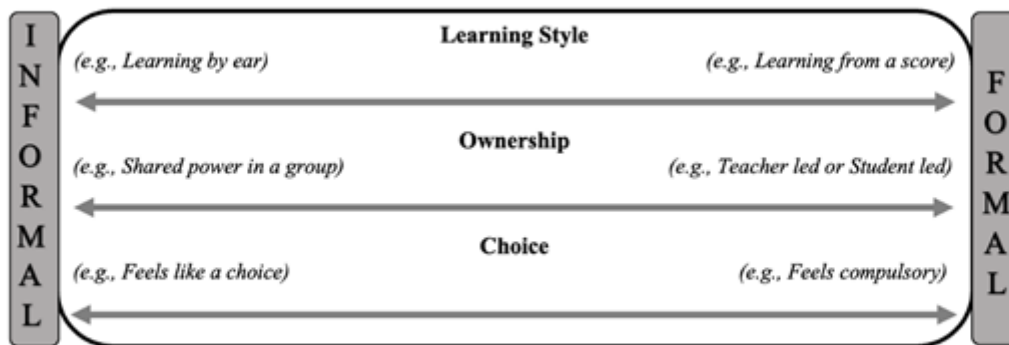


Figure 1. *The Informal Learning-Formal Learning Continua (The IL-FL Continua)*

Figure 2

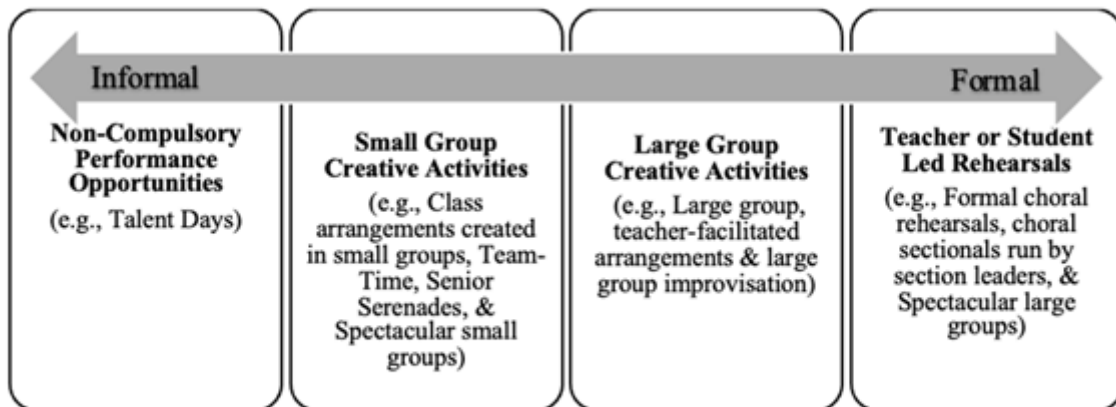


Figure 2. *Informal-Formal Activities Continuum*

Music Teacher Identity Over Time: The Impact of Musical Experiences and Teacher Philosophy

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³Colorado State University, United States

The purpose of this longitudinal case study (Merriam & Tisdell, 2016) was to describe music teachers' journeys of becoming and being early-career music teachers. We examined twelve music teachers over a seven-year period (preservice teachers through their fifth year of teaching). Research questions were:

(a) In what ways were participants' pre-teaching orientations maintained, strengthened, challenged, or changed during teaching? and

(b) In what ways were participants' teaching identity influenced by their teaching contexts or by their personal resources?

We combined two theories for our theoretical framework, as seen in Figure 1.

Data sets were teaching philosophies, background surveys, and six, yearly semi-structured interviews from after student teaching semester through the first five years of teaching. Our theoretical framework directly informed our Background Questionnaire and Interview Protocols. The cross-case findings are represented in Figure 2.

The prominence of musical experiences led us to define it as one of two anchors, both of which will be the focus of this presentation. Meanings of musical experiences:

- led participants to choose their instrument in elementary or middle school;
- impacted reasons for entry into the profession;
- provided a spark for the music teachers;
- related to family and cultural connections;

and positively impacted:

- o well-being
- o emotion expression
- o connection with others
- o self-understanding
- o teaching pedagogy.

The participants began working on their teaching philosophies during their pre-service teacher programs. During in-service teaching, the Music Teacher Philosophy anchor appeared in the following ways:

- reflections helped some participants clarify and strengthen their music teaching philosophy, which led to an expansion of a growth mindset that propelled them forward in the teaching profession;
- renewed commitment to the teaching profession, their students' growth, and ability to overcome and/or survive challenges specific to their own teaching context.

Implications related to the two anchors discussed may include:

(1) helping pre-service music teachers

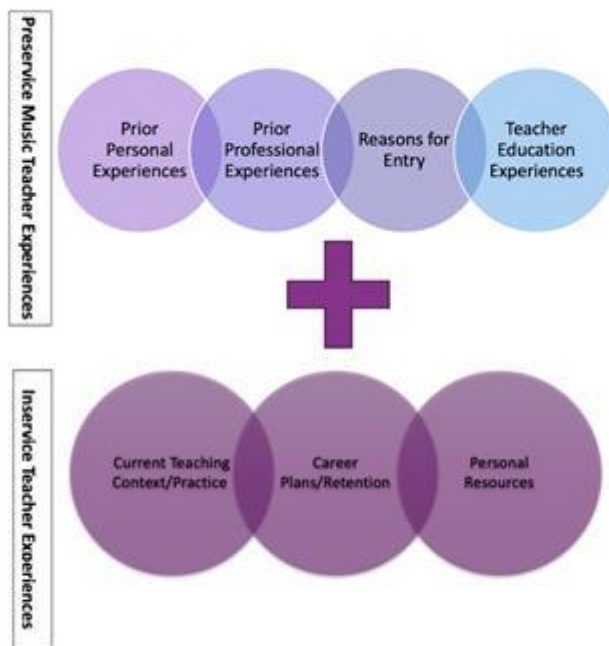
o be aware of an array of ways that their journeys might unfold;

o understand how our findings (people, place, time, musical experiences, and refining one's music teaching philosophy) can promote resilience;

- o bridge the gap during transitions between pre-service and in-service music teaching;
 - (2) helping music teacher educators
 - o identify and reinforce important processes that promote reflective practices;
 - o defining personal resources that pre-service music teachers can lean upon when confronting challenges during the first years of teaching;
 - o provide direction for professional development programs including ways that mentorship is important.
- Teacher resilience may lead to sustainability in music teachers' careers.

Figure 1

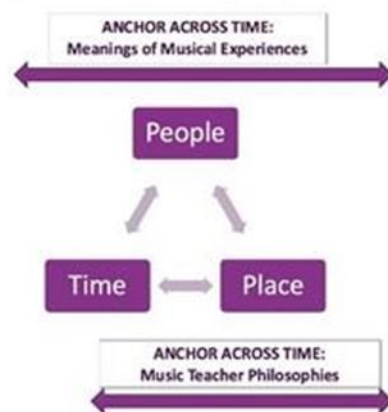
Figure 1. Combined Theoretical Framework



Olsen's (2008) Teacher Identity Theory: "Dynamic, Holistic Interaction Among Multiple Parts" (p. 25) + Elements of Teacher Resilience Theory (Gu & Day, 2007, 2013)

Figure 2

Figure 2. Cross-Case Findings Categories



Redefining Harmony: A Multifaceted Framework for Songwriting Instruction, from Prosody to Societal Impact

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Songwriting students possess immense potential to play a pivotal role in promoting unity, creativity, and societal well-being through their craft. Unfortunately, many music instructors lack the necessary preparation to effectively teach songwriting, and conventional school-based songwriting programs often fall short in fully harnessing the power of song. This is particularly evident when it comes to integrating lyrics and music to achieve greater compositional coherence, unity, and clarity of meaning. In these situations, teachers frequently resort to fragmented and genre-independent composing techniques that inadvertently hinder powerful meaning-making. This is largely due to the absence of an integrated framework capable of accounting for the myriad factors that shape the communication of meaning through popular song.

To address this issue, this paper introduces a pragmatic approach to songwriting instruction, designed to enrich the experience of modern songwriting students. This approach takes the form of a multifaceted conceptual framework—informed though designed-based artistic research—that seamlessly integrates both musical and non-musical harmony. By incorporating music harmony theory concepts alongside broader concern for musical prosody, sonic onomatopoeia, and yin-yang principles of harmony, the framework empowers music educators to transcend compartmentalised views of harmony and embrace the transformative potential of music as a bridge that connects individuals and their communities.

The proposed framework represents a significant advancement in the pedagogy of songwriting. It not only empowers educators to guide students towards more meaningful and cohesive compositions but also emphasises the profound social impact that songwriting can have.

Making Music Together: Creating Community through Shared Music Making in Later Life

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The arts have long served to build community, resist political oppression, and add beauty in everyday life. In the United States, music study has become less accessible to school-aged children, in part because economic models undervalue participation in the arts, and entry into private lessons requires economic and social capital not available across all segments of the population (NAMM, 2014). A generation of adults has come of age without meaningful access to music programs and many seek to learn music as adults in formal group settings. Case studies demonstrate that participation in well-planned group music-making activities (community choirs, bands, piano ensembles) allows people from diverse ethnic, economic, educational, and political backgrounds to meet, build relationships, develop empathy, foster mutual understanding, and improve communication and collaboration skills within the low-stakes context of making music together (Howell et al., 2019; Pike, 2020). The pandemic exacerbated the trend in American culture to engage less within our geographic communities and more in virtual environments with people in similar SES and cultural groups leading to an overall decrease in civic engagement and community involvement (Brooks, 2023; Muller, 1999). Accessible adult community music programs provide social and emotional benefits that improve quality of life, expand social horizons, create agency, and allow participants to experience artistic beauty during each gathering (Creech et al., 2014; Fung & Lehmberg, 2016; Pike, 2022), potentially empowering individuals to invest time and energy in their physical communities. This case study explored practices and student experiences within an established group-piano program for retirees in a region of the United States where deep political, economic, and social divides often preclude people from interacting with peers outside of their immediate stratified social groups. The music program administrators removed many economic and social barriers for entry and participants have relatively diverse backgrounds. Data were gathered from interviews with the instructor, multiple onsite rehearsal observations, and self-reports from participant focus groups and written questionnaires (N=40) during recent on-site visits. Data were coded and emergent themes identified. This paper explores one subset of themes: development of musical identity and agency, increased social awareness, benefits of in-person interactions with diverse people, and development of a shared musical community. Understanding the participants' experiences through the lens of personal, social, and community growth highlights the role that well-led community music activities might play in fostering collaboration, community, civil communication, and civic engagement among older music group members.

Dilemmatic Assessment Spaces: A place of positive growth

Plastow K¹

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This research set out to ascertain the perspectives of Australian teachers on using data to enhance both the quality of teaching and student learning outcomes in the context of music literacy in classroom music education and presents the final recommendations of the researcher's doctoral studies. The aim of the study was to develop an understanding of classroom teachers' beliefs and perspectives on using data generated from formative assessment of music literacy. The purpose of conducting the study was multifaceted: (i) To understand how perspectives influence teachers' use of data to guide the teaching and learning process; (ii) to guide professional learning in relation to assessment and (iii) to build assessment capacity that supports learning with a view to enhancing pedagogy, student outcomes and improving participation rates in post-compulsory music education.

Whilst existing research into assessment in music education suggests that teachers engage in idiosyncratic, inconsistent and conflicting practices which encompass assessment for learning but do not ensure enhancement of student learning outcomes, a paucity of research has been conducted into teacher perspectives on using student assessment data in classroom music literacy.

Inferential coding and thematic analysis of data from qualitative surveys (N=86) and semi-structured interviews (N=8) with participants from across Australia, identified six main themes. Expressed as a set of assessment dilemmas faced by music educators, these dilemmas highlight factors that inhibit music teachers from fully engaging with assessment data that could lead to improved pedagogy and learning outcomes in their classrooms. Recommendations from this study have implications for pre-service training, professional learning, teacher assessment identity formation and teacher assessment literacy, through reframing the dilemmatic assessment space as a place of positive growth. Additionally, recommendations identify addressing the Australian curriculum requirements for music education across primary and the first year of secondary education.

Formative assessment and feedback in instrumental pedagogy. Qualitative examples of a coaching group for advanced adolescence instrumentalists

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This presentation claims that feedback in instrument pedagogical contexts, necessary for music learner to receive, never appears without an evaluative element. Reversely, assessment without feedback is pointless. The presentation describes real world feedback episodes and analyses the overt or hidden premises that are incorporated in the feedback. The rich ethnographic data of the study comprises observations, research diaries, (ad hoc) interviews with the highly motivated adolescent learners and their expert teachers, in a coaching group of gifted young performers.

Our results classify feedback according to media and forms used, without forgetting the reciprocal nature of feedback. The manifoldness of various forms of feedback, artistic-expressive, notational-symbolic, technical-corporeal, didactic—via different media, such as listening to one's play, reading the score, observing the teachers scaffolding and modelling—in learning to play an instrument is presented. Last, the findings reveal hidden and overt agenda and prerequisites of the feedback, e.g. musical goals, values, aesthetic notions, and ontological conceptions of the instrument teachers.

Ideological subversion of music education

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This research conducts a multimethod content analysis of Hungarian professional music and music education journals published during the Communist takeover between 1945 and 1950 to investigate the ideological subversion of music education within this historical context. The paper unveils how totalitarian ideologies - in this case, Communism - redefined music education discourse by installing their vocabulary and subverting the meanings of everyday words and expressions, such as "people," "work," "liberty," "peace," "progress," and "democracy", thus aiming to turn music education into yet another platform of ideological indoctrination.

Seven music and music education journals with different ideological orientations were selected from the transitional period between the end of the Second World War and the establishment of the Hungarian Communist Party's totalitarian rule. The journals were analyzed using semi-automatic coding with a data analysis software that facilitated both quantitative and qualitative analyses of extensive bodies of text.

The results of the quantitative analysis, including the frequencies and co-occurrences of ideologically charged terminology, revealed the timeline and extent of the ideology's dissemination in professional discussions. Subsequent qualitative analysis examined the diverse interpretations of everyday expressions in the context of each journal's ideological orientation.

By examining the content of these journals, this research aims to provide valuable insights into how totalitarian regimes can exert influence over professional discourse. It also serves as a resource for educators, scholars, and policymakers seeking to comprehend and counteract ideological subversions within music education. In a world where societies continue to grapple with the challenges posed by totalitarianism, this study underscores the critical importance of preserving academic integrity and intellectual diversity in music education, by extension, all fields of study.

Torn Asunder: Reconciliation with Contradiction in Music Education

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The purpose of this philosophical/theoretical paper is to explore reconciling with contradiction in music education. Reading Hegel as a philosopher of contradiction, rather than synthesis (McGowan, 2019), I argue that attempts to “solve” contradiction in music education through particular methods, curricula, or musical practices necessary leads to the reconstitution of exclusionary hierarchal structures. Efforts to enhance inclusion through the introduction of preexisting methods (too often “deemed good before the fact of use” (Regelski, 2002. p. 111)) or “alternative” practices covers, rather than resolves, contradiction. For one example (among others in the full paper), bringing “popular” music into classroom can be an effective way of engaging with the musical lives of students. However, once popular music becomes a standardized facet of curricula, it loses some of its most important features (e.g., immediacy, ties to “youth rebellion”). Crucially, what we deem “popular” music education is only such in separation/difference/opposition to contextually “traditional” music education. Once popular music becomes merged with institutional education, it no longer effectively exists. These are the contradictions of the “popular”—something is popular not through a free choice among equal opportunities, but what is offered through the market. We do not make a purely aesthetic choice or even a cultural one. Musical tastes are not just a result of culture, but culture is generated through marketing as well. Popular music can be a site of revolutionary politics, but it is also a part of capitalist accumulation. It is these contradictions we must reconcile with, not resolve. By positioning these particular practices in opposition as distinct entities, the hegemonic form of music education remains the same while the change in content masks this rigidity. Rather than an argument to maintain current practices, reconciling with contradiction in music education is to work to find the universal by working through the singular, while recognizing that the particular necessarily excludes and discriminates, interrupting the connection between the universal value of music and the singular needs of individual students (McGowan, 2019). Being reconciled with contradiction frees us to focus on the always already problematic issue of serving every student with a focus on their singular needs, rather than trying to find a perfect, pre-packed particular practice which will suit all. It is only through being “utterly torn asunder” (Hegel, 1931, p. 93) with the self-contradiction of all our practices that we find emancipation to devise curricula aimed toward inclusion and equity for all.

Everything is Connected: Indigenous insights for music teacher education in British Columbia

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In the language of the Nuu-chah-nulth peoples of Vancouver Island, British Columbia (BC), Heshook-ish Tsawalk means “everything is one” (Atleo, 2004, 2011). 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” was both the philosophical and theoretical foundation of our study.

The long-term aim of our research was to facilitate British Columbia (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. To that end, a steering committee consisting of 14 Indigenous and 7 non-Indigenous members guided the design, organization, and realization of a large, two-day knowledge-sharing and -creation conference for 200 people: music teachers and Indigenous leads from 40 BC school districts, Elders and culture bearers, and other concerned parties. In accordance with the philosophical underpinning of our study, the name of the conference was Everything is Connected.

This knowledge-sharing and -creation 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.

We asked five questions in our study. In this paper, we summarize the main ideas that informed our fourth research question: What are the implications of emerging, collaborative educational practices—manifesting reciprocal relationships between and among peoples, songs, language, stories, protocols, pedagogies, and Indigenous worldviews—for music teacher education?

In our presentation, we draw upon conference participants’ narratives to illustrate how embedding Indigenous perspectives and musical practices facilitate an experience of connectedness among students, parents, Indigenous and non-Indigenous community members, fellow educators, and administrators. These narratives imply the need for music teacher educators to cultivate music teacher candidates’ greater awareness of and sensitivity to cultural uniqueness, and to assist them in developing dispositions that embrace local peoples and their musics.

Exploring Chinese University Piano Teachers' Experiences and Self-Efficacy in Teaching a New Sight-Reading Strategy

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The ability to sight-read is crucial for musicians. Despite extensive consideration and research on sight-reading in many Western countries (Lehmann & Kopiez, 2011; Zhukov & McPherson, 2022; Ji & O'Neill, 2022), such is not the case in China. Piano sight-reading skills are often not explicitly taught due to the lack of specific curricula and teaching methods (Wawa, 2018). Many teachers believe that improving sight-reading ability is difficult (Yao, 2014; Xiaowei, 2019). University piano teachers primarily tend to rely on their own past sight-reading experiences. When asked to demonstrate their teaching in my research, the participants displayed hesitation and uncertainty. Additionally, research on sight-reading tends to pay less attention to teachers' internal processes in adopting new pedagogies and handling associated challenges. The present research aims to address this gap, using a collective case study approach focused on five university piano instructors who were asked to adopt and teach Zhukov's (2016) systematic sight-reading strategy in 45- to 60-minute classes in ten weeks. Two research questions were explored: (1) what are the experiences of Chinese university teachers in implementing a new sight-reading strategy developed by Zhukov (2016)? (2) In what ways do teachers feel this new strategy has influenced their sense of self-efficacy? Non-participant observation, semi-structured interviews, and weekly diaries were used to document the teachers' experiences and perceptions of the teaching process and their self-efficacy. Preliminary analysis of data highlighted their challenges (including classroom time management, teaching skills and logic, interaction with students, etc.) and improved sense of self-efficacy (including being willing to engage in more sight-reading teaching, share teaching experiences, show more enthusiasm for sight-reading teaching, etc.), suggesting that the provision of a concrete pedagogical tool greatly helps piano teachers develop their confidence and engage in more active instruction. The findings of this study will contribute to a better understanding of sight-reading teaching in Eastern contexts and offer a way forward to enhance sight-reading instruction in university performance classes.

The influence of music performance anxiety on career adaptability and optimism in music students: Self-efficacy as a moderator

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This study explores the relationships of music performance anxiety, self-efficacy and career planning attitudes of music students in the Chinese context. Participants of this study were music students (N=340) majoring in music performance and music education from three music conservatories in China who completed a set of questionnaires that included the Music Performance Anxiety Inventory for Adolescents (MPAI-A), Self-Efficacy Formative Questionnaire, and Career Future Inventory (CFI). The results show that music performance anxiety has a negative association with self-efficacy and career planning attitudes, and self-efficacy plays a moderating role between MPA and three perspectives from the career future inventory. This research explores and highlights the complex relationships among music performance anxiety, self-efficacy, and career planning attitudes. Based on these findings, music colleges could improve education on coping strategies and create an appropriate learning environment to help students develop a greater sense of self-efficacy.

Sustaining Indigenous Communities: Connecting Music Making and Indigenous Health:

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The social impact of music has become a popular research focus for musicians working in music education, community music, and population health. While there are increasing numbers of musicians working in this area, this project gives voice to researchers working in non-western musics and with Indigenous communities.

The objective of this project, a hui (public meeting) led and facilitated by First Nation's music and population health researchers, was to share experiences and knowledge gained through individual research studies with and for Indigenous communities. Indigenous academics report that Indigenous music and health are interconnected in many ways, as music and cultural practices play a significant role in the well-being of Indigenous communities. This project provided a rare opportunity for critical reflection on the impact of music on First Nation's communities by Indigenous researchers working in the field.

Underpinning this project were two scoping questions:

- (1) "For Indigenous communities, how and when does music operate as a mechanism of social impact?"
- (2) "What does that look like for us?"

Six First Nation's researchers presented findings from their individual projects. The hui, conducted with appropriate cultural protocols in place, both designed and led by the first nations' researchers, was a conversation with a multi-cultural audience, and hosted by a university School of Music and the Centre for Arts and Social Transformation (CAST). Key Indigenous concepts used in this project included kaupapa kōrero, pūrakau, talanoa, and yarning. In addition, the researchers acknowledged that music and wellbeing cultural models of health and wellbeing are not limited to the Western model but should be specific to the researched community and their values. These then become the legitimate frameworks for analysing and measuring the impact of music on the health of their communities.

It is vital that Indigenous musicians tell their own stories and share their narratives with other individuals with similar lived experiences of colonisation. Indigenous music entwines with other creative arts and together they can express resistance, resilience, and empowerment and provide a platform for raising awareness about social, political, and environmental issues affecting Indigenous communities. This project shows that when these stories are shared with non-indigenous researchers, there is the opportunity for cross-cultural exchange and appreciation, promoting a deeper understanding of Indigenous cultures and histories.

Integrating Voice Research into an Ancient Oral Tradition through Decolonising the Research Process

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Theoretical Background

Indian Classical Music (ICM) is an ancient oral tradition transmitted through a lineage-based propagation of style and pedagogy (Banerji, et al., 2017). Research on vocal mechanics specific to ICM (Radhakrishnan, Scherer and Bandyopadhyay, 2011) is sparse, and existing studies are clinical (Boominathan et al., 2021). While indicating significant gaps in ICM pedagogy (Venkataraman, Boominathan and Nallamuthu, 2020), these studies do not propose practical implementations for the ICM classroom. Additionally, culturally specific guru-shishya (teacher-student) relationships (Khosla & Joshi, 2021) are not accounted for in general research into voice science and pedagogy. To ensure cultural relevance, genre-specificity, and community acceptance, research conducted for and by the community is essential.

Project Aims

This project integrates the Indigenous Research Paradigm (Walker, 2015; Smith, 2021) with Design-based Research (Barab and Squire, 2004; Mckenney and Reeves, 2012) to develop a toolkit of ICM-specific vocal technique strategies. The toolkit incorporates previous ICM-specific research and emphasises indigenous experience in its development. This project explores how voice research can benefit indigenous music education communities such as ICM whose pedagogies are non-written. By bridging the divide between scientific knowledge and pedagogical practice, it aspires to empower ICM practitioners and enhance their vocal capabilities within the context of their cultural heritage.

Method

3 groups of co-participants from the ICM community were recruited. Semi-structured interviews with two speech and language pathologists familiar with treating ICM singers reviewed the toolkit's foundational soundness and applicability. A four-week lesson-based trial with eight students from my studio to gauge the toolkit's efficacy and impact in a real-world contextual setting. Pre and post-questionnaires and observations were utilised. Interactive lecture demonstrations and semi-structured interviews with 3 professional ICM teachers to discuss its potential for community integration and impact on stylistic authenticity. Feedback was qualitatively analysed to understand the toolkit's effectiveness and its cultural interactions with the ICM community.

Results, Conclusions and Implications

Through this exploration of cultural interactions between voice research and the ICM oral tradition, insights were gained into the significance of inclusivity in this field. ICM exemplifies the importance of decolonising voice research to honour and strengthen indigenous approaches to learning and education. To achieve sustainable and relevant integration of voice research into ICM, legitimate peripheral participation (Lave and Wenger, 1991) is considered a method for dissemination where diverse ideas are assimilated through contextual learning and knowledge transfer through close student-teacher relationships which are key in an oral tradition.

How to build a common pedagogical vision in music curriculum work?

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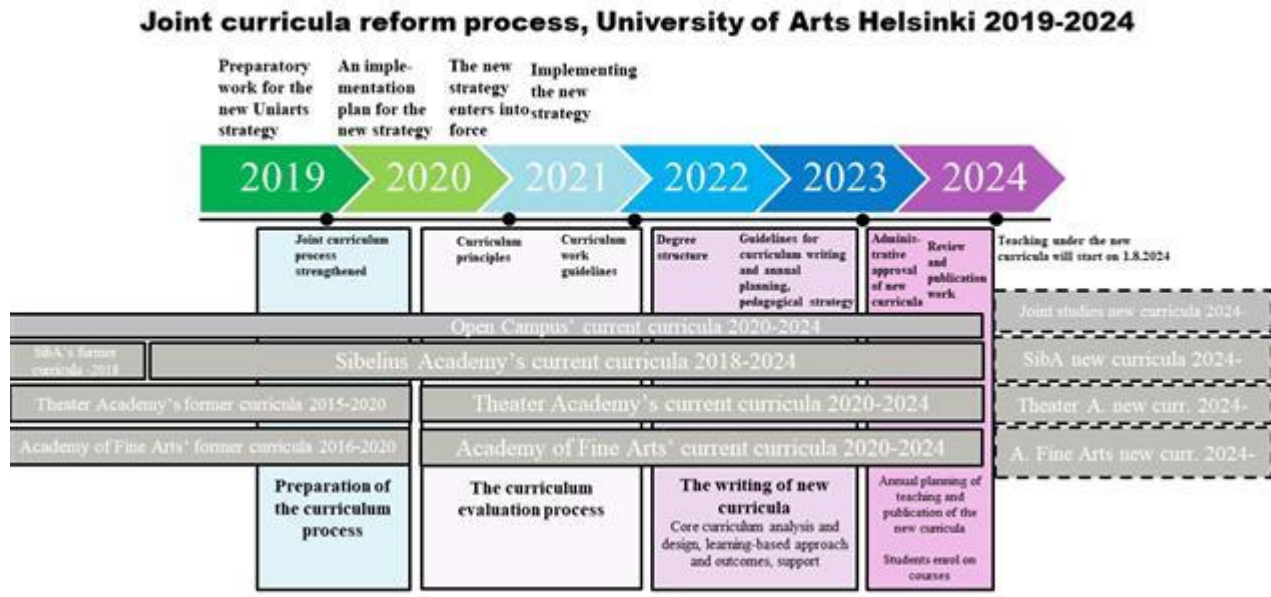
A major curriculum reform is coming to an end at the University of the Arts Helsinki. For the first time, the process has been shared by all units (Academy of Fine Arts, Sibelius Academy, Theatre Academy and Open Campus). How has the project been structured in terms of expertise management, participation and pedagogy? How does the specificity of the arts manifest and challenge a process that seeks not only common structures, practices and concepts, but also a community identity? And which strategical themes can correspond to the changing environment and working life?

The curriculum self-assessment project underpinned the new curriculum development process, resulting in the creation of a common degree structure and the common General Studies. These foster internal and external mobility, as well as flexible study paths. The project has created organizations, has committed to a competency-based approach and carried out core content analysis. Additionally, the project has identified strategic themes of internationalisation, digitalisation, ecological and social sustainability, and wellbeing as crucial factors for educational transversality. The aim has been to take into account both the long educational traditions and good practices of the arts and to respond to changes in the environment and working life, as well as current phenomena.

Although a common culture has been created in various ways, the process has encountered impediments, such as the interface between art and science, distinct concepts and cultures regarding the arts, as well as internal and external participation. The arts foster a culture of collaborative debate and mediation, which has led to increased ownership of the process, but also somewhat slowed down the emergence of common ground. Ensuring the highest standards of art education necessitates the challenge of integrating new material into the curriculum, redefining the balance between different subjects and defining the parameters of continuous learning. One primary challenge is to help teachers accustomed to a soloist culture comprehend the significance of shared expertise. This necessitates the establishment of new, relaxed, and easily accessible feedback and student engagement opportunities. Dialogue, issues of power, diversity, sustainability, the ethical dimensions of art education and the collaborative development of one's own work have become the pedagogical cornerstones of joint curriculum work.

Curriculum reform is always a major project and its impact is long-lasting. The knowledge and experience gained from a project remain easily hidden, tacitly within an organisation, even though the process involves research and evaluation. The purpose of this presentation is to stimulate a common, international debate and reflection on the ways in which music curriculum processes are constructed, pedagogically conducted and implemented in creative organisations of experts. In addition to student exchanges and educational cooperation, it would be highly desirable to develop and increase international cooperation in curriculum work.

Figure 1



Exploring the Impact of Disability-Centering Concepts in a General Music Method Course

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Current approaches to teacher preparation related to working with disabled persons/persons with disability (DP/PwD) are primarily situated within medicalized/clinical frameworks common to special education (Dobbs, 2012). These frameworks center nondisabled persons, yielding practices that may be out-of-sync with DP/PwD. The centering of nondisabled persons appears to be natural when left unacknowledged or critiqued (Brantlinger, 1997; 2006), reproducing exclusionary barriers and limiting all learners to a diverse array of ways to be, to learn, and to teach in/through/around music (Author, Year). Authors exploring disability studies and related perspectives (e.g., Author, Year; Author et al., Year; Author et al., Year; Bell et al.; 2020; Churchill & Laes, 2020; Dobbs, 2012; 2017; Laes & Westerlund, 2018) argue that exploring perspectives that center disability and the lives of DP/PwD may help music educators become more conscious of issues of disability and ableism and provide new avenues to practice and policy.

In the present collective case study, consider how disability-centering frameworks (i.e., individually-focused, socially-focused, and interactional) and concepts (i.e., intersectionality/identity, autonomy/voice, barriers/access, interdependence/differentiation) impact preservice teachers' development in general music methods. The study will take place during a single-semester, undergraduate methods course with twelve students consenting to be participants. The following questions guide my inquiry: 1) What disability-centering ideas resonate and challenge participants? 2) In what ways do disability-centering ideas help participants become more conscious and critical of disability? 3) How does using disability-centering ideas impact participants' visions of general music education, including personal practice?

Data generation will include in-class discussions notes and transcripts, individual participant assignment responses, reflections from attendance at related conferences, a collaborative mind-map, and a final visioning project. Students will take part in collaborative analysis through in-class discussions and via the collaborative mind-map. Themes in the findings include: a) changes in terminology and a shift of perspective from "me" to "us," b) a growing consciousness of the complexity of disability with limited options on making use of that consciousness, c) a turn to seeing disability as residing within systems and interest in barrier findings, and d) dealing with internalized ableism. Following a discussion of these themes, I share suggestions related to making use of contemporary disability theorization and activism to shape in similar methods courses alongside experiences interacting with musicians who are DP/PwD in order to help learners create new practices and opportunities.

Considering Disability within Changing Tides: A Critical Analysis of Disability in Music Education Research, 2012–2023

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Disability discourses continue to evolve and shape music education practice and research. Author (2012) noted the ways disability frameworks/models shape language and practice in her critical discourse analysis of studies published in the *Journal of Research in Music Education*. Author noted the over-representation of medical/clinical frames and considered how this may limit music education research and practice, specifically in light of a growing body of disability studies scholarship outside the field. Given an emerging body of literature drawing on disability studies, disCrit, and disability justice scholarship (DS+) in music education, the current study extends Author's study through a critical discourse analysis of education research (Fairclough, 2013; van Dijk, 2015; Wodak, 2011) focusing on disability and/or music learning and teaching for/with disabled learners/learners with disabilities published in English in "high impact journals". We define "high impact journals" as journals, as of September 2023, having an h-index rating of 15 or higher and an impact rating of .70 or higher based on scores from Google and Scopus as reported by Scijournal.or. Rather than reifying problematic notions of research impact, we employ our definition to narrow our inquiry to the following journals: *British Journal of Music Education*, *Bulletin of the Council for Research in Music Education*, *International Journal of Music Education*, *Journal of Music Teacher Education*, *Journal of Research in Music Education*, *Music Education Research*, and *Research Studies in Music Education*. We note the explicit and implied frameworks of disability (e.g., individual, social, and interactional; Author, Year) and their related models and theorize how these frameworks shaped the methodological approaches of researchers, particularly how these frameworks impact their suggestions for scholarship and practice. We specifically attend to the citations made in these studies as indicators of theoretical orientation with regard to DS+ frameworks/models. Overall, we seek to consider if there is burgeoning change of perspectives related to disability in the field or if the injection of disability theorization has only created further silos of discourse with limited impact on the primacy of individualist medical/therapeutic-centric notions of disability, as noted by Author (2012). Our initial findings suggest an integration of broader disability frameworks into music education research, but the findings also demonstrate a limited theoretical integration of broader frameworks. Our findings indicate despite forward motion in music education scholarship embracing disability studies perspectives, much work remains to be done.

South African tertiary music students' occupational health: Impact of the blended learning course, Sound Performers

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The value of the performing, creative, and healing arts for health promotion and well-being in society is undisputed, yet in South Africa (SA), musicians' occupational health needs are under-researched and poorly resourced, despite the high prevalence of musicians' performance-related health problems (Devroop 2014; Panebianco-Warrens et al. 2015; Rennie-Salonen & de Villiers 2016). Music students and teachers understand the importance of their health and well-being, and positive outcomes are reported where musicians' health education exists, yet limitations persist such as lack of integration with pedagogy, and resistance due to entrenched disciplinary norms (Evans, Rennie-Salonen et al. forthcoming; Matei et al. 2018; Norton 2016). Research on musicians' health interventions utilizing biopsychosocial perspectives, is needed to better understand how evidence-based health information can be sustainably incorporated into multicultural music education teaching and learning settings (Wijsman & Ackermann 2018).

This study investigated the impact of the musicians' occupational health course, Sound Performers (SP), delivered as blended learning, on health, learning, behavioural, and performance outcomes in SA tertiary music students. SP is a comprehensive online musicians' health education course that can be incorporated into instrumental and vocal pedagogy, and music education curricula.

The longitudinal mixed methods cohort study is the SA site of an international multi-centre trial, initiated by a global interdisciplinary research team (Baadjou et al. 2019; Guptill et al. 2022). Participants completed the SP programme, either as independent online learning only or as blended learning (combining online and classroom experiential learning). With the self-controlled case series design, 60 participants were their own controls using pre-exposure baseline data. Pre- and post-course surveys comprised standardized measures for musicians' health literacy, quality of life, pain status, perceived exertion, music performance anxiety, and mental wellbeing. Focus groups after the course explored participants' experiences of the SP programme. Qualitative thematic analysis of focus group data was conducted.

The synthesis of the quantitative and qualitative results will be presented. Blended learning students demonstrated greater improvements in health literacy, knowledge, application, behaviour change, and integration with musicianship, compared to online-only students. Both groups gained knowledge about healthy music performance compared to baseline control measures. Results show that music students face multifactorial challenges when learning about their health and wellbeing. Importantly, interrogating how music education culture, environments, and organisations need to adapt towards embracing health promotion (both in and through music) as a sustainable core principle, is necessary to ensure music students' positive health behaviour change and consequently healthy musical communities.

Development of Musical Education in children's centers from the teachers' perspective.

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Theoretical background

Despite the importance of music in psychomotor, emotional, cognitive and social development of children between 0 and 6 years, the musical training received by teachers of this training stage is limited.

Barrett (2020) demonstrate that musical activities in early childhood education centers can have a positive impact on young children's singing skills and their attitudes towards music, regardless of gender, ethnicity, and socioeconomic status. However, the musical training of teachers of this stage at university is scarce (Vicente & Rodríguez, 2014) and the continuous training programs (Capistrán, 2016) are insufficient. This can be easily verified by studying how much music presence there is in the curriculum for early childhood education (Juárez & López, 2021).

Nonetheless, these teachers usually have a positive attitude towards music despite their limited training (Barrett, 2019). They use music to make academic connections to other subjects and to engage children during the transitions between activities (Rajan, 2017). They value music as an important component in their teaching practice, as well as for its contribution to children's learning and development, but they point out their limited resources, their lack of musical ability and their insufficient knowledge of the pedagogical foundations of Musical Education.

Objectives

The objective is to investigate the development of Musical Education in kindergartens from the perspective of the teachers responsible.

Method

120 early childhood education teachers have participated in this research. They completed open questionnaires and were divided into focus groups to inquire about their musical knowledge, the presence of music in their educational projects and the specific ways in which music appears in their classrooms. For the analysis of the data obtained, we used a system of categories built in a deductive-inductive way.

Results

The results indicate that teachers give a high value to Musical Education as a tool in their daily work. Despite this, the use they make of Musical Education lacks a clear theoretical foundation and does not have an educational purpose that goes beyond using other forms of expression. The activities performed focus on songs and listening to recorded music. Another of the findings of this investigation has been precisely the system of generated categories around which the most significant results are articulated.

Conclusions

The teachers point out their training shortcomings and demand the need for appropriate musical resources, as well as the need for having the indispensable knowledge to put them into practice within the classroom.

Music is a fundamental tool for the holistic development of the human being, so necessary to achieve sustainability.

The evidence collected contributes to the urgency there is to insist the authorities on the need to increase the initial and ongoing training of teachers in the specific knowledge of Musical Education.

Exploring the relationship between music performance anxiety and deliberate practice, as experienced by South African concert pianists

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Music performance anxiety (MPA) is a phenomenon with which many musicians struggle. Existing literature reveals that MPA may be triggered by various aspects, such as a predisposition to anxiety disorders, social disorders, and obsessive-compulsive personality disorders. This study explored pianists' personal experiences of MPA, as well as their perceptions of the causal interaction between MPA and deliberate practice. An Interpretative Phenomenological Analysis (IPA) approach has been used. IPA studies pointing to the possibility that MPA may be caused by inadequate preparation during the learning process are scarce. This IPA study focuses on the subjective perceptions and lived experiences of MPA in four classically trained South African concert pianists - who took part in the UNISA National Piano Competition or UNISA International Piano Competition in the past seven years. Data were collected by conducting semi-structured interviews with four participants. The findings derived from analysed data provide original idiographic perspectives and were divided into eight superordinate themes, each discussed respectively: "Understanding of MPA", "Various kinds of symptoms", "Reasons for experiencing MPA", "Performance settings", "Coping strategies", "Understanding of deliberate practice", "Deliberate learning process" and "MPA and deliberate practice". The findings from the eight themes confirmed that the effectiveness of practice positively influenced the learning process and memorisation, leading to more positive performance experiences. All participants agreed that the level of preparation directly correlated with the degree of MPA experienced. One participant believed that MPA symptoms served as a message to the brain, indicating inadequate preparation (Osborne & Kirsner, 2022). While it cannot be denied that there may be other factors influencing the level of MPA, such as personality disorders and accompanying conditions, the influence preparation has on MPA should be a core area of study. Understanding the triggers, symptoms, and effective strategies for managing MPA, along with implementing deliberate practice techniques, can significantly enhance performers' ability to cope with anxiety and improve their overall performance quality. This enables performers to feel in control during performances, allowing them to focus on interpretational value and enjoyment. These findings indicate the need for an increased awareness of the relationship between deliberate practice and MPA when pianists have to cope with performance anxiety.

Beyond the Divide between Qualitative and Quantitative Research: Comparing Grounded Theory and Structural Equation Modeling

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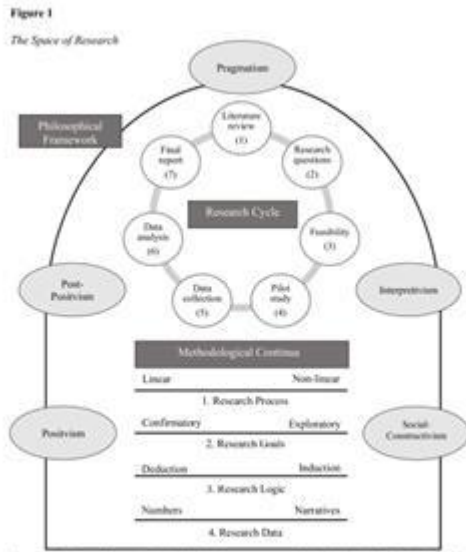
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Researchers in music education tend to prefer “monoistic designs” that rely on either qualitative or quantitative approaches (Fitzpatrick, 2014, p. 210). This tendency is rooted in the historical separation between quantitative and qualitative research and in strong paradigmatic bonds between philosophical assumptions and methodological choices (Allsup, 2014; Lincoln & Guba, 1985). However, the separation between qualitative and quantitative modes of inquiry does not recognize the complexity of research practices. Although scholars usually draw on different research paradigms, no research is purely qualitative or quantitative (Bergman, 2008; Bresler & Stake, 1992).

To illustrate this point, we compared two research designs—grounded theory (GT) and structural equation modeling (SEM)—that involve theory development and testing, respectively. GT is a type of qualitative research whose exploratory-based goal is to develop a theory that is grounded in data (Charmaz, 2014; Glaser & Strauss, 1967). The term “structural equation modeling” is commonly used to label a set of statistical techniques. However, SEM is also a form of quantitative research whose confirmatory goal is to test a theoretical model (Kline, 2016). GT and SEM differ in relation to their roots, goals, techniques, and outcomes. Despite these differences, we re-conceptualized GT and SEM along a series of philosophical and methodological continua, including positivist and social constructivist philosophical underpinnings, linear and non-linear research processes, deductive and inductive logic, confirmatory and exploratory research goals, and numeric and narrative data (Figure 1). We then showed that GT and SEM follow a similar overarching research cycle while integrating some qualitative and quantitative components (Table 1). Drawing on this analysis, we contended that research education could introduce activities involving research continua to help students navigate different research paradigms. For instance, in introductory research courses, students could compare research articles by positioning philosophical underpinnings and method sections along research continua. Throughout graduate school, students could design long-term research plans in which they combine both qualitative and quantitative designs. At this stage, students could use the concept of research continua to position their philosophical and methodological choices. While discerning similarities and differences among research approaches, students could eventually become more flexible researchers, capable of navigating various paradigms and addressing complex phenomena from multiple perspectives.

In sum, in this session, researchers and research students can follow our methodological analysis and comparison of GT and SEM as a way to contemplate nuances within research practices and identify similarities between qualitative and quantitative modes of inquiry.

Figure 1



Notes. The Space of Research model is based on our own methodological work and inferred by previous contributions in the education literature. The figure research cycle included above is based on the work of Goerard (2010). We have incorporated this figure within our broader model. Moreover, drawing on Nyilas's (2010) work, we have represented the philosophical framework as an arch around methodological choices.

Table 1
Summary of Philosophical and Methodological Aspects in GT and SEM

	GT	SEM
Philosophical Assumptions	<ul style="list-style-type: none"> Positivism (Glaser & Strauss, 1987) Post-positivism (Strauss & Corbin, 1990) Pre-positivism (Corbin & Strauss, 2008, 2015) Interpretivism (Corbin & Strauss, 2015) Social constructionism (Charmaz, 2014) 	<ul style="list-style-type: none"> Rooted in positivism More recently, recognition of subjectivity in measurement results
Methodological Aspects	<ul style="list-style-type: none"> Research Processes: <ul style="list-style-type: none"> Mainly non-linear process Some linear components: <ul style="list-style-type: none"> Although research steps take place simultaneously and iteratively, a preliminary understanding of a phenomenon (phase 1) precedes the GT journey Although iterative, data analysis follows an overarching linear process that moves from a descriptive level toward the development of theoretical explanations 	<ul style="list-style-type: none"> Research Processes: <ul style="list-style-type: none"> Mainly linear process Some non-linear components: <ul style="list-style-type: none"> Researchers can re-consider their initial hypotheses that to concerns about the feasibility of a project and problems in the trialing step Before data collection, researchers can modify their hypotheses if the model does not meet the requirements for further analysis (model re-specification) After the step of data analysis, researchers can still modify the model to improve its explanatory power (model modification)
Research goals and logic	<ul style="list-style-type: none"> Mainly exploratory goals and inductive logic Reason for exploratory goals and inductive logic: <ul style="list-style-type: none"> After establishing initial patterns, researchers continue to collect new evidence, which they use to re-examine old data and confirm initial interpretations (confirmatory and deductive steps) 	<ul style="list-style-type: none"> Mainly confirmatory goals and deductive logic Reason for exploratory goals and inductive logic: <ul style="list-style-type: none"> When there is a lack of well-developed theories to formulate hypotheses, researchers can inductively build an exploratory theoretical model by using qualitative data If a model shows a poor fit, researchers can inductively explore unexpected relationships (model modification)
Research data	<ul style="list-style-type: none"> Mainly narrative data Narrative components: <ul style="list-style-type: none"> Quantifiers in research reports Possibility to use survey data to infer patterns 	<ul style="list-style-type: none"> Mainly numeric data Non-numeric components: <ul style="list-style-type: none"> Quantifying variables and relationships implies the recognition of properties with numeric qualities

Online Music Teacher Lounge Chats as Communities of Practice for Music Education

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The sudden shift to remote online learning during the height of the COVID-19 pandemic disrupted face-to-face events. To Philippine music educators, this meant having to transform their music classrooms within the confines of what their gadgets and internet connection can reach. It also meant having to look for online opportunities for professional development. But more importantly, having to search for a community of practice to share with problems and solutions to, as well as reflections on, the 'new normal' was also needed. With this, a national-scale society for music educators in the Philippines sought to create a space for music educators to come together despite being physically apart. This study seeks to follow the society's series of talks for music educators as documented on social media (Facebook and Youtube). Data is gathered from the talks' promotional materials, video recordings and comments, and autoethnography of the authors, who happen to be board members of the said society for music educators that spearheaded the series of talks which started in 2021. The data relays the impetus of the series of talks, together with the topics discussed and people involved (resource speakers, panel discussants, and participant-observers) and probable future directions of the series of talks moving into the post-COVID era. The data is analysed using the framework of communities of practice seen through the lens of Sustainable Development Goals, particularly SDG 4: Quality Education and SDG 17: Partnerships for the Goals. For future trajectory, the authors hope that this study, which is a documentation of the series of talks, validate alternative spaces for music education and professional development and provide a basis for future projects of the same nature.

Towards Institutional Renewal: Women of Color as Leaders and Change-Advocates in Higher Music Education

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Higher Music Education Institutions share histories of exclusion based on race, class, and gender (de Boise, 2017; Allsup, 2016; Bradley, 2016), further marginalizing people of color. Regardless of nascent efforts, tertiary music education continues to be challenged not to reenact what Valenzuela (1999) has called subtractive schooling, that is, the historical and systematic failure to recognize and advocate for the role, place, and value of diversity as a structural marker and pillar for institutional decolonization (Gaudry & Lorenz, 2018). In this presentation, we center Women of Color as advocates for and agents of sustainable policy action aimed at dismantling assimilationist practices in Higher Music Education Institutions (Stanton-Salazar, 2001; Bradley, 2016; Kajikawa, 2019). Of particular interest are how Latinas and other Women of Color (1) navigate and influence institutional policy structures, (2) come to understand their environments—namely, the way systems of power shape the discourse around legitimacy—and (3) choose specific strategies to make agentic moves towards their own goals. Foregrounding institutional change, we—two male Latinos—offer a read of how Women of Color disrupt narrowly defined processes of knowledge production in higher music education by enacting grassroots, bottom-up policy practice (Schmidt, 2020; Ball et al., 2011) and the oppositional consciousness of Third World Feminism (Sandoval, 2000).

Through a critical multiple-bound case study methodology, the study supporting this presentation examines the relationship between agents and institutional systems, drawing from the expertise of five successful Latina singers and three female leaders/administrators of color in a top conservatory in the Northeast. Central to the case study are testimonios (Delgado Bernal et al., 2012) and a collaborative data production process that transforms the private into the communal, particularly as a means of co-constructing a vision for change.

Reimagining leadership through the experiences of Women of Color and their work creating narrative, strategy, and policy windows for advocacy and action, we highlight three thematic elements:

- Recomposition: Centering Marginalized Voices
- Repair: Bottom-Up Formation of Equity, Dignity, and Diversity; and
- Renewal: Coalitional Consciousness for an Alternative Future

We will report on how these three thematic elements may impact higher music education policy on two fronts: (1) the promotion of environs where cooperation and autonomy can play their part in fostering innovation and asserting diversity and (2) the potential to nurture the autonomy that can critically construct accounts of one's work, generating accountability that addresses how, to whose benefit, and toward what ends chosen models operate.

Do EMP interventions lead to more spontaneous, creative performances?

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Elemental Music Pedagogy (EMP, Elementare Musikpädagogik) in the Carl Orff tradition is a movement-based approach to music education employing the expressive media of dance, music, song and language (cf. Young, 2024, 72). According to this approach, a multifaceted engagement with the content is crucial to the music-making process. The inclusion of EMP in the classroom, based on knowledge gained from the academic literature, can thereby serve as an important way of offering all types of learners inclusive access to music and movement. Enjoying the music experience and finding pleasure in self-expression (cf. Dartsch, 2022, 46) form the basis on which all participants can access music and movement on an equal footing.

A key question in the present study is whether differences in elemental music performance occur with respect to whether or not students took part in EMP interventions in the classroom.

Data collected from schoolchildren ranging in age from 8 to 12 years (N=528) and taken from different school classes (N=34) (18 intervention groups, 15 control groups) were evaluated for EMP-specific proficiency with respect to socio-demographic background, cognitive ability, musical motivation and the presence or absence of EMP intervention and prior experience of music and/or dance.

A cross-sectional study was performed. Two repetitions (pre-post-post study) of the EMP ability test (internalization of elemental musical abilities) were conducted.

The determining factors, derived from the existing literature, were evaluated using both pre-existing tools and new tools developed by the author. The internalization of elemental musical abilities were measured by means of proficiency tests. The elemental musical skills assessed were chosen based on the existing literature (cf. Dartsch, 2010, 248f).

The data sets were processed and described using R version 4.2.3. After a precise item analysis has been performed, it is planned to use the R packages lme4 (cf. Bates et al., 2015) and lavaan (Rosseel, 2021) to generate a multilevel model. It is predicted that prior knowledge of music and/or movement (cf. Renkl, 1996, 177), and degree of student musical motivation (cf. Schüler, 2020, 182), will positively affect the acquiring of elemental musical skills.

As well as contributing new research findings, the pilot study will also make new assessment tools available. The findings will not only provide scientific insights for teaching practice, but also serve as inspiration for the use of EMP in (primary school) music classes.

Kalutang Legacy: 'Mang Tirso' and Knowledge Transfer to Marinduque Community in the Philippines

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The study explores the captivating world of Kalutang playing, an indigenous musical tradition in Marinduque Province, Philippines. At its heart are a pair of wooden instruments, known as Kalutang, each possessing profound cultural and historical significance to the province. The research aims to delve into the fascinating process through which 'Mang Tirso,' a revered music maker of Kalutang knowledge, imparts his invaluable expertise to the community. Equally intriguing is understanding how the community, in turn, receives, internalizes, and perpetuates this cultural heritage. Employing a qualitative research approach enriched by interviews, observations, and document analysis, this study seeks to illuminate the intricate dynamics of this knowledge transfer. In the enchanting of Kalutang, teaching methods, oral traditions, and cultural nuances converge to facilitate the transmission of knowledge within the community. This investigation explores these unique facets, offering a window into the rich tapestry of tradition and heritage that defines the Kalutang tradition. Furthermore, it delves into the pivotal question of how this transfer of Kalutang knowledge affects music education within Marinduque Province.

The significance of this study extends beyond the realm of Kalutang itself. It underscores the broader implications for music education, emphasizing the transformative potential of integrating indigenous musical traditions into formal classroom settings. The research posits that such integration can significantly enrich the curriculum and provide a holistic education experience. This exploration of knowledge transfer and community learning in the context of Kalutang music adds a valuable voice to the ongoing discourse on cultural heritage sustainability. It highlights the relevance of safeguarding indigenous musical traditions and their effect on contemporary education. As a result, 'Passing the Kalutang Legacy' emerges as a unique perspective on the dynamics of knowledge transfer and its profound impact on music education. This research encapsulates the essence of cultural sustainability and the power of community engagement. It underscores the potential for formal curricula to be enriched by including indigenous musical traditions, thereby ensuring the continuation of treasured legacies like Kalutang for generations to come. 'Passing the Kalutang Legacy' is not just a study; it's a celebration of heritage, a harmonious blend of tradition and education, and a testament to music's enduring power in keeping culture alive.

Teacher Use and Perceptions of Feedback on Student Creative Tasks

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Background

Music teachers facilitate various creative tasks with their students. Typically, these tasks can range from small and personally meaningful experiences to “everyday innovation” by non-experts (Kaufman & Beghetto, 2009, pp. 2-3). Understood as mini-c and little-c creativity, they include composition tasks, improvisation, creative listening, and performance tasks. Extensive research into creativity in music education has examined many related aspects of creativity (Webster, 2010). However, the role of teacher feedback to students’ creative tasks is underexplored.

Hattie and Timperley (2007) define feedback as information provided by an agent (e.g., a teacher, peer, etc.) regarding aspects of one’s performance or understanding. Hattie and colleagues have defined three forms of feedback that can be useful to understand the feedback process, known as “feed-back,” “feed-up,” and “feed-forward” (Hattie & Clarke, 2018). Feed-back addresses a learner’s current state in comparison to their previous work. Feed-up focuses on the overall goal, comparing what a learner can do now with their next learning target. Finally, feed-forward identifies strategies that can be employed to reach a long-term goal. This conception of feedback may be helpful in understanding how educators give feedback on creative tasks, the focus of their attention in feedback, and how actively engaged students might be in the feedback process.

Aims

The purpose of this mixed-methods study is to explore pre- and in-service teachers’ use and perceived value of feedback on students’ creative tasks.

Method

Participants completed a questionnaire about creativity in music classrooms and beliefs about the role of feedback in creative processes. Those who consented to a follow-up interview were asked to write feedback on a provided composition as if it were from a student in their classroom. Interview questions, informed by Hattie and Timperley’s model of feedback, were created to ask teachers about their feedback. Participants were also provided the summarized results of the questionnaire and asked to share their interpretation.

Results

We expect to complete the collection of questionnaire data by December 2023 and interviews by February 2024. We believe these data will highlight participant beliefs about feedback on creative tasks and the kinds of feedback educators are giving students.

Conclusions

Understanding teacher’s beliefs about feedback on creative tasks may shed light on how educators might best facilitate creative activities with their students, how educators might be better prepared to engage in feedback dialogues about creativity, as well as what kinds of feedback might be most conducive to encouraging creativity.

Workplace Well-Being and Classroom Space: An Exploratory Survey of K-12 Music Teachers

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Background

K-12 music teachers spend much of their professional lives occupying built spaces such as schools, classrooms, and offices. These spaces can support or hinder teaching and learning, music-making, and the growth of communities. Our built environments impact how we move, gather, and feel (Zandvliet & Broekhuizen, 2017). Accordingly, our built environments may also have implications for our psychological well-being. For example, it is easy to imagine that teaching in a small, crowded, windowless, and uncomfortably warm classroom might harm a teacher's psychological well-being. The physical environment and its implications for well-being have been studied extensively in various contexts, including dwellings, healthcare settings, neighborhoods, parks, and workplaces (e.g., see Cooper et al., 2008). However, research exploring relationships between teacher well-being and physical space is more limited. As far as can be determined, relationships between psychological well-being and physical space have not been explored among music teachers.

Aims

This exploratory survey study aimed to examine the relationships between K-12 music teachers' workplace well-being and perceptions of the physical classroom spaces in the United States. The research questions guiding this study were: (1) What relationships exist between teachers' workplace well-being and perceptions of their classroom spaces? (2) What elements of physical space, if any, are predictors of well-being?

Method

A questionnaire was distributed via Qualtrics and completed by 484 K-12 music teachers from across the United States who were members of the National Association for Music Education. The questionnaire included the Workplace PERMA Profiler (a measure of workplace well-being) and the Structural, Physical, and Campus Environment Survey (a measure of teachers' perceptions of their classrooms). The questionnaire remained open for five weeks.

Results

Higher levels of well-being were positively correlated with favorable perceptions of classroom space. Scale and aesthetics, the visual environment, and spatial environment elements were the strongest predictors of well-being. Taking statistical and textual data together, specific features including windows, good natural light, quality and controllable lighting, aesthetically pleasant (e.g., decorations and colors) rooms, ample space and storage, comfortable temperatures, good organization, and control over the classroom space had the largest positive impact on well-being among the participating teachers.

Conclusion

Evidence from the present study suggests that our built environment has a small but significant impact on teacher well-being. Accordingly, efforts to improve existing or new music classroom spaces to promote teacher well-being are recommended. Implications for teachers and future research will be discussed.

An Australian case study of Aboriginal youth in specialised arts classes

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This paper outlines a successful learning model designed for low socio-economic (SES) regional schools in Australia with significant Aboriginal populations. Through the implementation of mentor artists and webpage instruction, data was collected via observation and interview of 25 participants in a self-selected arts withdrawal class over a 24-month timeframe in regional Victoria, Australia. As arts-based research inside an educational context aims to understand education through reported concepts, techniques and practice, the learning model framework provides evidence for an engagement strategy where creative and/or performing arts making plus building webpages with written narratives (accessible through a QR code) develops creativity and equates to building resilience, a sense of self and cultural awareness in the participant group of low SES, Aboriginal youth. By learning aesthetically and within the process of creating, students participating in this research demonstrated increased levels of confidence, resilience, literacy, school retention, digital competency, and enjoyment of learning (Author & Munday, 2022).

Transforming educational practice in schools with high Aboriginal populations has the potential to improve school retention rates and learning engagement. Victoria Local Aboriginal Network 5-year plan (2016-2020, pp. 13-15) refers to the use of creative arts to strengthen culture and support for young people. The learning model is presented as a framework that proposes the following equation: creative and performing arts making plus online portfolio (building webpages with written narratives and evidence of creativity) equates to building resilience, a sense of self and cultural awareness in low SES, Aboriginal youth in Australia (Author & Munday, 2022).

Possible selves (Reid, Author & Bennett, 2019) are the selves that people would like to become, expect to become, and wish not to become. Researchers of possible self have demonstrated the value of this approach in helping learners find the relevance of their learning and in driving motivation (Hardgrove, Rootham, & McDowell, 2015). At the crux of possible selves is an empirically grounded conclusion that imagined futures only produce motivated action when there is viable self-regulation that can be directed towards desirable future states. The youth resilience-building literature indicates that available pathways and supports that might enable and facilitate self-regulation toward sustainable livelihoods are inconsistent or missing in the lives of many young people (Munday & Author, 2019).

The online portfolio provides a scaffold to build possible self through reflective practice by facilitating self-directed learning as they collect evidence, reflect on learning and curate their personal learning space for outside audiences to read. This paper introduces an innovative engagement strategy that encourages adolescent students to continue their learning trajectory by developing digital literacies through creative/performing arts making.

Haphazard Pathways to Teaching in Private Rock Music Schools

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This paper reports on, examines, and discusses the music education (auto)biographies of popular music teachers working for a private, extra-scholastic, fee-based rock music education organisation in Ireland offering small group tuition for children aged 7-17. These musical life histories were collected using biographical narrative interviewing, which in turn were embedded within a larger ethnographic research project undertaken with this private organisation. The sample size comprised ten participants, nine men and one woman, aged between 20 and 45.

The biographies are remarkable, in part, for their extraordinary diversity. The interviewed teachers came from a variety of family, social class, and national backgrounds, and their stories connected and diverged in unexpected places. This paper works to explain these diverse paths to music teaching the private sector. It also charts the unexpected connections that emerged from among their stories: for example, while nearly all of the interviewees held undergraduate-level degrees in music, three of the ten respondents had dropped out of university studies at an earlier point in their lives.

The report of results is framed via Moir and Stillie's (2018) concept of 'haphazard pathways'. Haphazard pathways, in these authors' understanding, are a 'highly individualized', mix-and-match approach to the acquisition of musical knowledge – an approach that, for many, combines formal and informal, scholastic and extra-scholastic, modes of learning. Similar to Moir and Stillie, this paper suggests that haphazard pathway-making is a crucial mode by which musicians – and in particular popular musicians – seek out necessary career knowledge within a national schooling system that, on its own, does not succeed in preparing young people for further musical study or musical careers (Moore 2014). These music teacher biographies present interesting contrasts to the music learning biographies of their students within this private organisation. Given its fee-based structure, most students come from middle- and upper-middle-class family backgrounds, while a significant number of the teachers are from working- and lower-middle-class backgrounds. Their biographies raise vital questions about the next generation of private music teachers: Will they also come from a diversity of backgrounds? Will organisations like this one prove to be an early training ground for new music teachers, thus potentially supplanting these haphazard pathways with more linear ones? The paper closes by considering these questions, pointing to a potential risk of private music teaching pathways being foreclosed to certain musicians in forthcoming decades.

Pedagogical Creativity in P-12 Music Teachers: A Mixed-Methods Inquiry

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Creativity is vital to invigoration and innovation within and beyond the field of music teaching and learning (Ata-Akturk & Sevimli-Celik, 2020; Barrett, 2007; Beghetto & Kaufman, 2011; Dean et al., 2010; Halliwell, 1993; Hickey & Webster, 2001; Howard et al., 2018; Tan, 2016). Despite this elevation of creativity as an essential element in effective music education, creativity in music teaching processes and practices is a relatively unexplored topic.

In expanding the research on pedagogical creativity in music teachers, it may be beneficial to also include examinations of teachers' self-beliefs and confidence in creative teaching processes and practices. To that point, creative identity (CI) has been conceptualized by many, namely Beghetto and Karwowski (2017). These authors have explored different facets of a CI framework, such as Creative Self-Concept (CSC) and Creative Self-Efficacy (CSE). These facets might uncover interesting relationships between teachers' creative identities and their self-reported pedagogical choices.

I aim to deepen and broaden the investigation of pedagogical creativity by examining it alongside music teachers' beliefs about their own creative identity. The specific research questions are:

1. What are P-12 music teachers' self-perceptions of their pedagogical creativity?
2. To what extent do music teachers perceive their creativity as defined by the frameworks of Creative Self-Concept (CSC) and Creative Self-Efficacy (CSE)?
3. How do music teachers' CSC and CSE relate to self-perceptions of their pedagogical creativity?

In this study, I investigated the pedagogical creativity and creative self-beliefs of P-12 music teachers using a mixed-methods approach. I collected quantitative data regarding music teachers' self-beliefs surrounding their creativity both personally and professionally. Further, I completed interviews with music teachers of varying contexts, varying grade levels, and varying years of teaching experience. Finally, I applied a triangulated mixed-methods approach (Creswell & Plano Clark, 2007; West, 2014) to investigate how music teachers' creative identities might interact with, inform, or reinforce their pedagogically creative mindsets and practices.

Preliminary findings from data analysis uncovered three themes: collaboration, responsiveness, and flexibility. Creative teachers collaborate (enhancing creativity, energizing, and reducing burnout), are responsive (to students, to colleagues, and to outside events), and are comfortable with ambiguity/flexibility (which is inherent in music/music-making, comes easier to some than others, and is something we can learn). Implications are addressed such as the connection between creativity and burnout, building music teachers' creative confidence, and investigating the relationship between personal creative identity & professional creative identity.

Engagement in Jazz Among Women and Non-Gender Conforming Individuals: An Application of the Expectancy-Value Theory of Motivation

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Representation of women and non gender conforming individuals in jazz has been historically low and participation in the jazz idiom in school settings has remained overwhelmingly male (McKeage, 2002; Van Vleet, 2021; Willis, 2008). The purpose of this research is to examine engagement in jazz among women and non-gender conforming individuals using the expectancy-value theory of motivation. High school instrumental students will be surveyed to assess expectancy, value (i.e., intrinsic value, attainment value, utility value, and cost), and perceived social support. Participants will be high school band students in the United States. To assess perceptions of expectancy in jazz experiences, we will utilize a modified New General Self-Efficacy Scale (Chen et al., 2001). To assess the subjective value that individuals place on participating in jazz experiences, we will utilize a modified scale based on Hagemeyer and Murawski's (2014) Instrument to Assess Subjective Task Value Beliefs Regarding the Decision to Pursue Postgraduate Training. Examining this subject using the expectancy-value theory of motivation has the potential to provide insight into supporting engagement and persistence for women and non-gender conforming musicians in jazz. Furthermore, this study has the potential to support access to America's original art form for historically underrepresented groups.

Degrees of Formality in the Secondary Music Classroom: Factors Affecting Student Learning with Learning Music

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Access to digital tools for music listening, making and learning provides many young people with opportunities to engage with music in highly individualised and meaningful ways (Youth Music & Ipsos MORI, 2019), and partake in music learning experiences outside the formal classroom context (Bell, 2018; Green, 2008; Greher, 2011). Significantly, the development of free and paid Digital Audio Workstations (DAWs), software used for recording, editing, and producing music, provides bedroom producers of any age with the tools to create music to the level of professionals (Bell, 2018). However, while DAWs provide anyone with the technical tools to make music, they do not necessarily provide the musical skills required (Bell, 2008). Indeed, the design of the music software dictates the design of the music learning. Such access to digital tools within and outside of the classroom – the overwhelming choice of resources for teachers (Medvinsky, 2017) and the related rise in informal learning – necessitates a reconsideration of the relationship between the role of the classroom music teacher, the application of technology, and existing approaches to pedagogical design.

This study explored the experiences of students and teachers in a variety of educational contexts and identified factors that affected student learning in the realms of music theory and creation of contemporary popular musics through a free digital tool: the website Learning Music by Ableton (learningmusic.ableton.com). It explored factors that both enabled and inhibited learning by examining its application in three distinct contexts, each with differing degrees of formality: independent learning outside the formal classroom, informal learning within the classroom, and formal teacher-led classroom learning, with each examined as parallel case studies in two different secondary school communities in Sydney. This paper presents findings from the informal and formal classroom learners, comparing experiences that arose from the distinct pedagogical approaches in both school contexts. These included the benefits and limitations of the digital tool and its design, the interplay of teacher-student interactions and the impact on learning, creativity and motivation, as well as the impact of students' musical and technological backgrounds (self-efficacy, notation, musical identities, and prior experience with digital tools). With this in mind, the paper draws conclusions for suggested strategies and approaches to integrating digital tools, such as the Learning Music website, in the music classroom in an attempt to create meaningful experiences for students, and recommends avenues for further research.

Creating Community Music – Approaching Community Music Settings through the Lens of Elemental Music Pedagogy

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Community Music is a growing field in the music education landscape in Germany and shares several principals, priorities, and goals and with other areas of music education (Kertz-Welzel 2014). Until recently, however, the discourse between these fields has been sparse (Bánffy-Hall 2020).

This paper aims to shed light on an area of music education in German-speaking countries known as Elemental Music Pedagogy (EMP) and the specific ways in which Community Music settings are developed using the artistic-pedagogical principles and practices of EMP. Community music emphasizes equal access to music for all people. This is also a key aspect of EMP: all participants are welcome with exactly the skills and knowledge they bring with them (Savage-Kroll 2020). A fundamental form of music-making in EMP settings centers on the concept of creating music together as a group through processes of exploration, improvisation, design (“Gestaltung”), and reproduction, wherein the process itself is more important than the final product. Another important aspect in EMP is connecting music with other art forms such as dance, movement, theater, and the visual arts. Examples from several projects will be explored, including a Community Opera on a farm (Kellmeyer, Savage-Kroll 2019), a music group in a prison, and a group of young, at-risk mothers with their children (Savage-Kroll 2019). The focus will be on how holistic, creative processes can lead to deeply meaningful, and personally enriching experiences for musicians and participants.

This paper is an exploration of the potential and challenges of this type of approach and a call for continued dialog between practitioners of EMP and Community Music.

Singing and Caring Thinking in a Learning Environment for Refugee Children (SingCaRe): Insights into a Design-Based Research Study

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Sustainable education of children is a central concern of the present era. However, equity-based teaching is still a desideratum (Hunter & Frawley, 2023). That is even more the case with respect to vulnerable groups like refugee children. Many initiatives have offered music programs to refugee children (Crawford, 2017; Marsh, 2017), which impacted social connectedness (Heynen et al., 2022) and children's settling in (Marsh, 2017). Yet, studies rarely provide systematizations regarding the design of such educational settings. It can be assumed that the challenge for music education following Sustainable Development Goals (SDGs) 3 (wellbeing) and 4 (quality education) may be met by e.g. designing settings implementing Caring Thinking (Lipman, 2003) as it modifies determination and self-care (Dombaycı et al., 2011). However, the number of studies investigating the concept of caring thinking is small (Uluçınar & Arı, 2019), and music education discourse has only started to acknowledge it (Hendricks, 2023).

Before this background, the research grounds the design of a singing-based learning environment (SLE) on the enhancement of caring thinking. The research pilots, tests, and implements design principles fostering caring thinking in an SLE for primary school-aged refugee children. Thus, the study aims to contribute to the empirical and theoretical foundation for the design of equitable educational settings. It, therefore, has two objectives: (1) to develop design principles employing an equity-based approach to singing fostering caring thinking. (2) to gain insight into the effects of the SLE.

Since the project wants to explore future possibilities (Euler, 2014), a Design-Based Research format has been chosen. The design of the SLE is iteratively developed and investigated in terms of how it enhances the caring thinking of participants. To gain deep insight into the functionality of the SLE, the study combines qualitative and quantitative methods in a mixed-methods approach. The paper focuses on the qualitative data generated in group discussions with primary school-aged refugee children, analyzed with the Documentary Method (Buchborn et al., 2023) and reconstructing the participants' orientations concerning caring thinking.

The paper will report on prototypical design principles and give first insights into the verbal data: A heuristic model allocating key features of the SLE and establishing a musical community of exploration (Sharp, 2017) implements e.g. story-telling and specific singing games.

Following the intention to ensure equitable education (SDG 4) while promoting child wellbeing (SDG 3) for a sustainable future, the study contributes to SLEs complying with the needs of children at risk.

Jazz-related teacher identities in classical dominated music education settings

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Jazz has long been an integral part of German music school teaching (VdM, 2002). Furthermore, similar to North America and many European countries (Downbeat, 2018), jazz in Germany has become an essential component of university music programs (Miz, 2022). As students pass through these institutions, they can develop strong jazz-related identities, characterized by specific values and musical approaches (Thünemann, 2009). However, recent research suggests that in German public school music classrooms, the tradition of Western classical music is still implicitly regarded as the norm (Buchborn, 2020; Tralle, in press). Guro Gravem Johansen points out: “Values in hegemonic music cultures, performed in music education institutions, can come to represent that institution’s hidden curriculum” (Johansen, 2017, 135). Given this context, an intriguing question arises: How do music teachers who identify as jazz musicians navigate their personal approach to music within a classical-shaped 'hidden curriculum' of their respective schools?

In this presentation, I will share results of a Grounded Theory interview study (Corbin & Strauss, 2015) conducted with teachers of wind instrument classes in German secondary schools. Despite all participants of the study having a personal connection to jazz, the interviews reveal that jazz is marked as something 'different' (not normal) within the context of wind class teaching. Teachers employ various strategies to address this tension. Several barriers and resources for implementing jazz-related practices into school wind class instruction can be identified.

In the end, I will also propose some implications for teacher training and raise fundamental questions about the role of teachers' musical identity within the field of music education.

Music schools as social learning environments – Evaluation of a music school pilot program

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A pilot program, which has been implemented at two Austrian music schools, requires all newly enrolled students to participate in a weekly supplementary subject conducted in group settings alongside their instrumental or vocal lessons. These supplementary subjects encompass diverse areas such as music theory, singing rhythm exploration, and ensemble playing. The pilot program is connected to a concept that follows a holistic approach to music education, promoting learning experiences which involve all senses and promote competency-driven instruction, fostering independent interaction with music. It places particular emphasis on musical activities like exploring rhythmic foundations, solfege, and encouraging composition and improvisation.

Our study investigates the impact of the early integration of music school students into class communities on their social development and motivation. As an underlying theory, we use the self-determination-theory by Deci & Ryan (2000) that describes three basic psychological needs including social relatedness. Based on this theory, we also examine the extent to which the autonomy of students in the “Musikschule Plus” program increases in comparison to others. Grounded in a theoretical framework encompassing concepts like self-directed learning (Klafki 2003), motivation within instrumental instruction (Lessing 2016, Wieser 2018), and competency-oriented music education (Knigge & Lehmann-Wermser 2009), this presentation will unveil selected findings drawn from the initial and a second qualitative research cycle (May 2023 & May 2024) as well as a first quantitative cycle (November 2023) that will be described in the following: The qualitative phases include observations in theory and instrumental classes at the pilot music schools, as well as comparison schools and interviews with actors of, these institutions like teachers and students. The quantitative study provides further data, generated with questionnaires for students, teachers and parents in pilot and comparison schools. We will present our qualitative findings as well as correlation analyses and a factorial ANOVA analysis from our quantitative research cycle.

We discuss our findings against the background of music educational and psychological research (McPherson et al. 2018, Röbbke 2009, Thomas & Müller 2015).

Improvisation Matters: An Exploration Into the Meaning of Improvisation Through the Experiences of Three Musicians

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It is often the case that musicians who improvise recount their experience as extraordinary or spiritual. Flowing with life force and searching for the source of artistic inspiration riddle the writings and teachings of the great improvisers, like John Coltrane and Rahsaan Roland Kirk. Research has proven the academic, artistic, and eudaimonic benefits of improvisation for students, but is just scratching the surface of improvisation as spiritual and as meaning-maker in music education. In this study, I aim to understand how musicians from three distinct age groups find life meaning through improvisation. Adopting Boyce-Tillman's framework for spirituality (2016) and Metz' "Concept of a Meaningful Life" (2001), I examine meaning in terms of building esteem, finding purpose, and feeling transcendence. For this multiple case study, I conducted semi-structured interviews with three participants who were recruited via personal relationships and snowball sampling: a 17 year old adolescent trombonist at the beginning of their journey in an esteemed university of music on the East Coast; an adult vibraphonist with a well-established place in the free-improvisation jazz scene; and an elder who remains active after five decades of drumming around the world and recording on legendary albums. Interviews were transcribed verbatim and analyzed for Metz' three constructs of meaning: esteem (the facets of one's life that are held in high regard); purpose (how one answers the life question, "Why am I here?"); and transcendence (connection with what exists outside of one's self). Findings show that across stages of life and planes of experience, the improviser 1. builds both personal and musical self-value through performing and improvising with others; 2. finds life purpose through their practice of improvisation and identity as an improviser; 3. looks inward in order to eventually stretch beyond themselves and transcend the expectations of others, the limits of instruments, and the boundaries of space and time. In the elder stage, the improviser, having transcended personal feelings related to pain and suffering, becomes a Light Bearer, creating Light through their art so that others may do the same. This research makes the case for the necessity of improvisation in the work of music practitioners by showing its definitive importance to musicians improvisers. Improvisation is a way to educate our students to be more in touch with what is essentially life.

A 10-week singing game program as a resource for Social Emotional Learning in the Year 7 English classroom

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This paper presents a 10-week Singing Game Program that has been developed to promote Social and Emotional Learning (SEL) skills and competencies in a non-music classroom. Based on the synthesis of a literature review, the program draws on the SEL competencies developed by The Collaborative for Academic, Social and Emotional Learning (CASEL) and draws parallels to the skills children develop through playing singing games. Cipriano et al. (2023) in their meta-analysis revealed SEL learning programs provide significant improvements in; school climate/safety, civic attitudes/behaviours, peer relationships, attitudes/beliefs, prosocial behaviours, externalising behaviours, emotional distress, school functioning, and mean effect size improvement in academic achievement, for students K-12 regardless of age. In these uncertain times, these results represent the positive outcomes schools, teachers, and individuals, are striving for.

As social structures inherent in singing games resemble folk lore and culture, it is hypothesised that playing singing games at the beginning of Year 7 English classes over a 10-week period will improve the SEL skills of the students and lead to positive student outcomes. Special attention is given to including singing games that adequately challenge and engage students at the developmental stage of early adolescence, rather than singing games that come from the primary school playground, which can be developmentally inappropriate in a secondary school context. The 10-week program presented in this paper is designed for a research project situated at a regional Australian Secondary School and has endeavoured to create a learning experience that provides equitable access, promotes inclusion, and celebrates the cultural diversity as appropriate to the ever increasing diversity of students in a classroom context.

Advocating for the sustainability of music education in secondary schooling where there is an increased focus away from the arts is a challenge. This paper hopes to encourage music educators to see beyond their own subject area and empower their schools towards transformation by connecting music education with the developmental, emotional, and social needs of students.

“Lack of Insight”: Neoliberal Terminology and Community Music Discourse

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Much scholarship has been written about neoliberal policies and their disastrous effects on music educational practices in the United States (Aróstegui 2020; Goble 2021). The inability of music education practitioners to recognize the systemic dismantling of music education caused by the implementation of neoliberal ideals recalls the psychiatric disorder Anagnosia (“lack of insight”). Anagnosia is a symptom of illnesses in which a patient remains unaware that they are ill (Kashiwa, et al 2005). As coded neoliberal language and ideology became imbedded in music educational discourse over the last several decades, the impetus of this language shift was invisible to many until past the point where the discourse was changed.

The focus of this study is to explore how coded neoliberal language has increasingly infiltrated community music discourse, changing its meaning amongst practitioners. In this paper, the presenter uses the framework of neoliberalism as a lens through which to view the strategic dismantling of music education in the United States over the last 40 years. She identifies neoliberal language adopted into education and music education discourse. By using the Critical Discourse Analysis methodology of Semiotic Sign Theory, (Hoopes 2014) she examines written Community Music discourse from the 1980s to the present to investigate adoption of neoliberal terms and assumptions. Neoliberal language in Community Music Discourse (The Object) has caused several potentially unrecognized shifts in terms (The Signifying Element), as defined by Community Music practitioners (The Interpretants).

If Music Education and Community Music practitioners are to fight the “lack of insight” brought on by advanced neoliberalism, then they must closely examine hidden neoliberal terminology that has infiltrated both areas. Then each group may be able to work together more effectively to advocate for a sustainable musical future.

Sustaining the arts, sustaining music education: Institutional practices and everyday work experiences in teacher education

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Context:

Teacher education in Ontario has responded to changes in society with additional courses that address social issues and student needs. Concurrently, the provincial government, which controls public education, has insisted on an added focus on numeracy and literacy. These two pressures on teacher education programs may result in the reduction of time allotted to courses in the arts, and changing work conditions for arts teacher educators.

Theoretical Framing:

This study uses institutional ethnography (Smith, 2005) to investigate the institutional practices and regulatory and organizational mechanisms in generalist (non-specialist) teacher education. It is a way of exploring the trans-local practices that organize the everyday work in teacher education, in ways both visible and invisible.

Aim

In this paper, we present findings from an environmental scan of 13 faculties of education in Ontario, creating a province-wide, inter-institutional comparison of teacher education in the arts; and from interviews with teacher educators about their everyday work experiences.

Methods

Environmental scan functions as a process and tool to gather information in the public domain, and provides an overview of current practices (Choo, 2001; Shahid & Turin, 2018). We accessed publicly-available information to gather data on program structure, course requirements in the arts, official course descriptions, and faculty profiles. Interviews with arts teacher educators verified information from the scan, and added the personal everyday stories from those inside the institutions.

Results

Data reveal that teacher education courses in the arts mirror the time allotment for subjects in the schools: they are allotted less time than core subjects; offered only as electives; or are not offered at all. A number of programs have moved to “integrated” courses with ultimately fewer hours and less specialized instruction. Furthermore, interviews revealed that arts courses are often taught by instructors in precarious employment. The experience of our informants varied widely, depending on employment status, with those in precarious employment feeling marginalized—not kept informed, not supported professionally—and without agency over their teaching conditions.

Conclusions & implications

Sustaining each of the arts in teacher education has implications at all levels of schooling. Changes to programs are already resulting in a reduction to the number of hours, courses, and tenure-track hirings in the arts. Offering fewer hours and courses in the arts to preservice teachers will inevitably reduce their confidence and competence in the classroom, with unknown impacts on future generations of students.

Fragments in the Archives: Constructing a (partial) portrait of cellist Edward Culbreath

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Context:

In the late 1960s, McGill University was building its music performance program by recruiting and hiring professors with international reputations (Vaugois, 2007). This was also a period of cultural upheaval in Quebec, with a nationalist movement gaining power (Rocher, 2023). American cellist Edward Culbreath, a graduate of Yale and Julliard, was hired by McGill in 1969. As a charismatic performer with an elite education, Culbreath quickly built a large studio of performance students (Carruthers 2008); and, as an African American, he attracted racialized students (Amie, 2022). Culbreath gave many recitals during the early 1970s, including performances of new works composed for him. But in or around 1977, he left McGill, disappearing almost without a trace. A brief obituary for Culbreath appeared in the Kingston Whig Standard in 2005.

Aim:

This research considers the following questions: Who was Edward Culbreath, and what trace remains of his time at McGill? How is the performer/teacher subject constructed within the “apparatus” of the archive? And, what happens to institutional memory when archives are incomplete, or lost?

Theoretical Framing and Methods:

To construct a history of Culbreath’s career, I went to Montreal to search the McGill archives. Using unobtrusive methods and discourse analysis (Phillips et al., 2002), this research explores both what I found and what I did not find. I searched the McGill Music Library and the University Archives for recital programs, departmental memos, letters of appointment, salary lists—any document that mentioned Culbreath. While searching, I discovered what appeared to be a gap of several years in the archives from 1972 to 1975. The librarian explained that those records had “disappeared” when the library had moved into a new building.

Results and significance:

Like memory, physical archives are patchy, offering less in the way of narrative and more in the way of “silences” (Arias, 2009). The less I found, the more important it felt to memorialize whatever fragments there were: “that even the smallest result is ‘a bit of truth’” (Kaplan, 1990). This paper documents what I found in the McGill archives; and discusses the challenges of archival research in the field of music performance education, where cultural production is often ephemeral and undocumented. Finally, it raises the question of whether Culbreath, as a Black American, disrupted the ideological subject of McGill professor, during a period of cultural contestation in Quebec; and whether race was a factor in his (partial) archival erasure.

Perceptions of American Undergraduate Music Education Students Regarding Culturally Responsive Pedagogy in Rural Locales

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Aim/Focus:

Music Education students in United States music teacher preparation programs located primarily with rural environments may have limited understanding of the cultural differences their future students may represent. Lack of diversity and predetermined biases may make it difficult for rurally associated preservice teachers to relate to peers and to future students. Additionally, music teacher preparation programs may not affectively attend to culturally responsive pedagogy (CRP), which further hinders these preservice teachers as they attempt to address the needs of their students. The purpose of this study was to examine perceptions of preservice music teachers' understandings of the effects of culture on their pedagogical practices, particularly in rural environments.

Background:

While CRP has become increasingly accepted and favored practice, music educators have been slow to adopt it (McKoy et al., 2017). However, after participating in professional development that encourages CRP, teachers have reported increased awareness and importance in addressing students' culture both within and outside of the music content area (McKoy et al., 2017; Whitaker & Valtierra, 2018). CRP has also been explored from the point of view of teacher educators (MTEs) regarding strategies for incorporation into the teacher education curriculum (Acquah et al., 2020; Gunn et al., 2013). Within music education, researchers have reported positive engagement with CRP but emphasized a need expand on basic understandings among MTEs (Bond & Russell, 2019). Both preservice and inservice music teachers can benefit from implementing CRP as they develop increased empathy for others (Abril & Robinson, 2019).

Method, Findings, and Significance:

This action research study (Efron & Ravid, 2013) investigates the perceptions of undergraduate music education students regarding CRP in rural environments. Through online questionnaires and in-person interviews, they share their experiences as students growing up and learning in the rural and as future music educators who will most likely work within it. They have been asked to share concerns and perceived challenges as the climate toward CRP becomes increasingly tempestuous. Data collection is ongoing at the time of submission. Initial findings suggest preservice teachers have limited experience with CRP practices and are concerned about respectfully addressing culture in their classrooms. Ultimately, this research may illuminate holes in the current music education program of study that can be addressed throughout content across the curriculum. MTEs can focus upon rural teaching during teacher preparation and can help to provide professional development for music teachers in rural locations.

Elementary Music Teacher Perceptions of Trauma-Informed Practices: Developing and Validating the TIP-CME Scales

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A growing body of literature indicates interest in trauma-informed music education (see references). Music teachers—who often teach entire student cohorts over multiple years—are uniquely positioned to witness long-term impacts of trauma-informed efforts. Despite teachers' attempts to engage with practices aligned with and/or adjacent to trauma-informed care (e.g., restorative justice practices, adverse childhood experiences, social-emotional learning), few psychometrically-sound measures exist to evaluate those practices and their school-based implementation. In the present study, I use confirmatory factor analysis to validate the Trauma-Informed Practice in Compulsory Music Education (TIP-CME) scales (adapted from Goodman et al.'s 2016 Trauma-Informed Practice Scales). In this novel adaptation, I measure core elements of trauma-informed practices in schools as reported by elementary music educators (N=2,314).

Adaptive training in singing and playing by ear: enhancing long-term retention through computational item selection.

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Background

Music learning apps are widespread, but are usually only available commercially (Singstar, 2022; VoCo Vocal Coach on the App Store, 2022). Adaptive training refers to reminding individuals what previously learned material they are likely to forget and finding new material to learn that is directly tailored to them at given time - computationally (Mozer & Lindsey, 2016; Silas, 2023; Supermemo.com, 2020). Whilst forgetting curves are well-studied in psychology, dating back the 1800's (Ebbinghaus, 1888), and well documented in the domain of language learning (Supermemo.com, 2020), they have not been studied systematically in music learning; nor has computational new item selection been rigorously empirically documented in musical contexts. To predict a learner's competence on a given learning item, the DASH (difficulty, ability and study history) model produces good predictive results in language learning (Mozer & Lindsey, 2016).

Aims and Method

We apply this approach to music production tests (Silas et al., 2023a, 2021, 2023b), utilising computational statistical models related to item response theory (IRT; De Boeck et al., 2016; Silas et al., 2023a, 2023b), which encode which musical features are relevant to musical memory (e.g., melody length and tonality; Müllensiefen, 2009), and collaborative filtering approaches (Su & Khoshgoftaar, 2009), and present a new technological infrastructure with empirical results derived from such software (Silas et al., 2023a, 2023b; Silas & Müllensiefen, 2023). The software enables beginner or advanced music learners (or teachers) to follow their learning trajectories over time and predict ways to help users revise and learn new material more efficiently. The software is based on an extension of the musicassessr/psychTestR (Harrison, 2020) R package libraries which allows for the collection of musical data supported by IRT models.

Results

New items (i.e., not learned before) are generally more difficult to perform, but participants gradually make improvements over multiple attempts during the same session (Silas & Müllensiefen, 2023). Moreover, when participants keep revising the same items over multiple sessions, they make long-term gains too. For difficult items, it may take many sessions before mastery takes place. Until mastery, there are observable forgetting curves, whereby the longer a musical item is not practised, the more likely an individual is to perform it badly (i.e., forget it). Tailored item selection may facilitate long-term gains in learning.

Conclusion

Consequently, there now exists a free, open-source user management system for tracking and tailoring the musical learning of individuals, with several potential applications in music education.

Decolonial Curriculum Designs for Higher Music Education in the 21st Century

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Several research studies and recent publications have shown that music curricula in most universities, conservatories, and music schools, in general, require revision in the twenty-first century. Much existing literature is relevant in some way to the topic of curricular reform in music, but more is needed to address the subject directly or suggest practical changes. Based on this reality, this paper will analyze the current challenges faced in college music curricula in Brazil and abroad and present some perspectives to organize and implement innovative and creative curricula in music schools. Blending theoretical and empirical analyses, this text will address the following questions: what should music schools of the future look like, and what new priorities should guide their curricula? How should programs vary, if at all, by region or emphasis? How can existing literature and experiments in real-life music and pedagogy help guide alternate pathways? What steps might be taken to transition from current models to new perspectives? How could we set up innovative and creative college music curricula currently?

Perspectives of a Blind Preservice Music Teacher

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While music educators have addressed the challenges faced by blind musicians and music students in the K–12 classroom, fewer studies exist that have investigated perspectives and experiences of blind preservice music teachers (e.g., music education majors). At the time of this writing, it appears that there are only two published research reports specifically examining blind preservice teachers (Parker & Draves, 2017; Parker, Spear, & Draves, 2017). In these works, the researchers recommended continued investigations with this underrepresented population to provide additional information regarding pedagogy and supportive practices for blind preservice music teachers. Although researchers have provided recommendations for public school personnel to support blind students few have investigated the perspectives of college students, specifically music education students. Given that college instructors directly and significantly can affect blind students' perceptions of campus climate and teacher education curricula, it seems warranted to explore ways in which college professors can support their blind students. Therefore, the question guiding this in-progress study will be as follows: In what ways can one blind music education student's lived experiences and identity development inform discourse in the music education community?

This phenomenological case study will include one blind preservice music teacher enrolled in a music teacher education program. The participant is in the process of obtaining a Master of Music in Music Education degree with licensure. Data collection will consist of interview transcripts, participant journaling, analytic memos, and participant-generated artifacts. Interviews will begin in Fall 2023, and continue throughout their student teaching placement. During these semi-structured interviews, they will be asked to share their personal experiences as a blind music education student. Questions will relate to their experiences as a blind musician, and their experiences as a student in a music teacher preparation program. The participant will also be asked to maintain a journal of daily/weekly experiences. Additionally, they will be encouraged to collect and share personal and professional artifacts that are meaningful to their development as a musician, a preservice music teacher, and as a teacher candidate entering the profession. I will use member checking to ensure faithful representation of the data (Bloor, 1978; Lincoln & Guba, 1985). Additionally, I will record field notes during our conversations to interpret their responses, discover recurring themes, and spur additional questions for them (Taylor, Bogdan, & DeVault, 2016). Collected artifacts and journal entries will serve as departure points and probing mechanisms for our discussions (Taylor et al., 2016).

Effects of Unexpressive, Expressive, and Overly Expressive Conducting on Musicians' Ensemble Expressivity Ratings

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Theoretical/Pedagogical Background of the Study

The expressivity of conductors' gestures can influence perceptions of ensemble performance (Morrison et al., 2014; Price & Mann, 2011). Listeners have rated concert band performances higher when viewing expressive conductors as opposed to unexpressive conductors, even when paired with the same audio recording (Morrison et al., 2009; Price et al., 2016). Author (2011) found the reverse to be true—that listeners rated conductor expressivity higher when conductors were shown conducting high-quality versus low-quality performances. These findings highlight the degree to which individuals' judgments about sound are dominated by visual information (Tsay, 2014).

Aim of the Work

The purpose of this study was to determine the effects of unexpressive, expressive, and overly expressive conducting on musicians' ensemble performance evaluation. Would college musicians rate ensemble performances differently based upon the level of expressivity demonstrated by the conductor?

Method

We created stimuli using three conductors and three music excerpts (all from Eric Whitacre's October) to allow for three conducting conditions. Each conductor was given a model recording and assigned to conduct each of the three excerpts while demonstrating one of the three conditions during a video recording session. Each of the video excerpts was then synchronized with the same corresponding, high-quality audio recording that had been provided to the conductors previously.

We used a counterbalanced design with three presentation orders. Participants (N = 133) viewed one of three sets of videos that featured each conductor and expressivity condition, with each excerpt being heard once. After viewing each video, participants rated the expressivity of the ensemble performance using a 10-point rating scale anchored by 1 (not expressive) and 10 (expressive).

Summary of the Main Ideas

Results indicated a significant main effect for conductor expressivity, $F(1.86, 242.89) = 103.015$, $p < .001$, partial $\eta^2 = .442$. No presentation order effect was found, $F(2, 130) = 1.671$, $p = .192$, partial $\eta^2 = .025$, but there was a significant conductor expressivity \times order interaction, $F(3.73, 130) = 18.07$, $p < .001$, partial $\eta^2 = .218$. Figure 1 displays participants' ensemble expressivity ratings by conductor expressivity level and order.

Implications for Music Education

We recommend that music educators video record rehearsals and performances to allow the opportunity to reflect on expressive tendencies so they can determine whether more or less expressivity is required. Additionally, conductor teacher educators should consider teaching all three magnitudes of conducting expressivity to allow novice conductors to establish parameters for the extremes of their gestural capacity.

A Phenomenological Study of Music Education Majors' Occupational Identity Development During the COVID-19 Pandemic

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Theoretical/Pedagogical Background of the Study

There is scant research about the impact of COVID-19 on music education majors. We used symbolic interactionism as a framework for investigating the impact of COVID-19 on participants' secondary socialization. Social distancing, online and hybrid learning, and other COVID-19 preventative measures impacted the interactions of undergraduate music education majors that contributed to their identity development. Documenting undergraduate music education majors' challenges during this time seems helpful for the teaching profession as we aim to learn more about how to support music teachers as they enter the field.

Aim of the Work

The purpose of this phenomenological study was to capture the essence of undergraduate music education majors who were developing their occupational identities during the COVID-19 pandemic. We asked the following research questions: (1) What are the lived experiences of undergraduate music education majors pursuing their degree program in the COVID-19 pandemic years? (2) How did undergraduate music education majors develop teacher and musician identities during the COVID-19 pandemic?

Method

We used a transcendental phenomenological approach to explore the lived experience of seven undergraduate music education students navigating their degree program during the COVID-19 pandemic. We collected data through semi-structured interviews, online written correspondence, and detailed researcher journals (Creswell & Poth, 2018; Vagle, 2018). Following the guidelines of Moustakas (1994), we used the steps of phenomenological reduction and imaginative variation to uncover the essence of the phenomena.

Summary of the Main Ideas

The central theme was relevancy and authenticity. In their coursework, participants were most engaged when they felt the class content was related to their future music education careers. The lack of authentic connections with others during online learning contributed to their feelings of isolation, while building meaningful relationships when courses became in-person again provided a sense of relief and support. Participants' interactions in their degree program and in their field experiences influenced the construction of their developing teacher identities as well as their outlook on entering the teaching profession. We organized our findings around four components of the central theme: (a) hiding behind the computer screen, (b) the need for interpersonal connectedness, (c) (re)developing personal teaching philosophies, and (d) entering the post-pandemic teaching profession.

Implications for Music Education

Our findings provide important implications for (a) university faculty who teach and mentor preservice music educators and (b) university administrators who design and implement the music education curriculum.

Frog-o-Phones and Reverse Violins: Choice and Control in Adaptive Instrument Design

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There are an increasingly large number of commercially available adaptive musical instruments especially designed to be more accessible to students with disability. However, every student's experience of disability is unique and as such, some will always require bespoke or modified solutions to meet their musical and accessibility needs. This paper explores the processes around developing instrumental solutions members of the Melbourne Youth Orchestras' Adaptive Music Bridging Program (MYO AMBP), with a focus on providing students with choice and control in their instrument choices. This will be done by focusing on two case study instruments.

The paper will begin by outlining the methodological processes developed to support students of MYO AMBP to choose a musical instrument. This process is actively designed to avoid medicalisation of the student experience, and is based on the same broad framework used in many mainstream Australian schools. As such there is a strong focus on finding instruments that suit students' musical interests and goals, as well as their access needs. It consists of a three to four step process (depending on the needs of the individual student), beginning with an introductory interview and culminating in their first instrumental music lesson.

I will then use two specific but contrasting examples to demonstrate the methodology in action. The instruments discussed, the Frog-o-Phone, and the Reverse Violin were both developed for students of the same age, who both have neurological disabilities. However, individual student needs and interests mean that they resulted in two vastly different instruments. While the Frog-o-Phone is an electronic midi-instrument based on an electronic soft toy, the Reverse Violin is made from a completely standard violin which has been adapted to be played with minimal use of the left hand. What they have in common, however, is that they are both specifically designed to meet not only the accessibility requirements of the students for whom they were made, but also their individual musical interests.

By focusing on students' musical goals, rather than just their access needs we are able to increase the choice and control students have over the type of instrument they use. The two students for whom the Frog-o-Phone and the Reverse Violin were adapted both had other musical options available to them that they could have physically played, however, for reasons which will be outlined in the presentation, these instrument options would not have allowed them to meet their specific musical goals. By focusing on students' musical preferences as well as their access needs, the MYO AMBP methodology gives students with disability the same opportunities as their non-disabled peers – the chance to learn an instrument that speaks to their musical dreams.

Pathways to the Podium: A conductors' experiences in the wilderness years, an Australian perspective

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This presentation focuses on orchestral conductor training in Australia. It shares insights from a larger Doctoral research project that investigates the career pathways of emerging orchestral conductors in an Australian context. This study represents the first wholistic investigation into career pathways for Australian orchestral conductors of its kind, with a focus on three capacities: experience, training and development and relationships with consideration for external impacts and influences.

My research reveals that there are many dimensions to becoming a conductor and no singular pathway. Rather there are many opportunities that may lead one to a professional conducting career. In order to secure conducting contracts, the emerging and aspiring Australian conductor has access to a plethora of development opportunities, including training through tertiary degrees, community ensembles, and access to a growing number of national and global courses and competitions. Existing research has a strong focus on conducting history, pedagogy, skill and knowledge development, conductor attributes and communication from the podium. To date, minimal literature unites all of the influences and capacities that impact upon a professional conducting career. This research provides a wholistic approach to studying possible conducting career pathways, by identifying the impacts, influences and capacities required in this uniquely Australian landscape.

This paper will draw on findings from three phases of grounded research, including a conductor survey (N=52), and conductor interviews (N=11) who represent different career entry points selected from the survey participants and finally, an informed examination of my own career trajectory. Of the three capacities identified in the research, this presentation will discuss the external experience dimension.

While this research has an Australian focus, it will have resonance in other parts of the world for aspiring conductors. It will support their journey though further shaping their own career pathways as they strive for a professional career on the podium. It is also hoped that the research will assist in sparking a discussion around how higher education institutions can support conductors in connecting with external organisations such as youth and community ensembles to provide learning opportunities outside of their own training grounds. This research can act as a catalyst for greater global connection and access to broader international courses, competition and self-learning experiences for aspiring conductors across the world to achieve a professional podium position.

Drumgender and Punk Pedagogy for Inclusion and Belonging in Music Education

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The drum kit, drumming and drum rhythms are vital to most music that is taught, learned, bought, sold, streamed, created, danced to, exercised to, and sung along to in cars all over the world. And at the heart of drumming and drum kit culture rages persistent gender inequity, leading to a dearth of inclusion in and belonging among the drumming community. Drumming remains largely conceived and portrayed as a masculine and male-dominated domain (Smith, 2013; Grant, 2021); to date, this has mostly been construed in terms of a gender binary. This talk is a small step in a collective journey towards modeling and helping to create more inclusive dialogue about drumming with a view to nurturing greater belonging in the global drum kit community. As such, this presentation takes a punk pedagogical stance, following Torrez's (2012) view of punk as a manifestation of equity, rebellion, critique, self-examination, solidarity, community, love, anger, and collaboration. In this session the presenter explores playing drums and rock drumming in particular as a distinct site for gender identity and expression, in response to calls for music and music education researchers to study and better understand, represent and serve gender nonbinary people (Cayari, 2019; Leibetseder, 2015). The presenter reviews some of the ways in which drumming, drummers and drum kit culture have maintained and challenged restrictive norms of the gender binary. He then describes in a series of reflections how in his drumming practices he has perpetuated and transgressed binary gender norms as a drummer. Concluding that a more expansive notion of gender could be beneficial to drummers', educators' and others' understandings of the musicians providing the beats to which we all dance, he concludes by proposing drumgender as a feasible and potentially attractive gender identity and expression that could engender great inclusion, equity and belonging.

Harmonizing Transitions: Choir for Students in a Special Education Transition Program in a Vocational-Technical High School

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An important part of pre-service music teacher education is participation in observations and practicum experiences at local schools with practicing music educators. The benefits to the preservice educator are invaluable and require practicing educators to volunteer their time and expertise to mentor these experiences. There is no doubt that school and university partnerships provide important benefits to the profession. However, one often overlooked area is that of music in special education and particularly for students in transition programs. Transition programs have been required elements of the Individuals with Disabilities Education Act (IDEA) in the United States since 1983, and with the 2004 reauthorization of IDEA, planning for transitioning students out of postsecondary education must begin by age 16 (IDEA, 2004). Transition goals need to be measurable and address training, education, employment, and daily living skills (if applicable). Draper (2021) suggested that music educators need to think of long-term goals for our students beyond formal schooling. When considering the needs of students as adults beyond employment and training, it is important to also consider how music can be a part of their lives and provide a valuable leisure and social experience. Ideally, music educators could provide opportunities for students in transition programs to practice recreational skills through participation in music.

Brophy (2011) found that music educators and practicing teachers perceived school/university partnerships as an arrangement between individuals rather than institutions. In this research I examine how a successful partnership between one university and an urban, vocational technical high school for students in the transition program was created by a motivated and determined special education teacher. Further, the establishment of the choir has provided an authentic context teaching and learning experience for graduate students in a course for supporting students with disabilities and the university in the partnership.

I will discuss the benefits to the students in the transition program, the outcomes for these students after they leave the program, the benefits for the preservice teachers who planned and led rehearsals, and the change in perceptions of the preservice teachers about the capabilities of students with disabilities in a transition program. I will also address the ethical issues of establishing a music program reliant on a university partnership such as sustainability of a program without funding and keeping student interest on both sides of the partnership.

The Effect of Three Creativity Activities on Individual P-12 Instrumental Music Student Achievement

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Much P-12 instrumental music education in the United States is focused on music ensemble performance (Gordon, 2012; Grunow, 2005; Heuser, 2015) with little prioritization of generative creativity, i.e., improvising, arranging, and composing (AUTHORS). While ensemble participation and performance are important facets of music teaching and learning, these skills may not catalyze an individual student's sense of belonging nor development of independent musicianship. Creativity—and standards-based instruction in general—also provide an authentic means for assessing student learning.

In addition to suggestions for assessing performing, responding, and connecting (e.g., Parkes & Burrack, 2020; Wesolowski, 2019; Wesolowski & Wind, 2017), researchers and practitioners have offered resources for teachers who wish to more prominently position creating in their classrooms (e.g., AUTHORS; Hickey, 2012; Sindberg, 2012) as well as assessment resources (e.g., AUTHORS; Healy & Ankney, 2020; Hickey, 2012). Yet pre-service music teachers, in-service teachers, and music teacher educators have consistently reported least preparation for and least priority of creativity-related skills (Bernhard, 2012; Bernhard & Stringham, 2016; Diehl & Scheib, 2013; Hewitt & Koner, 2013; Riley, 2009; Stringham, et al., 2016).

The purpose of this study is to analyze individual P-12 student music achievement related to creativity, one of four artistic processes outlined in United States National Standards for Music Education (State Education Agency Directors of Arts Education, 2014). This study is related to ongoing work developing a web application wherein instrumental music students (a) learn melodies and bass line extracted from repertoire (perform); (b) compose a counter-melody inspired by repertoire (create); (c) reflect on their performance by completing the same rubric their teacher uses to evaluate student performances (respond); and (d) engage with repertoire at a personal level (connect). Specific to creativity, we are examining the efficacy of various creativity exercises on musical achievement. Because curricular approaches to engaging in and assessing creativity vary greatly with little to no extant research comparing approaches in an empirically robust way, we are making comparisons among three creativity approaches: exploratory (e.g., Deemer, 2013; Deutsch, 2013), notation-driven (e.g., Hickey, 2012), and grounded in aural skills (e.g., Azzara & Grunow, 2006).

In Fall 2023, nearly 300 students, randomly assigned to groups based on creativity activity, are using the web application while learning repertoire. In this presentation, we will provide an overview of the web application, share findings from the current study, and conclude with current initiatives and plans for future research.

Autonomy and Sustainability in Music Schools: Promoting Reflexive Practice among Teachers in Country [omitted]

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Until fairly recently, the educational system in Country [omitted] enjoyed international praise that was often explained by high-quality teacher training based on teachers' strong autonomous position and reflexivity. Things have changed, however, as indicated by the latest PISA results, where Country [omitted] has dropped from the top, as well as national concerns regarding the decreased well-being of students, teachers, and principals. One reason for this is the misconception that the ability for self-directed, autonomous development, and reflexive practice are inborn traits rather than skills to be learned and taught. Lack of support to develop these skills may lead to negative attitudes toward teaching and learning, (professional) isolation, anxiety, and even burnout and dropout of all parties involved. The aim of my research is to offer a practical tool for (music) schools and their teachers to face these challenges.

In this paper presentation I discuss the preliminary results of a workshop model study where six voluntary teachers representing different musical styles, ages, and working backgrounds met in facilitated monthly sessions for one year to test multi-faceted reflective tools designed to foster an understanding of what supporting autonomy and reflexivity means from a variety of perspectives. The research data is collected in two phases. Preliminary results from the first phase suggest that the sessions helped teachers see their practice in a new light, gave them a sense of enhanced empowerment, and, for some, seemed also to have a positive impact on their well-being (in line with UNESCO sustainable development goals, such as 'good health and well-being' and 'high-quality education'). The second phase (ongoing at the time of submission) includes surveys for students and principals of music schools in Country [omitted] to discover their perceptions of autonomy support and reflexivity promotion. The data is then analysed on three levels: student–teacher, teacher–principal, and principal–policy maker. All aspects of the research comply with the ethical instructions of the country's National Board on Research Integrity.

The refined and more generic version of the model will eventually be offered online and hosted by institution [omitted]. It can be modified and deployed in a variety of educational settings and domains. The website will also function as an open and permanent platform for sharing research-based resources on research-related topics. The final aim of the research is to promote teachers' and their students' reflexivity and autonomy for a more democratic and sustainable educational culture.

Sustaining Professional Growth through Early Field Experience in Elementary Music Education

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Student teaching or field experience is often regarded as one of the most inspirational parts of music teacher preparation (Conway, 2002, 2022; Draves, 2021; Reese et al., 2023). In particular, early field experience plays a crucial role in developing the attitudes and perspectives of preservice music teachers and facilitates a smooth transition to student teaching and, ultimately, inservice teaching (Kuebel, 2019; Tucker, 2020). Moreover, early field experience can exert a powerful influence on teacher identity, affecting career decisions such as choice of musical specialty (Austin & Miksza, 2012; Kuebel, 2017; Tucker, 2020), and grade level (Conkling, 2003; Shouldice, 2013), as well as fostering professionalism (Raiber & Teachout, 2014). For these reasons, many researchers and scholars called for more research on early field experience (Powell, 2011, 2014; Tucker, 2020). However, although some studies have gathered basic data on early field experiences, research focused on gaining a deeper understanding of how preservice music teachers evolve during their early field experiences is notably lacking.

The purpose of this phenomenological qualitative study was to investigate the shared experience of preservice music teachers in their early field experiences in elementary music education, with a focus on their professional growth. The context for the study was an elementary teaching methods course. The research questions were (a) what did professional growth mean to preservice music teachers, (b) what kinds of common formative experiences did preservice music teachers have, and (c) how did preservice music teachers pursue professional growth during their early field experience in elementary schools?

I conducted the study at a southern university in the US over the course of one semester. Eighteen preservice music teachers in the elementary methods course participated in the current study. I collected data through participants' verbal and written reflections, artifacts (e.g., pictures), and individual semi-structured interviews. To elicit thick and rich descriptions from the participants' reflections, I applied reflective practicum theory (Schon, 1987). I also included my field notes to support the findings. I will share the findings and implications at the conference, with a view to connecting with, and advocating for, the sustainability of preservice music teachers' professional growth in their early fieldwork experiences.

The Sustainability of Music Teachers' Philosophy in Teaching and Advocacy

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Music education philosophy has played a crucial role for music teachers in developing critical thinking, self-criticism, and self-reflection (Austin & Reinhardt, 1999; Bowman, 1998; Elliott & Silverman, 2015; Jorgensen, 1990; Reimer, 1989). Having a strong music education philosophy helps music educators to make better choices when creating curriculum and lesson plans, as well as to establish and sustain a positive and productive learning environment with appropriate learning objectives (Bauer & Berg, 2001; Hodges, 2017; Song, 2022; West, 2015). Moreover, an extended outcome of having a coherent philosophy in music education is for advocacy to engender greater satisfaction among administrators, evaluators, and parents (Hanley, 1987; Powell, 2019; Townsend, 2011). However, music teachers are often reluctant to implement philosophical concepts in their teaching and advocacy for several reasons. Some music teachers claim that philosophy is irrelevant to what they do, while others argue that the connection between philosophy and practice is ambiguous (Bowman & Frega, 2012; Beck, 1974; Cholbi, 2007). It is therefore surprising that there are few studies collecting empirical data on the specific obstacles that music teachers confront in applying music education philosophy in their teaching and advocacy.

The purpose of this study was to investigate the sustainability of music teachers' philosophy and the obstacles that prevent them from applying music education philosophy in teaching and advocacy. The following research questions guided the study: (a) To what extent do music teachers believe in the value of music education philosophy in their teaching? (b) do music teachers confront obstacles in developing music education philosophical beliefs? (If so, what are the obstacles?) (c) do music teachers confront obstacles in applying their music education philosophical beliefs in teaching and advocacy? (If so, what are the obstacles?) I distributed the survey through the National Association for Music Education (NAfME) email database in the USA; 527 K-12 full-time music teachers responded to the survey. About half of the participants reported that they did not confront any obstacles that prevented them from utilizing music education philosophical beliefs for advocacy, 27.9% of participants indicated that they did confront obstacles, and 20.9% did not respond. I also analyzed open-ended text responses to acquire a deeper understanding of the specific obstacles that teachers faced in applying their beliefs in their teaching and advocacy. I will discuss the implications and possible future studies in the presentation.

Implication Assessment of the New Policy of Aesthetic Education in China: A study of universities in Guizhou Province

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The Aesthetic Education Revolution has been widely considered and applied among educators, which is highly supported by the government of China. The government announced the plan for overall education reformation and the opinion about the school esthetic education "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era". Two milestones have been set in the document, the first one is set in the year of 2025 when the aesthetic education should have a breakthrough. The second one is set in the year of 2035 that the school aesthetic education should be fully covered. As German sociologist Max Weber had argued that state-supported education was a necessary corollary to the modernization of the state (Tada, 2018), this government-driven reformation is one of the major events for Chinese educators. This research locates in Guiyang. Guiyang is renowned for its diversity and inclusivity because it is home to more than 30 ethnic minority groups, the city provides a great opportunity to observe the aesthetic education of China. The Ministry of Education launched the signing of the memorandum on the reform and development of school aesthetic education, requiring the implementation of the school aesthetic duration development. Guizhou province proposes several tasks, including opening full aesthetic education courses, innovating aesthetic education teaching methods and so on. However, it is currently facing enormous difficulties in this aspect, such as school's misperception of what is art and esthetic education, insufficient numbers of specialized faculties and lack of governmental and private investment. The overall situation about Guizhou universities' esthetic education is not optimistic (Yang, 2020).

As a member of the university in Guiyang, I teach piano performance, western music history for music major students, and aesthetic classes for non-music major students. The question about the current aesthetic education system had puzzled my colleagues and I. Even though the reformation has been taking place for a while, the detailed problems about the teaching content, the evaluation of the teaching outcomes, and the suitable content still need to be explored.

Therefore, the proposed study is an examination of the work of aesthetic education in the universities of Guiyang, to generate rich descriptions of the challenges and issues for teachers, students, and school administrators. This study will make a contribution to the aesthetic education in China in various ways. It aims to increase our understanding of the current challenges of aesthetic education in universities of Guiyang, and further our evaluation of the outcomes of the aesthetic education. It also seeks to provide a general paradigm for aesthetic education in the context of Guiyang.

School music curriculum evolution in Victoria, Australia: Caught between postmodern and neo-liberal agendas

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In many countries school systems are in crisis, impacted by postmodern social constructivist views of knowledge on the one hand and neoliberal marketized education on the other. School music curricula seem to be caught between these two positions. A postmodern view calls for music education principles and practices that favour contemporary popular musicking. This emphasis can sell short school students seeking knowledge and skill that could lead to future music specialisations. Previously, curricular statements have emphasised the acquisition and development of knowledge and skills but more recently this has been replaced with student-centred problem-based learning that often seems to mimic garage bands. We argue that a consequence of this may be the reduction of rigor to less demanding musical knowledge, entailing less theoretical or practical musicking knowledge, understanding and expertise. Ideally, music educators should be cognisant of the need for both student-centred learning accessible to the comparative novice and the availability of more challenging theoretical and practical knowledge required by those seeking depth in their music education experiences. We do not suggest prioritising one over the other but rather adopting an expansive model of music teaching and learning that can accommodate both. We explore these issues via recent curriculum evolution in music in Victoria, Australia. In Australia, school education falls under the purview of individual states and territories, each with an accredited curriculum and assessment authority. Students ultimately receive a Victorian Certificate of Education (VCE) after successful completion in Years 11 and 12. Since 1987 the VCE Study Designs have undergone several revisions and re-formulations. This paper focuses on the changes between the present and immediately past iterations of the VCE Study Design for Music as a theatre of curriculum reduction and marginalisation that emphasises student-centred learning and glosses over difficult knowledge, understanding and practice.

Music for All: Nurturing Inclusive Music Education Spaces for Children in India

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There is a growing enthusiasm across the world in policy and practice to include music education in the everyday lives of children. In the context of India, formal musical instruction is not available to most children from poor backgrounds, who study in the public schools in India. Often, schools facilitate a one-off experience for children during school assembly or on the annual day of the school, which cannot be a substitute for a sustained, ongoing musical experience through years of schooling. This means that music education is accessible to those who can pay for tutoring in private places. Children are indeed deprived of experiencing music and denied their rights for fuller participation in society. This kind of marginalization of music in school curriculum is ironical given that India has a rich tapestry of classical and folk musical traditions (both vocal and instrumental). Music is a spontaneous human activity of children that allows children to explore meaning making, express their feelings and identities, communicate with one another, and acquire the situated cultural moorings of their own and other communities and societies through music. Recognizing these benefits of music education at the individual and collective levels, the recent National Educational Policy (2020) and the National Curriculum Framework of School Education (NCFSE, 2023) call for inclusion of art education (with music as an integral component) at all stages of education for 'all' children. While there is a framework that has been offered, there are inherent tensions in the proposal at various levels- aims of music education for the schools, age-appropriate choice of content, ensuring parity with other school subjects, and preparation of teachers, among others. Existing concomitantly are efforts made by the not-for profit organizations that are seeking to make music accessible to 'all' children. The paper will advocate the need for fostering inclusive musical educational spaces in India. Section 1 will discuss the tensions inherent in the National Curriculum Framework for School Education (2023) with reference to art education in general and music education specifically, and the challenges it poses to inclusion; Section 2 will examine some of the efforts of civil society initiatives towards fostering music for all; Section 3 will outline a direction for collective action among the actors associated with the lives of children and the need to listen to all children's musical voices, in ways that are consistent with their development and interests, and sustainable futures.

Twenty-first century music specialist school education: views from the inside

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Music specialist schools occupy a unique position in the field of music education. Central to the preparation of young musicians for a sustainable future in the music industry, their educational practices and institutional cultures develop in ways that reflect the priorities and values of professional music environments. Recent scholarship has problematised this kind of education, highlighting how the reproduction of cultural privilege maintains social boundaries between people who do and do not see a music specialist school as a place for them. Alongside critical conversations about equality, diversity, and inclusion in the music industry specifically and the arts and cultural sector more broadly, institutional practices of “classical” music education are being called into question.

While significant research is being carried out in the higher education context, there is a scarcity of literature that foregrounds the voices of people working in specialist music education at the school level in the UK, and of people who have experienced this kind of education as students. Acknowledging that those who work in specialist music education are also thinking critically about its practices as they develop them in their day-to-day environments, our qualitative study explores the ideas of a group of colleagues from Chetham’s School of Music: a music specialist school in Manchester with a student population of approximately 330 children aged 8-18.

In a focus group held at the school in 2023, we asked, “What is the value of a specialist music school education?” Our aims were, firstly, to better understand how the key challenges of school-level music specialist education are characterised currently by those on the ‘inside’, and secondly, to observe and document the ways in which participants responded when we opened up a new kind of discursive space for critical thinking within the institution. The participants represented a variety of disciplinary areas and levels of professional seniority and shared the experience of being former students of specialist music education.

In our presentation we provide an overview of the study and its underlying rationale. We articulate the key issues that informed our decision to engage with Braun and Clarke's reflexive thematic analytical approach, and share the methodological learnings that resulted from this experience. We offer themes from our analysis including ‘institutional responsibility’, ‘constructing success’, and ‘insider/outsider perceptions’ and suggest that the process of investigating these critically could have implications for advancing resilience and sustainability in a range of music education environments.

Rewilding music education: towards a conceptual framework

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Tradition and innovation are two terms which can be applied in various ways to inform historical, socio-cultural and ethnographic approaches to research in music education. In theorising how I consider tradition and innovation to be relational, I suggest that they form too narrow a knowledge base from which to develop a conceptualisation of music education.

Tradition can be used to justify the perpetuation of schooling young people in a soundworld constructed from particular dimensions of pitch relations, and of training the learner to meet specific standards of performance and norms of behaviours. Innovation, for its part, tends to be framed within adult constructs of certainty and competence, and within systems and structures that promote expertise and its measurement.

Seen in this light, tradition and innovation allow very little scope for moving away from risk averse practices in search of new and emerging soundworlds. The focus on training and schooling to the exclusion of education in its widest sense provides us with only a partial account of [children's] musical worlds. What gets ignored is how what happens in the world shapes, and is shaped by, human experience of a sense of place, and of belonging.

From this starting point I draw on the burgeoning interest in a philosophy of being and becoming in music education research to suggest that the starting place for a knowledge base must surely be in the here and now. I argue that a new materialist post/human perspective offers researchers in music education myriad possibilities for divining networks of interdependent relationships involving human, sound and environment. I apply the term 'rewilding' to the music education context and consider what it might offer research, policy and practice, paying particular reference to how it directly engages with debates on inclusion, resets the agenda on ownership and voice, and challenges assumptions about value/s in education. I conclude by advocating that rewilding music education expands the boundaries of 'musical worlds' to infinity and beyond, and opens up opportunities for teachers and learners to engage in conceptualising music education as the sustainable act of imagining a soundworld that does not yet exist.

Collaborate to Expand: Administrators and Music Teachers Cultivating Curricular Growth

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Only approximately 20% of American secondary school-aged students elect to participate in school music (Elpus & Abril, 2011) and the demographic profile of students who participate in ensemble-based programs does not match that of the broader American population (Elpus & Abril, 2011; Hawkinson, 2015). Due in part to these facts, numerous researchers have advocated for diversifying courses in the spirit of making music education more relevant (Groulx, 2016; Kindall-Smith, et al., 2011; Sarath, et al., 2017; Veronee, 2017; Wright, 2019). Finding ways to better engage through student-centered, culturally responsive practices may help recruit and retain more and more diverse students in school music programs (Culp and Clauhs, 2020; Owens 2021).

The tension between upholding tradition by remaining focused on large ensembles and changing curriculum by moving away from them persists in the reimagining of secondary school music programs, despite being a false binary (Essex, 2010; Jorgensen, 2003). Researchers have identified several challenges that inhibit curricular change, including finances, scheduling concerns, stakeholder values, facilities and equipment limitations, time constraints, and teacher self-efficacy beliefs (Abril and Gault, 2008; Juchniewicz, 2007; Kruse, 2023; Xu, 2023). Sanderson (2104) determined that the impetus for deciding which courses can or should be offered resides with the educators themselves; however, other research identifies student demand as a primary factor when considering course offerings (Iatarola, Conger, & Long, 2011; Prendergast & Wilson, 2022). Instead of considering curricular change as the goal, perhaps conceiving of it as curricular expansion will help educators and other stakeholders continue to embrace traditions while also looking to different models of music education.

In order to determine how educators and their administrators navigate curricular expansion, we chose a multiple case study design to explore joint efforts between music educators and administrators to expand secondary music program offerings (Yin, 2014). Utilizing purposeful sampling, six teachers and their administrators were invited to participate in the study: two teachers in the beginning stages of program expansion, two in the middle stages, and two in established programs with full-time teachers hired to teach non-BCO courses. We will determine how responses relate to five types of curricular change according to McNeil's (2009) framework: substitution, alteration, perturbations, restructuring, and value-orientation. While this research is still in progress, understanding how music educators and their administrators navigated this process may help the profession support music educators and their administrators in similar processes elsewhere and inform those interested in change but lacking knowledge of how to proceed.

“I hear barrawarn!”: Children learning through the arts in a bush kinder program

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This paper presents early findings from research undertaken in a bush kinder setting in rural Australia. The study explored how the arts can be embedded within, and integrated across, an early childhood program. A class of 13 children and a senior early childhood teacher chose to participate. A broad range of data was collected over an 8-week period, including photographic artefacts, video recordings, audio recordings, children’s work samples, a teacher interview, and researcher reflections. Children were positioned as co-researchers, becoming involved in the making, recording, and selection of data. Thematic and deductive analysis methods were used.

The research aimed to generate an example of how early childhood teachers integrate the arts. With so few hours dedicated to arts education in preservice early childhood teacher education courses, a range of detailed illustrations of current practices and pedagogies are greatly needed. With the growing inclusion of bush kinder programs in Australian early childhood contexts, and with the forest school movement continuing to spread globally, understanding the role of the arts within nature programs adds currency to the conversation. To imagine new possibilities, preservice teachers require opportunities to critically analyse a wide range of examples of arts-based teaching and learning. This case provides one such example.

The research findings suggest that the arts connected most significantly with Education for Sustainability (EforS) and Indigenous perspectives. Children were provided with opportunities to learn about Country through music, 2-dimensional visual art, 3-dimensional visual art, and dramatic play (see figures 1 and 2). The bush kinder environment inspired children’s artmaking, enriched learning, and strengthened curriculum connections. Four multimodal vignettes will be presented to illustrate the findings. Suggestions for extending children’s learning in music, and further developing the integration of music across the curriculum, will then be offered.

Figure 1



Figure 2



Fostering lifelong learners: the relationship between parental support and young children's self-regulated practice behaviours.

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As child's first teacher, parents play a significant role at home. Their diverse support in everyday life contributes to the development of their children's self-regulated learning skills (McPherson, 2009). Given that most of students' practice takes place at home and is affected by their parents or guardians, music teachers need to have a better understanding of parental support and its impact on students' practice behaviours. This study aims to explore parental support in their children's musical learning and investigate the relationship between such parental supports and their children's self-regulated practice behaviours. Participants included 41 parent-child dyads who had taken part in a larger doctoral study. The child participants are aged 6 to 12 string learners. The data was gathered through an online self-report survey using a 5-point Likert scale in Australia's states of New South Wales, Victoria, and Queensland. Parents/guardians were asked to indicate how frequently they approached three parental support items: behaviour, cognitive/intellectual, and socio emotional. The questionnaire is devised based on existing research by Creech (2010), Grolnick et al (1991) and Upitis et al (2017). Children indicated the agreement extent with which they engage in the behaviours or experience to be for four items: self-efficacy, method/behaviours, time management, and social influence. The self-regulated practice behaviour scale used in this study is adapted from a study by Miksza (2012). Descriptive statistics were employed for self-reported survey of parents and children. The Pearson's correlation coefficient test was employed to investigate the relationship between children's self-regulated practice behaviours and the parental support. Results indicated that parents in this sample provide generally high support in behaviour, cognitive/intellectual, and socio emotional. The self-regulated practice behaviours reported by children are relatively correlated with their parents' cognitive/intellectual support than behavioural and socio emotional supports. The method/behaviours subscale and social influence subscale in children's self-regulated practice behaviours were in a stronger relationship with their parents' cognitive/intellectual support. The practical parental supports for developing children's self-regulated practice behaviours is considered, and the implication for teachers and parents discussed.

Professional Development in Changing Times and Shifting Identities

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Educators have been confronted with opportunities and challenges due to their changing contexts such as in the recent pandemic and education reforms. External demands may conflict with or open up pedagogical choices; or hinder or enable teacher agency. This research seeks to examine areas that could impact transformative learning of teachers and discuss how professional development (PD) for music teachers can be curated to equip teachers to ride through these challenges so that they continue to grow their teacher identity and agency. It also posits PD with a longer-term view of growing music teacher identity so that teachers grow in their teacher agency to ride through periods of change and challenges. It pulls together a discussion of PD perspectives of skilling, renewal and emancipation (e.g. Sachs, 2011), and an understanding that transformative learning could be progressive, regressive, restorative and collective (Illeris, 2014). It also draws links between identity, biography and agency and builds on recent scholarship that discussed varied factors at play such as positive emotions, engagement, relationships, meaning and achievements that influence identity development (Ballantyne & Zhukov, 2017), and thematic influences such as the personal self, activist identity, music, teaching, and the ecology of the social world which interact and contribute to transformative learning of music teachers (Chua & Welch, 2021).

From a narrative study of the turning points of two in-service music teachers through their rivers of experience (Denicolo & Pope, 1990) reflecting on aspects of their life that had impacted them as music teachers, an illustration of a myriad influences on the teacher identities in changing contexts have been recorded. PD providers also drew on their personal narratives to reflect and discuss areas in PD design that may strengthen or hinder the development of teacher identity, including working in the contexts of the Covid pandemic. The presentation concludes with implications for PD providers to work alongside external influences such as systems and structures, social circle and conversations, musical and student influences, in curating PD. The PD design could seek to deepen practice, pedagogy and perspective, through active learning over time, with reflections on practices and beliefs, and fostering of collective participation and collective flow. PD could help lift teachers from their daily routines and contexts so that teachers could be refreshed and reconnect with one another. PD providers can seek to promote music teacher identities with a view of enabling a sense of living in their vocation.

Family Musicking as a Liminal Space. Societal Transformation Through Facilitated Musical Practice

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This paper examines the phenomenon of Family Musicking (FM) as a formula closely related to several well-established concepts in the field of music education, yet clearly distinct. FM is a relatively young term used in research literature across different academic fields predominantly as an umbrella term to describe a wide variety of educational programs part of which parents and young children engage in musical activities. Such programs, usually facilitated by one or more trained teachers, aim to provide opportunities for musical exploration, expression, and communication to both adult participants and infants. The main aim of the article is to better identify the key ingredients of FM as a formula and position it within the broad spectrum of music-related concepts presenting educational, therapeutic, or community-building potential, such as music(k)ing, family music classes, music therapy, community music. Moreover, the article provides a thorough interdisciplinary investigation of FM as a tool suitable for addressing the needs of under-represented populations.

The presented mixed-methods study was conducted within a FM program in Iceland designed to support immigrant families (Polish and Ukrainian) with young children (0-4 years old). The benefits reported by the participants include improvement in their mental well-being, a stronger sense of belonging with regard to the new community, as well as overcoming anxiety related to verbal communication in a new language and interactions with Icelandic parents of children of a similar age group.

The potential of Family Musicking for establishing liminal spaces—spaces for individual and societal transformation—through different forms of musicking with and without the use of verbal language is being critically discussed in the light of such concepts as safer-space culture, musical taste, and Derrida's notion of hospitality. Best practice strategies for using Family Musicking with vulnerable groups are being investigated. Finally, the article seeks to explore the potential of Family Musicking as a tool for fostering connections in an increasingly culturally diverse society.

Student-Informed, Incorporative Teaching Practices for Music Students with ADHD

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Recently, a handful of socially progressive educational institutions have sought to incorporate inclusive practices into their curricular planning. However, in many instances, the classroom remains a segregated space for neuro-minorities. When addressing neurodivergent students' needs, many educational policies invoke a neurological separatism, suggesting that the most successful education for neurological minorities will take place in an environment segregated from the neuro-majority. Although United States legislations make it illegal to exclude disabled persons from participating in the same general classroom activities as non-disabled people, and even mandate accommodations for them, epistemologically, they operate from a standpoint that treats disabled people as "other." Rather than altering the student's classroom environment to help them better conform to neurotypical standards, it may be more beneficial to make changes to the instructional practices themselves. Informing these instructional changes necessitates explorations into specific neurological conditions' intersections with classroom dynamics. Passively listening to music has shown to be effective in creating longer on-task intervals in students with Attention Deficit/Hyperactivity Disorder (ADHD) (Parker, 2020). Additionally, participation in music education has shown to be uniquely beneficial in increasing attention span in hyperactive children (Fasano, 2019). However, information is lacking from music students themselves regarding how music has helped (or not helped) them negotiate ADHD. . Approaching the development of adaptive educational experiences for ADHD students without incorporating the lived experiences of the students themselves may disenfranchise students, and alienate them from their teachers. The present study is concerned with supporting music students with ADHD by rejecting neurological separatism in favor of student-informed incorporative teaching practices. This exploratory study involves a survey of music students who have an ADHD diagnosis from seven universities across the United States. The study addresses two questions: How do students with ADHD describe their lived experiences with music in relation to negotiating their neurodivergence? And what, if any, aspects of music education do students with ADHD report as being uniquely beneficial in the negotiation of their neurodivergence? Descriptive and thematic analyses of survey responses reveal findings that will be used to inform the development of classroom interventions that can be clinically tested for efficacy in a lab school.

The formation of cultural responsiveness among Han pre-service music teachers: A Case Study in China

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In recent years, given shifts in population structure, the triumph over poverty, and adaptations in national development strategies, the size of the floating ethnic minority population has persistently expanded. This shift poses challenges for Han educators, often lacking experience in instructing ethnic minority students. The faculty's adeptness in actively acknowledging and adapting to the cultural contexts of these students becomes crucial. Culturally responsive practices, encompass education that resonates with students outside the dominant culture. It capitalizes on students' cultural backgrounds, incorporating their experiences, prior knowledge, and strengths to enhance the pertinence and effectiveness of learning.

This research enlists 7 Han teachers instructing music in ethnic minority schools under the China Volunteer Education Project as participants. Employing qualitative research, which encompass three rounds of semi-structured interviews and self-governing focus groups discussions, diverse data were gathered. This comprised course materials, descriptions, learning materials for document scrutiny, along with interview transcripts and participants' narrative accounts.

The study identified the evolution and growth of PSMT's cultural responsiveness across three dimensions: shifts in mindset, actions taken in learning, and the overhaul of teaching methodologies. Mindset transformation encompasses heightened cultural awareness and a discerning grasp of teaching dynamics. Learning initiatives encompass seeking guidance from local ethnic minority artists, cultural custodians, as well as utilizing multimedia resources like videos for self-directed learning. The restructuring of teaching methods involves the conception of inventive music projects and the establishment of a community of music enthusiasts. However, the study also brought to light certain drawbacks within PSMT. These include a nebulous comprehension of other ethnic music cultures, inadequate professional preparedness, and a disparity between simulation training and real-world teaching scenarios. Furthermore, the research underscores the pivotal role of cultural responsiveness. This necessitates a shift towards teacher pedagogy that prioritizes the cultivation of cultural responsiveness, offers ample opportunities for teachers to engage with multicultural students, and provides the necessary support for fostering intercultural communication and mutual understanding.

This study seeks to investigate the development of cultural responsiveness in Han pre-service music educators. Employing qualitative research methods, it unveils how factors like educational history, personal experiences, and professional background influence the cultural responsiveness of Han pre-service music teachers. It underscores the significance of cultural responsiveness in enhancing the caliber of music instruction and driving educational innovation. These findings offer valuable insights and reference points for advancing music education and enhancing teachers' cultural responsiveness.

I'm Not Who You Thought I'd Be: Stories From a Black Gay Church Musician

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The purpose of this narrative study was to examine Allen Anderson's (pseudonym) experiences as a Black gay church choir director, composer, and former middle school choral educator. Scholars have reported that Black churches often provide emotional, social, and educational support to their members that can be viewed as vital in the face of racism (Hodges, Rowland, M. L., & Paulette Isaac-Savage, 2016; Isaac, Guy, & Valentine, 2001). However, messages of homophobia in some church settings may create cognitive dissonance for lesbian and gay members (Griffin, 2000; Lassiter, 2015; Pitt, 2010; Ward, 2005). Likewise, K-12 school settings may provide positive opportunities for teachers to share their musical gifts, but when messages of homophobia permeate school environments, any deviations from heteronormativity can be seen as threatening (DeJean 2004; Ferfolja, 2005). Ironically, schools and churches may simultaneously affirm musical identity while condemning affectional identity inconsistent with hegemonic norms. Scholars examining the experiences of Black gay men in music settings have been limited. In a case study of gay men in HBCU marching bands, Carter (2013) reported that participants valued the respite from racism they found in ensemble membership but also dreaded the homophobia that deviations from heteronormativity could generate. In a genre often stereotyped as homophobic, Kruse (2016) found that a queer hip hop artist identified the genre to be a viable vehicle to protest homophobia. In a multiple case study of Black gay music teachers, Gaskin (2020) reported that participants sought to defy negative stereotypes of Black gay men and believed their attractional identity enhanced their ability to empathize and connect with students. Similarly, in a narrative study of a gay Black choral director and performing woodwind artist, Taylor & Calaham (2023) reported that by embracing his attractional identity, rather than hiding or denying it, Rashaad Calaham was better equipped to concentrate on the art of music teaching and establishing meaningful connections with students. Studies cited above have focused on experiences within marching bands, hip hop music, and public school teaching, but further study examining the experiences of musicians who work within church settings could provide additional insights. Data collection for this study included nine semi-structured interviews, journaling, and artifact analysis (photos, concert programs, newspaper articles, social media posts). Clandinin and Connelly's (2000) three-dimensional space model (interaction, continuity, and space) served as the basis of data collection and analysis. Major themes identified were Serendipity, Family Expectations, Compartmentalization, and Lost in the Intersection.

Musicians' physical struggles – a longitudinal cohort study on pain, biomechanics, health risks, and motor learning assumptions

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Musicians' nuanced experiences of physically struggling to play their instruments often remain overlooked or overshadowed by simplified presumptions about their causes, leaving the differences between extreme struggle and effortless performance unexplored. While prevalent cognitive and biomedical approaches have offered insights into injuries and mental anxiety amongst performers, integrating perspectives from motor theory, biomechanics, and embodied cognition can unveil more comprehensive understandings of the complex spectrum that separate effortless and struggling musicians. This widened theoretical lens can reveal overlooked aspects and refine our understanding of performance abilities and injuries.

Integrating the aforementioned frameworks, this study conducts a two-year prospective cohort study at a higher music education institution in Norway, utilising a large questionnaire-based student screening (n=298), five student focus groups, five teacher interviews, and a detailed lab-based motion capture and muscle activity measurement study on a selected sample from the screening (n=26). The lab study allows for precise measurements of upper-limb movement patterns to identify dysfunctions that are correlated with musicians' struggles and pain (Steinmetz et al., 2010; Warner et al., 2015). Two new tools were specifically developed for this study: a digital pain-map tool, to quickly and accurately identify and visualise areas of pain and discomfort specific to musicians, and a 24-item physical struggle score. This score evaluates musicians' perceived difficulties while playing, including aspects such as sense of control, difficulty, tension, confidence, discomfort, and performance anxiety. The lab participants are recruited as a maximum variation sample of the screened students based on their arm, shoulder, and hand disability scores (Beaton et al., 2005) and the 24-item physical struggle scores.

The results reveal correlations between physical struggle and variations in movement habits, instrumental technique, upper-limb disability scores, physical activity habits, pain, and injury history. The correlations offer valuable data and insights that can inform targeted interventions and teaching strategies in music education. The first-year review traces the progression of these outcomes in musicians throughout a year in higher music education, with a two-year review poised to provide insights into long-term developments. This project aims to improve our understanding and recognition of the physical struggles that many music students often experience, and to stimulate reflection on underlying causes and potential interventions for a sustainable higher music education. It confronts and reflects on the many oversimplified and often unexamined theoretical frameworks commonly employed in music education discourse in regards to movement abilities, physical struggle, and health.

Reclaiming and Creating Sustainable Change through Early Career Music Educators of Color

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Many United States academic institutions (UTK – collegiate) currently focus their mission statements and goals toward Diversity, Equity, and Inclusion initiatives; however, the authentic implementation of these ideals can be inconsistent, misguided, or non-existent. We will provide insights into the experiences of early career music educators of color from a large West Coast school district who wish to: 1) reclaim and share their own culturally grounded musical experiences and 2) create and implement culturally sustainable practices with their colleagues to benefit their students' musical experiences.

This is a multi-phase, qualitative research project:

Phase I: Focus Group (selected music teachers of color)

Phase II: Expanded Focus Group (addition of culturally aware music teachers interested in developing emancipatory practices)

Phase III: District-wide Sustainable Diversity and Equity Professional Development

Phase IV: Framework for Sustainable Diversity and Equity Transformation

Using purposive sampling in a focus group format, we will present the first two phases.

Phase I addresses the research questions: 1) What institutional barriers obstruct the work of music educators of color?, and 2) How do these barriers impede student experiences and learning? Phase II focuses on: 1) What salient points address inclusive practices that can engage all music teachers in authentic conversations?, and 2) In what ways can the identified points be presented to influence colleagues toward substantive transformation and sustainability?

Despite employment within a majority ethnically Hispanic district whose mission statement expresses the importance of centering the most marginalized voices—those of BIPOC students, the narratives of early career music teachers of color reflect a lack of institutional guidance and effort toward accomplishing the district's Diversity, Equity, and Inclusion goals within the context of music education. Initial stories from these early career music teachers of color express experiences categorized as cultural tone-deafness, lack of awareness, passive racism, intentional omission of expertise, and ideas exchanged within a vacuum of the experiences of white teachers.

With the underlying reasons and motivations to pursue further inquiry, we implement key principles from Paulo Freire's (1970) emancipatory education—respect for disparate values, developing content by and with stakeholders, developing consciousness of one's reality in given social contexts, generating instructional content from lived experiences, and the eradication of dominant power and positionality—to initiate phase II. Phase II invites music educators from the same school district to join the focus group, engage in emancipatory conversations, and develop a professional development opportunity for sustainable Diversity, Equity, and Inclusion practices in the district.

SONIC EQUITY: Exploring questions of inclusion, equity, and decolonisation through the voice of the Brazilian berimbau

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Perhaps a commonality shared across humanity is our fundamental need to be seen, heard, and feel valued. In the worst case, the absence of these core elements can give rise to atrocities such as cultural discrimination and racism, leading to major community and societal problems. In this regard, the world continues to face enormous challenges that are connected to issues of power imbalances and some voices being heard and valued above others (Kallio, 2019; Hess, 2014, 2018). This same phenomenon can be seen in the ways different forms of musical expression have been valued above others, with one issue being the dominance of Western approaches to music in institutions, for example (Shippers, 2010; Thomson, 2021). A case in hand is the first authors experience of not being able to study the Brazilian berimbau in his home university in São Paulo, but rather being offered a Western classical degree instead, raising important questions and ethical dilemmas. Why was the berimbau not given the same level of importance within the context of higher music education? Why is one form of musical expression valued more than another? And what are the implications of this for society and the world at large?

This article explores these fundamental questions through the lens of the Brazilian berimbau. The research is underpinned by the core theoretical and conceptual framework of third space (Bhabha, 1994; Kalua, 2009) and decolonisation in music education (Kertz-Welzel, 2018; Kallio, 2019; Hess, 2014, 2018; Thomson, 2021). Musical case studies draw on examples from the solo berimbau explorations of Adriano Adewale, as well as duo explorations between Adriano Adewale on berimbau and Nathan Riki Thomson on double bass.

In this paper presentation Adriano and Nathan present the key aspects of their work through both spoken word and live performative elements.

Characteristics of Piano Teachers in Thailand: A Case Study in Social Demography

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The popularity of music lessons today, especially the piano, is likely to continue to grow. A study of the attitudes and behavior of teachers and students in music learning in the United Kingdom found that of 1,726 students, 44 percent had taken piano lessons, and this was likely to increase to 15 percent, and of the 4,491 music teachers, it was found that as many as 67 percent were piano teachers (ABRSM, 2014). In Thailand, a report from the Office of the Private Education Commission shows statistics of 10,298 non-formal private schools; of these, 774 are arts and sports schools, with a total number of students 135,700 and teachers 6,450 (OPEC, 2019). Although teachers play an important role in the development of students' musical skills, specific information regarding the music teacher population, especially piano teachers, in Thailand remains a mystery with limited study. The number of people taking piano proficiency exams in Thailand, such as Trinity and ABRSM, reflects the number and diversity of piano teachers in the country. This research therefore applied the study techniques of social demography (Harper, 2018), which emphasizes the importance of studying the complex relationship between population, society, and economy, to study piano teachers in Thailand with the objectives: 1) study the characteristics of piano teachers in Thailand both biologically (information that is present since birth, such as gender, age, race, religion) and biosocially (information that occurs later according to social conditions, such as education, status, occupation, income, residence, and workplace.) and 2) analyze the relationships within and between the biological and biosocial characteristics of piano teachers in Thailand. The data was collected through an online questionnaire from a sample of 400 piano teachers and presented statistical data as averages, charts, and correlation values between biological and biosocial data. This study will be beneficial to policy planning regarding the production and development of piano teachers appropriate to the Thai context.

Comparing the Development of Black South African and African American Choral Music: Society and Music.

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The choral music traditions of the United States and South Africa has been heavily influenced by the contributions of the black people of these nations. Some of these choral traditions were born out of the struggle for freedom on the part of black Americans and black South Africans since they faced continuous oppression from slavery, colonization, segregation and apartheid.

It is important that performers of this genre of choral music understand the history of the development of choral music from the black culture in these two countries in order to have a better appreciation of the performance of the music and as a result be able to perform these songs more authentically. The aim of this study is to compare the development of choral music from the black culture in both South Africa and the United States and to investigate the similarities and differences that led to the type of choral music that exists from both cultures today. Research for this project included an extensive review of literature surrounding the topic and observation of performances from African American Choirs and South African choirs that addresses various aspects of the struggle for freedom. In analyzing the music of the freedom struggle, the author studied the broad range of freedom related topics that were addressed through the music, the style of composition or utilization of adapted folk, anti-segregation, freedom, sorrow and work songs and the different venues for which the music was intended. The author found that both the cultures of the United States and South Africa were influenced by hymn music of the slavers' and colonizer's church but adapted those hymn words and harmonies to fit their struggle. The choral music for both cultures expressed longing to be free in a foreign land in one case and expressed longing to be rightful citizens and owners of their land in the other case. Music educators will find that an understanding of the development of choral music in both of these cultures will help to inform choral direction and authentic student/choral performance of the choral music created.

Figure 1

COMPARING THE DEVELOPMENT OF BLACK SOUTH AFRICAN AND AFRICAN AMERICAN CHORAL MUSIC: SOCIETY AND MUSIC FIGURE 1.1

	United States	South Africa
COLONIZATION AND SLAVERY	1776 – 1865 - Slavery – Africans were brought to America through the Transatlantic slave trade. During slavery, freedom songs, field hollers, work songs and songs of despair were sung and developed by African slaves. Slaves also learned church hymns from white churches and <u>was</u> exposed to church hymn harmony. Some of these harmonies were slowly adapted to the songs that they developed themselves. African American hymns would later be born out of the interaction with the traditional hymn structure.	1652 – 1815 – Dutch Colonization 1815 – 1910 – British Colonization During this time period the Dutch and the British fought for control of the land now called South Africa. The British eventually won. During this time period blacks were exposed to western hymns. Some hymns were created that drew on the traditional Xhosa pattern of Harmony. Traveling minstrel shows from the American South also visited South Africa and influenced many South African Groups to form similar choirs.
THE END OF COLONIZATION AND SLAVERY	1865 – 1877 - Establishment of "Black Codes" and Ku Klux Klan. The end of slavery meant that blacks could congregate more freely at their own established churches. In the church is where church hymns were sung and songs from slavery were developed in harmony as the struggle to exist in the post slavery world continued. Songs from the slave fields continued to be sung at congregations of African Americans.	1910 – 1948 – Union of South Africa is Formed (independence). Labor laws <u>established</u> to benefit whites and disenfranchise blacks. There was a push by blacks to incorporate an increasing number of features from their own singing traditions into their performances of church hymns, including the use of complex rhythms, syncopations, dance movements and meters that differ between the singing and dancing.
THE IMPACT OF SEGREGATION	1877 – 1964 - Segregation/Jim Crow – Legalized segregation/racism between whites and blacks where blacks had significantly less rights than whites. The Church continued to play a major role as a venue where blacks worshipped but also a venue where ideas were discussed. Freedom Songs and protest songs were taught and <u>learned</u> and musicians of the church would put intricate harmonies to these songs as blacks would sing these songs as a means of encouragement or expressing their desire for the type of freedom they <u>hoped to gain one day</u> .	1948 – early 1990s – Apartheid Era. This was a time period where there was legalized segregation and discrimination. Blacks used songs from their own tribes and languages sung in western harmonies to protest the ills of the system of apartheid and the apartheid government. Blacks turned church hymns into freedom songs, infusing them with traditional movements and lyrics of protest. Religious songs about biblical figures were transformed into celebrations about black political leaders.
THE IMPACT OF THE CIVIL RIGHTS MOVEMENT AND POST SEGREGATION	1950s and 1960s – Civil Rights Movement. This was a period of major <u>protest against</u> segregation in America. Blacks and sympathetic whites planned marches, rallies and other acts of resistance to the status quo in a very militant way. Many songs that had developed from slavery to become church songs and hymns from the church accompanied the movement. Some of the hymns were sung and reworded in a way that fit the context of <u>resistance</u> .	1994 – African national Congress Comes to Power. This marked the end of the apartheid Era and a symbolic victory for blacks' triumph over inequality. Choral singing was used as a means of mobilizing, protest, comfort the suffering and raise awareness abroad. Black South African Choral Music was also used to forge peace and create a sense of unity between people of all races in <u>post apartheid</u> South Africa.
POST SEGREGATION TO THE 21 st CENTURY.	Post Civil Rights Era – 21 st Century – Black Choral music flourishes. Many black church choirs and black college and University choirs perform arrangements of Spirituals and other songs that came from freedom songs. Many black arrangers of choral music. The advent of the Gospel Music Workshop of America (GMWA) where choral singing is incorporated. Many African American choirs touring different parts of the world to spread the knowledge of African American Choral music.	Post Apartheid – 21 st Century – Black South African choral music is flourishing. There are many arrangements of choral music in Zulu and Swahili. Choir competitions are fiercely contested. There are traveling choral groups such as the Soweto Gospel choir that has helped to popularize Black South African Choral Music Abroad. "Nkosi <u>Sikelel</u> iAfrika" (God Bless Africa) which was composed in 1897 is adopted as the National Anthem of South Africa. One of the more popular versions of this song is sung in choral style.

Two-eyed seeing: Toward developing a culturally informed eco-philosophy of music education

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This paper considers the role of music education in developing individual attunement, awareness, and action in relation to eco-social justice and Indigenous education in a Canadian context. Current research in environmental education addresses the need for cross-cultural ecophilosophies, place-based sustainability education, and the importance of reframing an anthropocentric perspective of our natural world (Bowers, 2003; Drengson, 2000; Morgan, 2012). Research in Indigenous education highlights perspectives on sustainability for community connections, collective processes of decolonization and resurgence, and experiential learning in relationships with the land (Chrona, 2022; Battiste, 2002; Simpson, 2011). Music education scholars have also approached these themes around infusing Indigenous knowledge and worldviews in the classroom (Author, 2017/in press 2024; Prest & Author, 2021; Prest, Goble, & Vazquez-Cordoba, 2022). However, there is little research on how music education might infuse environmental education perspectives in order to contribute to ongoing efforts in eco-sustainability and conservation. To this extent this paper will explore this relationship between Indigenous and environmental education and how it might lead us toward developing a culturally informed eco-philosophy of music education.

The clearest connection between these areas of study is the method of Two-Eyed Seeing (Bartlett, Marshall & Marshall, 2012), in which Western environmental science is blended with Indigenous epistemologies to deepen our understanding of the world. This paper will incorporate this methodology with specific recommendations for how it might translate to forming an eco-philosophy of music education. Themes for this eco-philosophy include how music education may support attunement, awareness, and action towards environmental sustainability and Indigenous knowledge infusion. Attunement encompasses the interconnectedness of the individual and the land and understanding personal responsibility to the self and community through Ecosophy (Drengson, 2000). Attunement in music making contributes to the overall wellbeing of the individual, community and society. Awareness of the music of the traditional territory on which they live deepens this connection and encourages the learners to balance individual achievement with responsibilities to, and for, the musical community through a sense of belonging, equity and inclusion (Chrona, 2022). Action engaging in practices of intercultural understanding of socio-ecological impacts on the land and how music might contribute to activism practices that promote collective hope and sustainability (Author, 2020; O'Brien, 2016). This paper has implications for music education by examining how we might bring these environmental and Indigenous education perspectives into our existing practices in order to advance resilient societies and ecosystems through place-based locality and activism.

Graded music examinations and their cultural persistence in Hong Kong: Perceptions of pupils, parents, and teachers

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Taking Graded music examinations has always been a commonplace activity within the process of instrumental learning in Hong Kong. A high rate of entry for Graded examinations in the past ten years reflects their cultural importance and value as perceived by the stakeholders. Relatively few studies have examined the role and effect of these external examinations within the instrumental teaching and learning process in Western countries and there is very limited evidence on how pupils, parents, and instrumental teachers experience these examinations. It has been observed that there is an association between the perceived importance and advocacy for taking these examinations as part of the competitive culture in the Hong Kong education system. This study, therefore, aims to understand how key stakeholders perceive these examinations and their cultural value in the highly achievement-based society that characterises contemporary Hong Kong. The study aimed to investigate and understand how Graded music examinations were perceived and experienced. The methodology was based on a theoretical model inspired by Bronfenbrenner's Ecological Systems Theory (1994), Activity Theory (Engeström, 2001), and Creech's (2009) typology of parent-pupil-teacher triadic interactions. It employed a mixed methods approach in a progressively focused manner that embraced two sequential phases: N=182 questionnaire responses from instrumental teachers, parents, and pupils, followed by N=14 individual semi-structured interviews. Then, three cases were drawn from the interviews to form groups of trios (teacher-pupil-parent) to study example interactions between stakeholders and group relationships of perceptions at a more micro level. Results suggest that stakeholders had different perceptions and levels of agreement about the values and functions of Graded examinations, such as the benefits, the level of association with the Hong Kong education environment, and appropriate pedagogical approaches towards Graded examinations. There was an observed tendency for a greater emphasis to be put on non-musical functions, such as gaining credit in schools, personal certifications, aiding future studies, and comparisons between pupils. Although participants generally advocated the taking of Graded examinations, they also recognised potentially unhealthy, unintended effects, such as a 'teaching for assessment' culture, examination-oriented learning, an unhealthy variance in the quality of instrumental teaching, and social inequalities in accessing examinations. The rise in popularity of Graded examinations, resulting from the achievement-based culture, acts as a driving force for a persistent emphasis on credentialisation in educational attainment, which builds further an achievement-based society, leading to a self-serving cycle. The educational implications of these findings will be discussed.

Music Educators and the Process of Decolonising Music Education

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Music education in many countries around the world is largely dominated by Western classical music. The colonial influences on music education are often exhibited through the pervasive inclusion of Western art music and the forcing of culturally diverse types of music into the framework of Western art music (Bradley, 2014; Hess, 2015). Although there has recently been a larger movement within the field of music education to be culturally responsive (Lind & McKoy, 2016), culturally sustaining (Good-Perkins, 2021), and to include more culturally diverse music practices (Bradley, 2017; Hess, 2018; Schippers, 2010); Indigenous musics have been largely ignored, included through the frameworks of Western classical music, or “othered” through grouping Indigenous musics together with culturally diverse musics from around the world, which groups the Indigenous Peoples of a land together with immigrant groups.

Decolonising music education is the process of embedding Indigenous worldviews and teachings within pedagogy and practices. Decolonising music education supports Indigenous peoples, including those who have lost contact with their traditional cultures, by incorporating content that reflects their cultural identities (Kennedy, 2009). Through decolonising their education practices, music educators should be able to support the diversity of all students, facilitating the building of relationships, reciprocity, reflexivity, and representation (Bartleet, Bennett, Marsh, Power, & Sunderland, 2014). Indeed, within the areas of decolonising music education, decolonisation is impossible without the inclusion and direction of Indigenous Peoples. Therefore, music educators should approach any decolonising work using the framework of cultural humility (Dolloff, 2020; Hess, 2021; Yoo, 2023), creating space to foster respectful, reciprocal relationships with equity-deserving students within the music classroom.

In search for possible futures: children's inclusion in Finnish music schools

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Collaborative governance between national curriculum authorities and local administrators has been a functioning practice in Finland for several decades, a policy, which has been attributed also to the success of Finland's education system (Vitikka et al., 2012). It has not been however up until recently, in 2017, that children's partake in the co-creation of the public policies was explicitly included also in the national policy guidelines for basic education in the arts, the widest network of arts institutions in Finland, that offers extracurricular arts education also in music through a vast network of publicly funded music schools. This paper presents the key findings from a doctoral study conducted by a practitioner-researcher (Cochran-Smith & Lytle, 2009) through the methodology of development work research (Engeström & Rückriem, 2005) which examined a process of the co-construction of music school practices with children and young people, altogether twenty-five 9-15-yr-old music school pupils, within a twelve-month formative intervention in two government-regulated Finnish music schools. The formative intervention approach suggested by the developmental work research draws upon the theoretical framework of cultural-historical activity theory (Engeström, 1987; Engeström & Sannino, 2021) that supported the exploration of the future-oriented possibilities of music schools in co-governance through a consideration of the structural, cultural and historical features shaping the music school practices (Engeström, 2016). The analysis of the empirical data, which consisted of the video recorded group lessons in addition to the pupil interviews, researcher journal and WhatsApp discussions, had several iterative stages and employed a diffractive methodology (Barad, 2007, 2011; Jackson & Mazzei, 2012; Mazzei, 2014). This presentation focuses on the findings from the formative intervention with the study's participating children and young people both by bringing out the children's perspectives and voices as well as the considerations that the collaborative governance entails for music education. One such issue highlighted in the co-constructive processes was the need to examine public music education beyond learning (Biesta, 2019) in order to understand the children's perspectives and actions that connect their joint and personal initiations within the music activities. The findings of the study thus indicate that enhancing children's sense of belonging and inclusion requires not only attending to questions of access and representation but also reimagining the various conceptualizations and frameworks through which children and young people are understood, managed and administered (Murriss et al., 2020) in order to understand how they find and cultivate significance in their lives.

Exploring Experiences of Gratitude During Musicking in a Community Orchestra: An Intrinsic Case Study

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Exploring Experiences of Gratitude During Musicking in a Community Orchestra: An Intrinsic Case Study

1. Theoretical background of the paper

Gratitude is a multifaceted construct that enhances well-being and fosters positive social relationships. However, little is known about how gratitude manifests during musicking across ages and whether it differs cross-culturally. This knowledge gap poses challenges for sustainability in music education, as understanding the role of gratitude in musicking can inform pedagogical practices and promote community engagement. Gratitude, conceptualized as an emotion and a virtue, will be explored within a triadic framework involving the benefit, benefactor, and beneficiary. While some argue for a dyadic perspective, this study aligns with the triadic view, emphasizing the social nature of gratitude. Gratitude's potential to enhance well-being, build resilience, and foster positive emotions further underscores its relevance in the context of musicking.

2. Aim of the research

The purpose of this intrinsic case study is to explore experiences of gratitude during musicking among members of different cultures and ages (9-80) in a community orchestra in South Africa.

3. Research Approach

This qualitative intrinsic case study will centre on participants who voluntarily share their experiences through semi-structured open-ended interviews. The study will offer a comprehensive perspective on (a) the development of gratitude during musicking across different ages of the community orchestra members and (b) the variations in gratitude experiences during musicking among the culturally diverse members of the community orchestra. Data analysis will employ thematic analysis utilizing ATLAS.ti 23 software.

4. Summary of the main ideas

Embracing gratitude as a social emotion aligns with the goals of music educators and community musicians, promoting social well-being, relationality, and spirituality. Moreover, gratitude's positive outcomes, including improved subjective well-being, enhanced relationships, and greater resilience, resonate with the aims of these fields.

5. Conclusions and implications for music education

Gratitude in musicking holds profound implications for music education and community music practices. By investigating gratitude during musicking across different ages and cross-culturally, this study sheds light on this complex construct and its potential to enrich musical experiences, fostering a sense of joy and well-being that can contribute to the sustainability of music education and community music programs. Further research is necessary to conceptually clarify gratitude and its distinctions from related constructs, offering valuable insights for practitioners in the field.

Sustainability in a music education context as a double-edged story

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This practice-based research project, grounded in pragmatism (Biesta & Burbules, 2003), aims to conceptualize and create an understanding of how the discourse of sustainable development connects to music education in schools. Environmental and sustainability education (ESE) aims to foster global citizens who engage themselves to improve our world. Through themes such as climate action, gender equality and more, this kind of education strives to create a humane, environmentally friendly, and socially just world. Schooling and students are regarded as vital actors in creating the social changes that are needed for a hopeful future and the envisioned ideal society (UN, 2015). The discourse in policy documents and teaching materials for sustainability education also constructs a particular image of society's future citizens, what Ideland (2019) terms "eco-certified children". Although these ideological representations are well-intended, they create exclusive practices in education (Popkewitz, 2012) and place heavy expectations on the students (Ideland & Malmberg, 2014). This presentation therefore examines and problematizes consequences of integrating these ideals for a sustainable future. Data was collected through interviews with six music teachers, based on their past and current teaching experiences in primary and secondary music education. The data was analyzed through thematic analysis (Braun & Clarke, 2022). Findings show the importance of establishing a safe classroom environment, both in terms of trustful relationships and respectful use of materials. Trust was regarded as an integral part of sustainability's social dimension, but also as a precondition to address all kinds of sustainability matters in class. Furthermore, the teachers questioned bringing up societal issues with their students due to other problems in their lives outside school or because of their young age. Music was regarded as a tool that helped to keep an optimistic spirit for the future and to establish their identities. As such, the music teachers adopted a slightly critical attitude towards integrating sustainability. Simultaneously, however, they seemed to accept the ideological representations as a premise for their teaching practice. The teachers include songs that can be related to the discourse on climate action and making individual choices that benefit the environment. Another example from the data is the privileged and charitable attitude that often creates unintended power hierarchies between the students and those 'in need' of their help. The integration of sustainability in music education can thus preliminarily be regarded as a double-edged sword that both furthers and hinders its intended aims.

Digital gamification in South African senior phase music classrooms: investigating its contribution to musical understanding

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In response to the global shift to digital learning prompted by the COVID-19 pandemic in 2020, this study delves into the potential of digital gamification within the realm of South African senior-phase music education. Recognising the need for resources that expose learners to music and enhance their musical understanding, this study explores how music teachers can seamlessly integrate digital gamification techniques into the National Curriculum and Assessment Policy Statement (CAPS). The main focus is on cultivating a positive impact on learner motivation and engagement.

Through qualitative research methods, the study conducted online surveys with participants through Google Classroom, along with the researcher's self-observations and a meticulously maintained field diary. Collaborating with 64 Grade 7 learners (aged 11-14) at a primary school in Cape Town, South Africa, the data collection phase comprised four Action Research cycles. Participants submitted online questionnaires at the conclusion of each cycle, revealing insights into the potential of digital gamification as a powerful tool for time management, classroom management, and learner motivation.

The findings underscore the significance of addressing challenges inherent in the implementation of gamification, including educator training, accessibility, and sustainability of portable digital devices, as well as the applicability of gamification techniques and collaborative learning strategies. Through these findings, the research not only contributes valuable insights into the domain of music education but also offers practical recommendations for educators to navigate challenges effectively. Ultimately this work enhances musical understanding and cultivates a profound appreciation for music among South African Grade 7 learners, encapsulating the broader potential of digital gamification in various music education contexts.

Understanding music teachers' refracted enactments of professional learning: a blended model linking the work of Ball & Bourdieu

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Teachers have the “untidy tendency” to individually interpret directives in education and adapt them contextually in their classrooms (Alexander, 2022, p.7). For some time, scholars such as Ball & Goodson (Goodson, 1992; Ball & Goodson, 1985) have noted a distinct gap between what is prescribed by educational leaders and what is eventually enacted by teachers in practice. Responding to calls for further investigation into how music teachers individually enact professional learning once they return to their classrooms (Jeanneret & Wilson, 2016), this doctoral research has investigated how five Australian secondary music teachers experience, interpret, and then translate the Australian Kodály Certificate (‘AKC’) program of professional learning into their everyday teaching. The research found that the teachers' individual backgrounds and identities shaped how they interpreted and understood the Kodály approach following participation in the AKC. Further to this, their personal and school contexts together with their involvement in the Australian Kodály community of practice influenced how they then translated their interpretations into classroom practice. The case study teachers augmented and altered the traditional Kodály approach to curriculum and pedagogy in response to their settings.

The work of Bourdieu (1977) provides a framework for understanding how involvement in the Australian Kodály community of practice has informed these teachers' enactment of the Kodály approach, however by itself it does not account for individuals' decisions to adapt their practice in response to context (Yang, 2014). Contrastingly, the work of Ball et. al. (2012) offers a framework for understanding how individual and school contexts can influence how a teacher interprets professional learning, subsequently shaping practice. These two theoretical resources are complementary in nature and when combined offer a holistic model for understanding teachers' professional learning both individually, contextually, and as part of a Community of Practice. In this paper, I will share this blended model for understanding teachers' refracted enactments of Kodály-inspired professional learning, supported by data from my five doctoral case studies.

Returning to the human sensorium – the fluid temporality of the Kokas pedagogy

Vass E¹

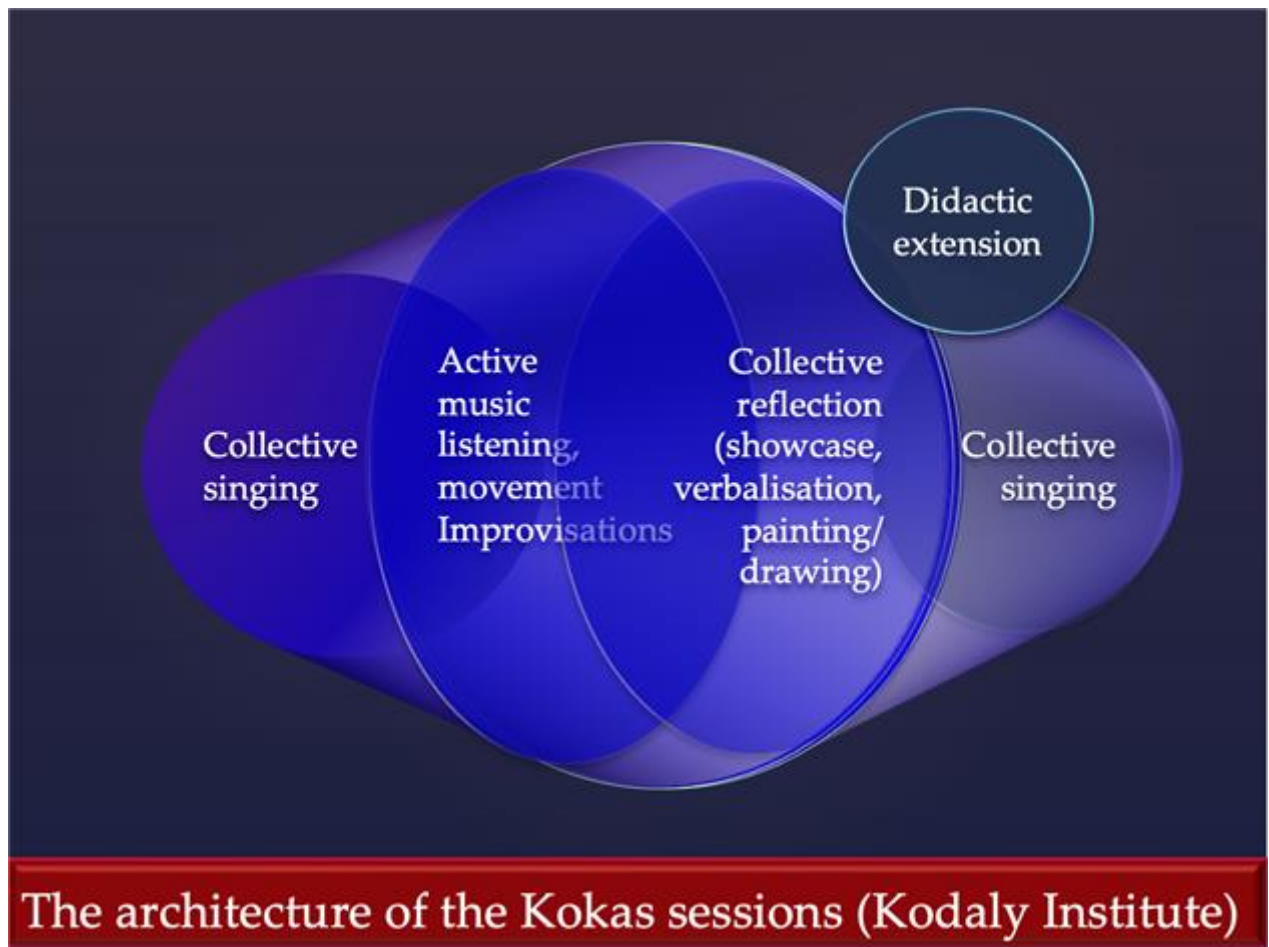
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The paper presents research on the Kokas pedagogy – a creative extension of the Kodaly principle of music education which nurtures visceral musical affinity through immersive experiences (Kokas, 1999). The Kokas pedagogy is part of the Hungarian primary music education program and has been taught in an elective unit of the music teacher education program of the Kodaly Institute of the Liszt Academy of Music since 2015 (Figure 1). My previous collaboration with the Institute explored the adaptability of the Kokas pedagogy in Higher Education contexts. We also evidenced the significance of the Kokas pedagogy for teacher professional transformation, supporting higher education students to develop their own understandings of learning through the body and to incorporate such understandings into their daily musical or pedagogic practice.

Building on this, the current research examines the role and place of the immersive Kokas approach in music teacher education, relative to the traditional Western didactic approaches. In particular, the project interrogates the ways in which students and teachers navigate the relationship between the fluid nature of the Kokas sessions, and the more structured framework of university studies. The current research uses data on the Master's unit generated since our last project (from 2017 onwards). The digitally stored data form part of the Kokas archives (a live archive that is continuing to gather data) and include i) video recordings of sessions ii) digital images of sketches, drawings, paintings, and iii) individual reflective essays.

The project uses a qualitative case study design. The cases can be individual students, whose learning trajectories are followed throughout a semester. Also, each cohort constitutes a case, with their unique constitution, dynamics and collective journeys of immersion. The movement analysis used Pasztor's (2016) approach, and was also informed by phenomenological dialogism (Bakhtin, 1981; Merleau-Ponty, 1968) and creativity research (Csikszentmihalyi, 2000). For the reflective data constructivist narrative analysis (e.g. Silverman, 2006) was employed, documenting students' inner experiences and outward-looking observations. The study of creative products complemented these analytic strands. The findings discussed in the paper focus on students' experiences of multi-temporality, and the challenges arising from the contrast between the temporal boundaries imposed by the larger-scale institutional setting, and the fluid temporality afforded in the Kokas sessions. The study demonstrates how such fluid experiences of Kairos time can and should play a profound role within education, allowing creativity, expression and the curation of richer relationships and understandings.

Figure 1



How to Empower Young Students to Master Auditions

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“Don’t bring the practice room to the stage, but bring the stage to the practice room.”

Practicing a piece versus performing it are two different things, and successful performance on stage or in an audition needs to be properly conditioned. This practical workshop explores the potential of performance training to support young musicians to master auditions and demonstrates evidence based concepts of performance training and how it can be practically applied in instrumental teaching and music education.

Participants will be guided through an evidence-based framework including strategies, exercises and tools to master both the external and the inner game of performing. The workshop will practically elaborate on the following topics: Understanding the difference between practicing and conditioning; The conditioning phase: Progressive loading, adversity training, recording; Mindfulness and attention control training; Mindset and mental training for audition preparation; Pre-action choreography: How to nail the measure before the first measure; Mastering the inner game: How to develop an unshakeable mindset; Centering, breathwork, and other tools; Reverse engineering for success.

Participants will be guided through this framework and exercises and equipped with a blueprint they can apply in their instrumental teaching to include performance training from an early age. This framework is designed to serve as a supplementation to the instrumental learning methodology to continue developing physical ease, emotional resilience, and mental strength when on stage. This workshop is interactive, includes practical components for the participants to try out the presented concepts, and a handout will be provided to complete specific reflection exercises.

The model has been put to the test at various audition preparation training and the presenter will share outcomes and best practices based on these experiences. The intention of this workshop is to support music educators in empowering young musical minds to face auditions with confidence and courage and ultimately enjoy the process of auditioning. The framework and exercises of this workshop are intended to be applied by music educators and orchestra directors to enhance the performance and audition preparation of their students.

Student-Centered Musical Expertise – a Fresh Approach to Instrumental Music Education

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In music education, a widespread interest in student-centered pedagogy persists. Literature on student-centeredness is vast (Weimer 2013:7). However, a widely recognized problem is that student-centeredness remains poorly actualized (Estes 2004; Hoidn 2017: 23; EUA 2019). Several scholars agree that student-centered learning is a context-sensitive matter, and therefore, domain-specific classroom research is urgently needed (see Hoidn 2017: 25; EUA 2019). To this end, I present my original design for instrumental music education that I call Student-Centered Musical Expertise (SCME). In this paper, I elaborate on my (2022) PhD dissertation and on my forthcoming book release for music educators worldwide by discussing SCME's potential to promote inclusion, equity, and a sense of belonging in music learning.

SCME actively utilizes student-selected repertoire as learning material. One aim is, thus, to support a good relationship with music, which implements inclusion and equity. However, SCME integrates student-centeredness with musically ambitious learning goals generated by a musical expert pedagogue. Therefore, the pedagogue personalizes demanding exercises by applying them to students' favorite songs. This interaction aims to promote a sense of belonging to a musical tradition. Addressing practical studies on student-centeredness, I present three detailed configurations of actualizing the SCME approach. Each of them involves students' favorite songs in different pedagogical ways (see Figure 1).

Relying on an interdisciplinary (i.e., learning sciences, music pedagogy, musicology, psychodynamic psychology) theoretical foundation, the purpose of the SCME approach is summarized by a concept that I call The Intrinsic Triumvirate of Learning Music (see Figure 2). As the three leading forces of successful music learning, it combines intrinsic motivation (Deci 1975), inner hearing (audiation; see e.g., Elliott & Silverman 2015: 350–351), and musical true self (see Kurkela 1993).

The results of my design-based research suggest that the SCME approach supports students in becoming “the best version of themselves” (see Silverman 2020: 31). For example, electric guitar students' skills in groove developed significantly while they studied personally favored songs. Thus, even intricate musical skills on an advanced level can be learned in a student-centered way. This, in turn, suggests that a pedagogue's highly specialized musical expertise does not impel authoritarian, teacher-directed pedagogy. Conversely, student-centered pedagogy does not necessarily involve the teacher merely as a “facilitator” who is stepping aside (see e.g., Green 2008, Weimer 2013) which has been starkly criticized as inefficient (see e.g., Biesta 2012). Therefore, the SCME approach contributes to dismantling the dichotomy between the master-apprentice model and student-centeredness.

Figure 1

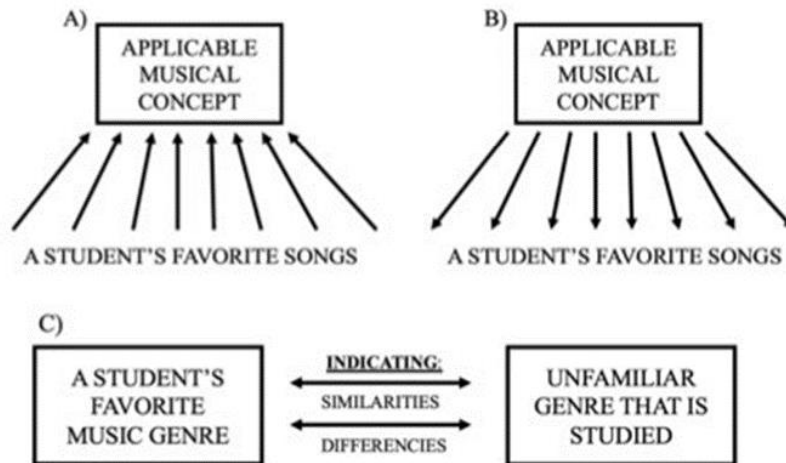
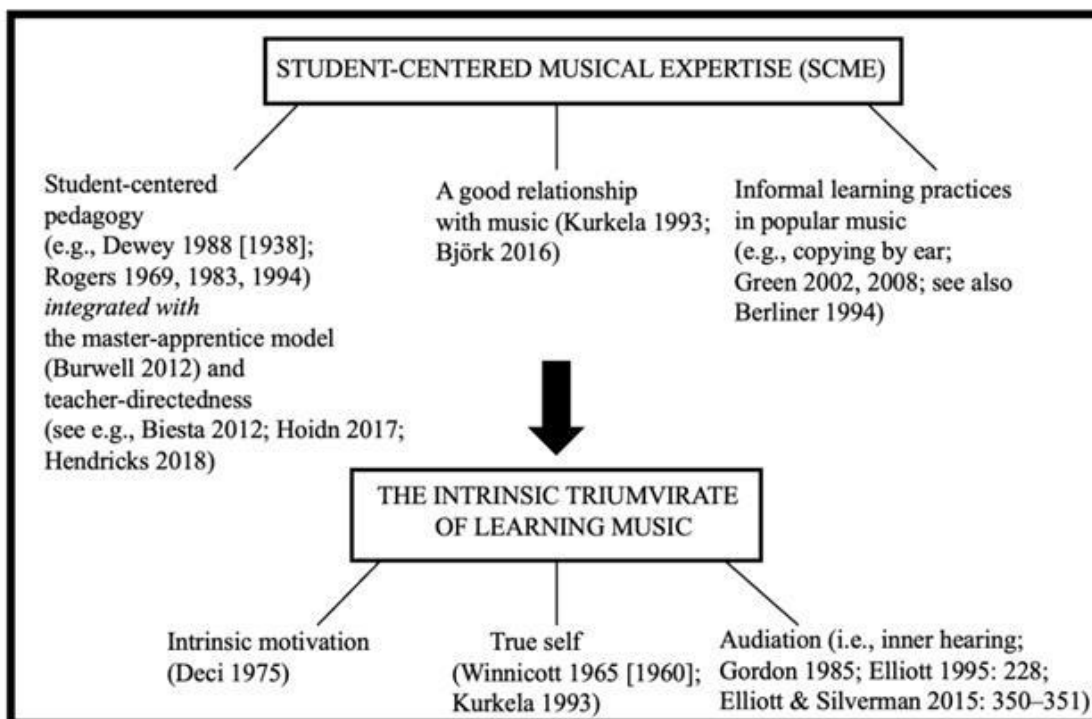


Figure 1. Three different configurations of the SCME approach.

Figure 2



Piano training for older adults: Developing and trialling a new course to promote lifelong learning

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The goal of developing novice pianists at any age is to build confident all-round musicians. Piano instruction is now sought after by older adults (Bugos, 2004) (MacRitchie et al., 2022). Adult beginners present challenges to conventional teaching strategies for children. Key aspects to children's membership of the musical community include performing music learnt via notation, sight-reading, playing by memory, playing by ear, and improvisation (McPherson, 2005). Learning music as an adult has relied on standard beginner repertoire (Hudak et al., 2019), or has departed from traditional one-to-one lessons and learning to read music (MacRitchie et al., 2022).

The challenge for engaging older adults in music is to build capacity for lifelong learning, and to remove age-related exclusivity from training programs.

The aim of this program was to develop and trial a new group piano program for older adult beginners.

The program was developed to cover foundational principles of piano playing in a group learning environment. Older adult students joined a piano class for 12 weeks of group lessons. They were provided with a keyboard, weekly class handouts, weekly practice-assist videos, and a practice diary. Students were advised to practise at home for 20-minutes a day. They completed weekly diaries during the course and took part in focus groups at weeks 4, 8, 12 and 36 to explore their experiences of the classes and practising at home. Diaries and focus groups were transcribed verbatim and analysed thematically.

The twelve 90-minute lessons were designed to include reading music from the stave, clapping rhythmic drills, sight-reading, associated music theory, memory work, technical work, and solo and ensemble repertoire. Students embraced the challenge and were amazed at the progress of the group over the duration of the course. Reading music notation enabled their performance of repertoire and the accessibility of future learning. Individual and group success instilled a sense of pride in their achievements and an intention to continue music making and learning. Results will be discussed with reference to existing literature on adult music education.

This program was designed to equip older adults with skills to continue learning music. Future studies will investigate how older adults stay engaged in music.

Constructing the Cultural Identity and Performance Skills of Indigenous High School Students through Trans-disciplinary Music Courses

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Taiwanese indigenous people have abundant cultural heritage, but due to the influence of mainstream culture, indigenous youth are at risk of losing their traditional culture and cultural identity. This study was aimed to explore the learning procedure and learning effects of indigenous high school students in the trans-disciplinary music course, and their cultural identity as well. 21 indigenous high school students were recruited from remote communities in Hualien and participated in this study. In order to construct the cultural identity and performance skills of indigenous high school students, the investigator developed the culture-based trans-disciplinary music program for them. The program contained choral ensemble with indigenous folk songs and dances, soundscape collection and rhythmic creation, digital media composition, and musical theater creation and performance incorporating indigenous legends and ballads. The program provided students with an opportunity to connect with their cultural traditions through activities that encouraged self and cultural expression.

The self-developed cultural identity scale was used to measure indigenous youth' cultural identity with 3 facets, including cultural involvement, cultural belonging, and cultural integration. Background information, including gender, parental ethnicity, and participation in indigenous performance, was also collected. Semi-structured interview was used to understand students' learning experiences and reflections during composition and performance. Quantitative data were analyzed through descriptive statistics, and one-way ANOVA. Results of this study showed that the culture-based trans-disciplinary music program could enhance the performance skills and construct the cultural identity for indigenous high school students. Through course activities, tracing back to their tribal legends, songs and dances, the indigenous youth evoked almost forgotten childhood memories, and used their cultural characteristics in vocal and physical expressions. It could successfully link their ethnic identity and constructed the self-identity. The findings implied the culture-based teaching and pedagogical materials would reduce the discrepancy in values and cultural identity between teachers and students, and encouraged the multi-component evaluation of curriculum design and school systems.

A survey of Chinese primary and secondary school music teachers' attitudes towards Chinese opera teaching

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Chinese opera, a kind of traditional art in China, 2022, were included in the primary and secondary school arts curriculum in China. According to the relationship between teachers' attitudes towards teaching and students' learning effectiveness, this study hypothesizes that teachers' attitudes towards opera teaching might affect students' learning effectiveness. This study, therefore, aims to understand teachers' attitudes towards opera teaching and its influencing factors through questionnaires and interviews and to explore ways to improve the effectiveness of opera teaching.

This study is a mixed methods study. The research design is divided into two stages. The first stage is a quantitative study, which aims to identify teachers' attitudes towards opera teaching and the arrangements for teaching opera in schools through a questionnaire. About 300 teachers from different regions, teaching experience, academic qualifications and opera learning experience participated in this stage. The questionnaire was self-constructed and divided into five sections: informed consent, demographic information, opera teaching arrangements, the Chinese Opera Teaching Attitude Questionnaire (COTAQ) and an interview invitation. Specifically, the COTAQ was divided into four dimensions: 1) definition of opera teaching; 2) attitudes of opera teaching; 3) training and support with opera teaching; 4) practices of opera teaching. The questionnaire demonstrated good internal consistency and construct validity in the pilot study. After the data collection is complete, descriptive statistics were conducted and variance was used to compare differences in means between the different groups.

The second stage of the study was a qualitative study that aims to investigate the factors that influence teachers' attitudes towards teaching opera and ways to improve the effectiveness of opera teaching through a focus group interview. Based on the COTAQ score, approximately 10 teachers who volunteered to participate in this study were purposively selected from among the participants. Semi-structured interviews are conducted based on the previous quantitative results. The outline of the interview was divided into two parts: 1) The factors influencing attitudes towards the teaching of opera; 2) The methods to enhance the effectiveness of opera teaching. The interview data were analyzed in the method of grounded theory.

The study is expected to be completed in December 2023 and the findings will reveal the attitudes and influencing factors of the Chinese primary and secondary school teachers surveyed towards opera teaching and explore teaching strategies to enhance the effectiveness of opera teaching.

Experiences of Chinese Music Educators in Teaching Competitions

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Competition is threaded throughout the music field in various ways. It is often unavoidable when considering the ubiquity of auditions for ensembles, competing for spots in university programs, performance adjudications, applying for positions and appointments. For some, competition extends into their teaching lives, as well, where they may be evaluated on their preparation and delivery of music lessons. This teaching competition format is especially prolific in the music education system in China.

The purpose of this multiple case study is to explore the experiences of Chinese music educators in music teaching competitions. The following research questions guided the study: What are the experiences of Chinese music educators as they navigate the demands of teaching competitions. What are the benefits and challenges associated with participation in competitions? How is music teaching and learning in China impacted due to the presence of teaching competitions?

The experiences of six Chinese music educators were explored throughout this study including: two undergraduate music education majors, a music education graduate student, a postdoctoral fellow, a novice music educator, and an experienced music educator. The competition experiences of a Chinese literature professor also contributed to the current study. Each participant engaged in an in-depth, semi-structured interview and was invited to contribute to a member checking process to ensure accurate portrayal of their experiences. Data sources for this multiple case study included interview transcripts as well as information gathered through the member checking process. Systematic analysis took place through open and focused coding processes.

Following analysis, several themes emerged. Several participants reflected on the benefits of participating in competitions such as monetary prizes, promotions, networking with other teachers, more freedom to teach desired content, and the ability to have a wider impact on educational practice. Another theme illuminated the various costs associated with participation in competitions including personal time, class time, financial investment in travel, clothing, and accessories. Individual mental health impacts emerged as a theme as participants reported experiencing feelings of exhaustion, shame, anxiety, self-doubt, disappointment, lack of autonomy, as well as external pressures and attacks on personal appearance. The theme of disconnect emerged, with several participants experiencing a lack of transferability from the competition procedures to their actual classroom practice. These findings reveal some of the inner workings of Chinese music teaching competitions and invite the larger music education community into a space to reflect upon how they impact teachers and students.

A Critical Phenomenological Study of Six K-12 Asian American Music Teachers through COVID-19 and Beyond

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We centered this study on the experiences of six K-12 Asian American music teachers in the United States, both during and after the COVID-19 pandemic. Utilizing critical phenomenology (Eagleton, 1983) and anti-racist framework (Okolie, 2015), data gathered as a part of this study reveals several key findings: (a) the participants' demonstrated a resolute determination to pursue music education, (b) the lack of acknowledgement paid to their race/ethnicity throughout their education and career paths, (c) the microaggressions that some faced during the pandemic, and (d) the strategies they employed to address Anti-Asian Hate in their music classrooms. This study highlights the need for increased representation of Asian American music educators and acknowledgement of the too often overlooked barriers they must overcome.

Advocating for Music Education in New Zealand because it matters

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Ministry of Education (MOE) representatives in New Zealand acknowledge that there continues to be inequitable access to quality school music education programmes for most children. This is reflected with student under-achievement remaining static since 1996 when music was first assessed and reported through the National Educational Monitoring Project (NEMP, 1996, 2000, 2004 & 2008; Dunmill, 2005; Education Review Office - ERO, 2012 & 2017). Adapted from this model, the new National Monitoring Study of Student Achievement (NMSSA, 2015 & 2021) key findings reported that Music had continued to decline, and highlighted that there was room for improvement and a need to provide more support to teachers.

This research shows that teachers and schools are now generally far less equipped to deliver the Music stream of The Arts learning area in the New Zealand Curriculum (NZC, 2007) than they were in 2004 at the end of a period of considerable resource and professional development that was put in place to support The Arts in the New Zealand Curriculum published by the MOE in 2000. Teachers have not had access to government funded specialist music advisory services for nearly two decades, and online resources alone have proved not to be effective as Professional Learning and Development tools.

The implications of an increasingly segregated schooling system with inequitable access to quality Music Education opportunities has produced uneven student outcomes for schools in lower socio-economic communities in comparison with those who can afford to buy in the expertise required to make up for the deficits in government leadership, commitment and investment in both teacher and student Music learning and development. Through advocacy efforts, MENZA (the official government recognised Music Education subject association) has the potential to have an impact on music education practices and policies in ways that address

equity, diversity and inclusion issues for Music Education in New Zealand primary schools. Strategies underway to advocate for teachers to have more in-depth initial Music training and access to expertise and ongoing music education PLD support to enable quality musical learning experiences for children in all schools, will be outlined and include the implications of the 'Curriculum Refresh' process that is currently underway.

Defragmenting the Curriculum: Integrating 21st century Black Women Into General Music Curricula

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In recent decades, music educators have aimed to be responsive to their students' needs by examining their curricular choices through the lens of equity (Hess, 2017). As educators rethink possibilities for their curricula, the concept of the null curriculum, which refers to what has traditionally been left out or marginalized in curricula, can be a useful paradigm (Cahapay, 2021; Flinders, et al. 1986). In considering changes to existing curricula, music educators have advocated for an intersectional approach to curriculum analysis (Koskela et al., 2021). Scholars have also promoted critical reflection of existing power structures in order to craft just and democratic curricula (Koskela & Leppänen, 2020).

Music curricula in the United States have historically neglected the contributions of Black people. Although good faith efforts have been made to incorporate the musics of Black artists into school music curricula, several groups remain largely underrepresented (Kindall-Smith et al. 2011). In our experience, Black women musicians continue to be absent from curricula, or are only included in a "fragmented" manner (American Association of University Women, 1992).

In this project, we utilized an intersectional approach to music education to challenge the practice of relegating Black women musicians to the fragmented or null curriculum through the creation of curricular materials. While we opted to highlight Black women due to our own educational settings, we created a flexible framework that we believe music teachers in other contexts could use design their curricula in response to the marginalized members of their own societies.

Impacts of Disruptive Experiences on Undergraduate Perceptions of Music Education

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Undergraduate music education students bring well-established models of their profession with them to collegiate studies based upon an apprenticeship of observation from their elementary and secondary experiences (Dobbs, 2014; Haston & Leon-Guerrero, 2008; Lortie, 1977). These preexisting models are robust and dictate their beliefs and practices as pre-service and early career teachers (Haddon, 2009; Powell & Parker, 2017; Schmidt, 1998).

In order for change to occur in music education, pre-service teachers need to encounter norm-disruptive pedagogies that bring awareness and competence with alternative practices (Bennett & Sena Moore, 2023; Olvera-Fernández et al., 2023). A proposed model of instructional disruption (Author; Korthagen, 2010) presents a three stage process for meaningful disruption during collegiate study of this cycle of "teach as you were taught." In this model, undergraduate students have initial disruptive experiences which lead to sustained practices that finally coalesce around intentional pedagogy. Through this process, students become aware of alternative practices, develop a degree of mastery with those practices, and learn to apply those practices through intentional pedagogy.

This paper presents paired findings from a series of studies of undergraduate music education students in a mid-sized, private university in the midwestern United States whose program applied the curricular disruption model to introduce constructivist practice, Universal Design, global music practices, and other disruptions. In the first study, first year through senior students in music education (N=11) participated in extended interviews to document their beliefs about music education and discuss particularly impactful moments in undergraduate music education to understand the influence of specific coursework activities on their perception of the profession. In the second study, first year students (N=19) participated in a series of surveys at various points throughout their first year to document changes in their beliefs about music education based around activities intentionally designed to disrupt students' preconceived models of music education. Key themes that have emerged include an increased awareness of the breadth of the field of music education, a curiosity for exploring unfamiliar practices, and a critical examination of personal beliefs about music education. Additionally, participants expressed hesitancy in challenging previous models and frustration in having educational experiences that contradicted with their existing perspectives. Strong trusting relationships with faculty strongly influenced the willingness of students to engage in disruptive experiences and consider alternative possibilities. These findings suggest that relationship building and transparency in disrupting implicitly developed models can potentially lead to targeted changes in perspectives on music education.

Don't pull up the grassroots and expect them to grow: Exploring community development, community music and music education.

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Community music scholarship has seen a flourishing in recent decades. In no small part, this flourishing has been correlated towards a symbiotic entanglement with discourses around democratizing, opening and embracing inclusive practices in music education. This discursive relationship has been of mutual importance in both community music's ability to influence music education practices and principles, and in providing a platform for community music within higher education music departments and academic discourses. Considering these successes however, this paper will explore how this close relationship between music education and community music has potentially obfuscated an important area of community music practices that are most closely aligned with community development projects and paradigms. This presentation will explore three areas where engagement with knowledges and practices in community development can inform and challenge dialogue between music education and community music and aid in directing both fields towards greater sustainability through community leadership. Through exploring; (1) an explicit political positioning oriented towards social justice and social change making; (2) Asset-Based paradigms that challenge deficit perspectives and banking educations; and (3) conceptions of sustainable practice through community leadership which challenge the power of the music facilitator, a case is made for a closer reading between community music, music education and community development. In doing so I argue that community development should be seen not as a bit part in community music theory and practice, but rather as a fundament as necessary to understanding community music as the discourses within music education which community music has used and influenced. Seeing community music through the lens of community development not only aids in community music maintaining connections to its roots, it also enables the field to enact its more radical political and change making agenda, it's ability to strengthen communities, deepening the work music education and community music have done together to empower, celebrate and decolonize people's own music in schools, communities and in the academy.

Satisfying the needs of Self-determination theory in music theory classes through creative work.

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Niemiec and Ryan (2009) emphasize the importance of intrinsic and autonomous extrinsic motivation for positive academic outcomes in classrooms. However, intrinsic motivation is often overshadowed by external factors such as the need to pass a module and earn good grades in educational settings. Therefore, understanding how to foster internal motivation is crucial (Niemiec & Ryan, 2009). Self-determination theory (Deci & Ryan, 2002) suggests that supporting students' autonomy, competence, and relatedness needs in the classroom can enhance their motivation and engagement (Niemiec & Ryan, 2009). Jang et al.'s (2009) study confirmed that meeting these three needs led to more satisfying learning experiences and greater academic achievement. Hence, the aim is to assess how well these three self-determination theory needs are met in my music theory classes through the implementation of creative work.

Therefore, the purpose of this single instrumental case study is to explore how the use of creativity in my music theory classes can satisfy my students' three needs of self-determination theory. The research question guiding this research is how can creativity help to meet the three needs of self-determination theory in my music theory classes?

In this qualitative research, I employed a single instrumental case study approach (Creswell & Poth, 2018), focusing on my music theory module and its students over four years (2020-2023), thereby creating a bounded case in terms of time and place. Data collection involved a diverse set of sources, including classroom observations, videos showcasing creative work, student evaluation documents, and interviews with students. To analyse this data, I utilised the assistance of Atlas.ti.23, to help with the identification of codes and emerging themes. Preliminary findings suggested that all three of these basic needs were present in my music theory classes and that the students experienced competence, autonomy, and relatedness. This suggests that the students will experience a stronger sense of intrinsic motivation, which will hopefully lead to greater academic success.

This study could be of interest to other music theory teachers and also music theory students as it can give them some guidelines on how the three needs of self-determination theory can be satisfied in a music theory class through creative work, which in turn will help the student with internal motivation in their music theory modules.

Finding Success in Music at the Secondary Level for Students with Disabilities

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Access to an appropriate music education program is essential for all students regardless of gender, race, religion, identity or ability. However, many music educators do not know how to provide an appropriate music education to students with disabilities. Although many secondary music educators feel unprepared, they are often asked to design a curriculum for students with disabilities in either an inclusive classroom setting (eg. performing ensemble, general music, etc.) or in a stand-alone adaptive music program.

Guiding questions for this research include: How do I teach music to students with disabilities? How do I assess musical skill in students who may need accommodations, modifications and supports? What does the least restrictive environment look like for students with disabilities in secondary classrooms? Are inclusive classroom settings the only way? Can adaptive music classrooms provide meaningful music experiences for students? How can we best serve our students?

As a music educator who has taught students with disabilities ranging in ages from 3-15 in both inclusive and stand-alone settings, the presenter will provide new insight on what an appropriate music education looks like in a music classroom at the secondary level.

Educators must provide the appropriate setting and curriculum for each individual learner. When music educators simply provide a simplified early elementary curriculum, it does not allow the learner to participate in age-appropriate learning experiences. Oftentimes, music educators make assumptions on the ability of students with disabilities. Laes and Westerlund (2018) found that “disability has often been excluded from ‘real’, goal-oriented music education, even though this goes against inclusive policy and practices (p. 35). Music educators must move away from these ableist practices and provide an appropriate music education to all students regardless of ability/disability.

In this study, a thorough literature review will be presented on how to teach music in both adaptive music classrooms and inclusive classroom settings at the secondary level. Practice-based research will be provided on how to scaffold and differentiate curriculum to fit the individual learning plans and the needs of each student. Resources will be provided on how to implement special education research-based practices into music education settings at the secondary level.

Providing music educators with the tools needed to provide an appropriate music education to students with disabilities in the least restrictive environment will allow educators to feel equipped to teach all students. This will, in turn, allow our students with disabilities to find true success.

Creating Inclusive Secondary General Music: Rethinking Music for All

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With performing ensembles as the focus in secondary music, there are many students who have fallen through the cracks. Tucker and Winsler (2023) state, “Music does not need to be for the select few—the extra talented, smart, and/or rich” (p. 43). Even with the best efforts of music educators, students leave music classes at the secondary level every year.

However, Tucker and Winsler also found that students with disabilities are statistically more likely to stay with music when transitioning from junior high or middle school to high school than students that are in general education (p. 33).

The presenter explores guiding questions on retention with all students. How do we ensure that students with disabilities are included in high school music classes? How do music educators maintain students beyond junior high/middle school and into high school music programs for both students in general education and students in special education? What other secondary music offerings can provide a meaningful music experience for all students regardless of ability/disability?

This study conducts a literature review on retention of music education students in secondary music and on current secondary music course offerings. The presenter explores the creation of a new general music class where students with disabilities explore music in a non-judgmental, engaging way with their non-disabled peers. In this general music class, any student who does not fit into the traditional performing ensemble, theory or piano class would be included and encouraged to join. It would be an open class where all students can progress their own musical abilities. This course would not only be offered to students with disabilities but would be a truly inclusive class where all students would grow and progress musically.

Instead of focusing on technical accuracy, performances and competition, the presenter suggests creating a new course offering where students explore various music instruments and styles of music without the added pressure of a performing ensemble. In this secondary general music class, students would focus on creating, performing, responding and connecting to music in meaningful ways through identifying each students’ individual strengths, creating individual growth plans, collaborating with other students, and providing a safe space for all students to learn and grow.

Although performing ensembles are an integral part of our music education system, we must explore other opportunities for our students to stay involved in music and allow our students to become lifelong lovers of music.

Musicians' Health Education for Instrumental and Vocal Music Teachers: What do teachers need and want?

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1. Background

High rates of performance-related health issues (PRHIs) have been reported in professional and student musicians over the past three decades (Fry, 1987; Ranelli et al., 2008; Brandfonbrener, 2009; Ackermann et al., 2012; Kok et al., 2015; Cruder et al., 2020). So far, research has largely focused on health promotion for music students in tertiary environments to prepare them for a career that is physically and psychologically demanding (Chesky et al., 2006; Matei et al., 2018; Baadjou et al., 2021). However, although instrumental and vocal teachers play a crucial role in shaping their students' learning trajectory, there has been very little research about the acceptability of health education for music teachers. Since teachers have influential one-on-one relationships with their students (Gaunt, 2011), they need to be well-equipped to exercise duty of care in relation to the performance health of their students (Wijsman & Ackermann, 2019).

2. Aims

This survey-based research aimed to ascertain the acceptability of health education for music teacher stakeholders and conduct a comprehensive needs-based analysis to inform the development of new, evidence-based online health education resources for music teachers.

3. Methods

178 international instrumental and vocal music teachers responded to a custom survey that investigated teachers' knowledge and experience of PRHIs, perceptions about their role in relation to the health of their students, views on health topics that they would prioritise, and preferred delivery mode for health education. Following this, 35 survey participants were interviewed to explore these issues in greater depth.

4. Results

There were 178 respondents, of whom 140 completed half or more of the survey. 73% had experienced a PRHI themselves. 72% indicated that they view themselves as most responsible for their students' performance health. 90% thought that musicians' health information should be provided in their workplace, and 100% that they thought music teachers should receive health education. Online only or blended learning was the preferred delivery mode. Topics teacher participants prioritised included mental and physical health, instrument-specific health information, and practice. A thematic analysis of qualitative data revealed themes supporting the survey results.

5. Conclusions

Teachers with past experience of PRHIs strongly endorsed the need for musicians' health education and participants' prior experience was a primary motivator. Teachers need and want reliable health information they can apply directly in their instrumental or vocal teaching. Providing health education for music teachers can help to address this neglected piece of the musicians' health promotion puzzle.

Learning how music teacher educators and music teachers are decolonising their practice: An autoethnography

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Decolonising music education is vital for music educators at all levels internationally. While important for all areas of education in Australia, there are some unique challenges in music education related to the make up of the workforce which typically does not reflect the diversity of the broader population. For over 20 years, I have been a music educator in schools and tertiary settings. For several years, my focus has been beginning decolonising my practice to rebalance pedagogies and musical traditions. In particular, to foreground Aboriginal and Torres Strait Islander histories, knowledges and cultures through music in a respectful, appropriate, and ethical manner.

This presentation discusses emergent findings from an autoethnographic study that I, a white settler music educator, undertook as part of a larger project to learn how music teacher educators and music teachers are decolonising their practice in global contexts. An autoethnographic journal was kept over several months in 2023, interrogating learnings concerning my ongoing and beginning efforts decolonising my teaching practice as a music teacher educator. The journal focusses on my learnings during a project to develop online professional learning modules for primary music that included two workshops designed and led by Aboriginal and Torres Strait Islander musician. In this presentation, I focus on three emergent themes and consider the importance of listening, reflection, and collaboration to my learnings. Through sharing these research findings, I seek to encourage other non-Indigenous music educators to reflect on their own journey in decolonising their practice.

Bridging the gap between the theoretical understanding of music and musical action in higher music education

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Previous research suggests that music students often experience a gap between theory and practice in their musical activities because they lack either theoretical knowledge of music or an understanding of why and how to apply the music theory they have learnt, as well as what to apply it on (Gutierrez, 2019). This presentation discusses an ongoing practitioner-research (Cochran-Smith & Lytle, 2009) doctoral study that addresses this gap by examining the relationship between the theoretical understanding of music and musical action. The study focuses on the use of instrumental group improvisation as a means to enhance and bring forth students' ability to construct musical knowledge and apply it in their practice, including beyond the classroom. In the study, improvisation is considered a tool to build a bridge between theoretical concepts and active music-making (Reybrouck, 2006).

Theoretically, this research draws on cognitive science, particularly the 4E lens, which sees cognition as embodied, enactive, embedded and extended (Schiavio & Schyff, 2018), in order to elucidate the relationship between instrumental improvisation and musical knowledge. This presentation reports on a pedagogical intervention (13 sessions of 75 minutes each) that explores the educational possibilities of students' use of improvisation to support the construction of knowledge in music-theory classes. The intervention was carried out among professional music students in a higher music education institution in Finland during the spring semester of 2024. The presentation discusses preliminary findings regarding students' experiences based on data generated through diaries and micro-phenomenological interviews (Petitmengin, 2006).

Infant-directed musical activities impacting caregiver-infant attachment in urbanized early childhood centers

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Early caregiver-infant attachment is found to be central to human social and emotional development, impacting long-term relationships and health (Bowlby, 1982; Zeanah et al, 2011; Alhusen et al., 2013). Infant capacity for communicative engagement, cooperation, and intersubjectivity in musical interactions is well-indicated (Trevarthen, 1977, 1979; De l'Etoile, 2006). Emotional components to adult musical engagement with infants are evident and linked with infant wellbeing (Trainor, 1996; Masataka, 1999; Milligan, et al., 2003; Nakata & Trehub 2004; Malloch et al., 2012). Recognizing “the power caregivers have to affect their children” (Zeanah et al, 2011, p. 831), we consider caregiver-infant attachments in early childhood centers through infant-directed musical activities. This study aligns with the emphasis on health and wellbeing of infants identified in the Sustainable Development Goals (UNESCO 2015) adopted by the United Nations General Assembly. It further aligns with concerns for the preservation of ethnic cultural heritage specified in UNESCO’s (2005) Convention on the Protection and Promotion of the Diversity of Cultural Expressions, exploring issues of ethnic cultural sustainability in infant care settings.

Through an empirical, descriptive study, this investigation aims to determine caregiver perceptions on the nature of their infant-directed musical activities with infants of up to 18 months of age, and on the impact of those activities on caregiver-infant attachment. This cross-continental study by a research team includes a sample of convenience study population. Participants are caregivers at urban early childhood centers in cities where the researchers are located. Using interview technique, evidence is collected through video recordings. Scripted, open-ended questions are designed to elicit detailed descriptions from caregivers pertaining to their relevant lived experiences. Narrative reports are generated in each of the relevant countries through qualitative analysis of data. Results are combined into a comparative international report.

Study outcomes provide vivid portraits of caregivers’ decisions impacting musical practices with infants; the cultures, content, mediums, and approaches being incorporated and how caregivers learn those; the nature, frequency, and context of those activities; and evidence of caregiver-infant attachment during these activities.

Conclusions are presented on participating caregiver perceptions regarding the nature of infant-directed musical activities at early childhood centers and their impact on caregiver-infant attachment. Results inform the public and early childhood caregivers/music educators by providing a deeper understanding of practices and perceptions in the field. Further value lies in informing curricular decisions at early childhood teacher education

institutions, and those advocating for improving caregiver-infant attachment through infant-directed musical engagement.

Burnout Experience and Job Condition Perceptions among University Music Faculty in the United States

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Burnout, a long-lasting state arising from chronic stress encountered in one's job or working environment, has been identified the biggest occupational hazard of the 21st century and is estimated to cost economies hundreds of billions of dollars per year in sick time, long-term disability, and job turnover.¹ A body of research exploring burnout among K-12 public teachers and post-secondary educators across disciplines in multiple countries has implicated the experience of job stressors as the primary factor influencing burnout. However, empirical studies of burnout among college/university music faculty are sparse. Hamann, Daugherty, & Sherbon (1988) assessed burnout level and related job factors among fifty college music professors throughout the United States, reporting a significant number of music faculty reported experiencing moderate to high burnout.² Bernard (2007) examined perceived burnout by tenure status and primary teaching area among music professors, observing a positive relationship between hours of class preparation, emotional exhaustion, and depersonalization.³ Since these studies were completed, university educators have been increasingly impacted by negative developments including the continuing erosion of work/life boundaries (including the pervasiveness of technology intruding on personal time), demands imposed by trends toward increasing governmental oversight, erosion in numbers of tenure-track positions and fewer job advancement opportunities, decreasing salaries relative to cost of living increases, increasing workloads, and responding to a global pandemic among many others. The goal of the present study was to explore relationships between burnout and perceptions about job conditions among university music faculty across the United States. Burnout was measured across three dimensions—emotional exhaustion, depersonalization, and professional accomplishment—by the Maslach Burnout Inventory. Participants additionally reported their perceptions about job conditions and stressors on the University Faculty Job Perceptions Inventory (UFJPI), an inventory specifically developed for this purpose. The researcher employed statistical procedures to: (1) Examine how perceptions of various job stressors predict higher scores across the three dimensions of burnout, (2) Understand how demographic factors—including full- versus part-time employment, gender/sexual identification, ethnicity, race, family status, and years of experience among others—influence perceptions about job demands and influence burnout across the three dimensions, and (3) further validate the UFJPI. Illuminating which factors strongly predict burnout and how various groups may be more at risk can help institutions develop and target interventions to improve faculty work experience while reducing costs imposed by lost productivity and faculty attrition.

Experiences of Asian International Students in North American Music Education Degree Programs

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An ongoing mission of North American Music Education degree programs is to promote diversity, equity, and inclusion in program philosophies, curricular content and structure, and equitable opportunities for participation and representation in the field. Many music education degree programs in North America are heavily populated by Asian International students, yet little systematic exploration has revealed the experiences of these students and the challenges, successes, and intercultural understandings they must navigate to complete their education abroad.

The purpose of this oral history study was to explore the experiences of Asian International students in North American music education degree programs. The following questions guided this study: What are the experiences of Asian International students in North American music education programs? What differences in school/educational/social cultures are present and how are they navigated? How can North American music education degree programs better meet the needs of Asian International students to ensure inclusivity and equitable participation?

The experiences of four Asian International students were explored throughout this study. Each participant was engaged in two separate in-depth semi-structured interviews over the course of the study. The first interview addressed their experiences leading up to matriculation in North America and their involvement in their chosen degree program. The second interview addressed their practical experiences in K-12 school settings in North America. All participants were invited to take part in a member-checking process.

Data courses for this study included interview transcripts from two rounds of interviews as well as extra information gleaned through the member-checking process. All transcripts were analyzed systematically through open and focused coding processes.

Several themes emerged following the analysis. The theme of language barriers was salient, with several participants indicating that they were confident in their musical and pedagogical knowledge but did not yet possess the language skills to communicate their expertise. Navigating social and cultural differences also emerged as a theme, with particular emphasis on learning the differences in how schooling takes place in North America, curricular differences, and personal and professional interactions. The theme of access emerged as there can be many obstacles for Asian International students to overcome in order to become certified abroad, access practical teaching placements for further professional development, or secure jobs. The theme of a sense of belonging came to the fore, speaking to the ways in which these participants sought out and built communities of support and the ways in which a lack of models inhibited their sense of belonging. These findings provide crucial insight for university faculty as they seek to provide meaningful, supportive, and equitable learning environments for Asian International students.

Cultural Capital and Gender Differences in Parental Participation of Children's Extra-Curricular Music Learning in China

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The active participation and supportive role of parents are crucial to the development of children's musical interests and abilities. Bourdieu's concept of cultural capital (1986) is frequently applied to illuminate the impact of parents' cultural resources on children's participation in musical activities. However, given the distinct roles and responsibilities of fathers and mothers in child-rearing, their influences and contributions in the children's music education can vary significantly. The existing body of research rarely explores the differential roles played by maternal and paternal cultural capital in children's music learning, particularly in the Chinese context. By implementing a mixed-method approach, this research integrates questionnaires (N=630) and semi-structured interviews (N=50) to examine the extent to which maternal and paternal cultural capital individually influences children's participation in extra-curricular music activities. Additionally, this study delves into how sociocultural factors shape the divergent approaches of Chinese mothers and fathers when involving in their children's extra-curricular music learning.

The research findings demonstrate that both maternal and paternal cultural capital, by transforming into differing types of support for their children's music learning, further facilitates their children's participation in extra-curricular music classes. However, the study posits that under the influence of traditional Chinese cultural norms and socio-cultural background, fathers generally assume a more peripheral role, while mothers emerge as the primary caretakers in their children's music education. Simultaneously, the dominance of Confucian patriarchy imparts the gendered influence on the intergenerational perpetuation of cultural capital, resulting in mothers shouldering an excessive responsibility in the transmission of cultural capital. This study expands upon Bourdieu's exploration of intergenerational transmission and its influence on children's participation in musical activities, illustrating the complex interplay between gender, cultural capital, and parental involvement in children's music education. It also underscores the different roles of the mother's and father's cultural capital in shaping children's music participation.

Reconsidering Japanese Elementary School Students' Perspectives on Immigrants' Music Culture Through a Peruvian Music Class

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Due to globalization, seeing diverse students in Japanese schools is common. In 2019, one in 25 children was born of international marriages or immigrants, necessitating the advancement of the music curriculum to reflect more diverse identities in Japan.

Multicultural music education is recommended to promote equity and respect among students. Previous research in Japan has mainly focused on the US educational system and theory (e.g., Isoda, 2010; Mine, 2011). Thus, this study applies a teaching practice grounded in the local context to fulfill the needs of schools and communities (Banks, 2013). To identify the strategies and contents needed to celebrate diversity in a music class in Japan, immigrants' opinions and thoughts were collected through interviews with six youths from multiple ethnic backgrounds, including Peruvian descendants.

This paper focuses on a Peruvian music class conducted for 65 6th-grade students in elementary school, where over 15% of all students are immigrants. Students could have stereotypes toward the music of other countries that they listen to during music class, believing everyone in that country is familiar with it. The central issue in this teaching practice was to encourage students to reconsider their stereotypes toward the music culture of other countries. A Peruvian guest teacher conducted a class to help students understand Peruvian music and share his perceptions as a Peruvian immigrant in Japan. After listening to the musical piece "El Condor Pasa," the students recognized that not all Peruvians are familiar with it. They needed to be made aware of Peruvian music's diversity and rich history. Students then listened to three types of Japanese music: a Japanese indigenous Okinawan folk song, a folk song from the school area, and a popular Japanese anime song. They chose the most familiar song and discussed why they selected it. The guest teacher then revealed that "El Condor Pasa" is one of the indigenous Peruvian songs he is unfamiliar with. He then introduced the popular Peruvian song "Cuando Pienses en Volver," which described his family history and encouraged him and his family.

The results showed that the children noticed that immigrants were familiar with not only traditional but also popular music as they were. They also noticed that the music they were familiar with and the reasons for their familiarity differed from those of their other friends. Finally, they recognized that different students are familiar with various types of music.

A new descriptive method of piano technique developed in the UK in the early 1900s

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The aim of this study is to clarify how the new descriptive methods of piano technique devised and how they developed in the UK in the early 1900s.

"The Act of Touch" (1903), written by Tobias Matthay (1858-1945), Professor of Piano at the Royal Academy of Music, was considered the turning point from a finger technique to weight technique. Previous research, such as Boardman (1954) and Gerig (1974) pointed out that this shift in the UK was the result of spreading trends from Germany, the center of piano music, to the music consuming regions. However, a consideration of Matthay's evaluation of the theories published in Germany showed that the German theories were not passed on to him. On the contrary, he pointed out the problems with the method adopted by German theorists of describing posture and position, and devised a new method of describing muscular attitudes. This fact differs from the explanations given in previous studies.

The first attempt to describe the muscular attitudes was done in "The Act of Touch". In this book, Matthay explained the different character of the tone obtained by the way of touch in terms of contraction and relaxation in the muscles of the fingers, hands and arms. In this presentation, two things will be investigated in order to clarify the background to why Matthay devised his new descriptive method: what Matthay described as the problems with the method adopted by German theorists, and how he described education as it was practiced in the UK in the 1900s.

On the other hand, the focus on the evaluation of "The Act of Touch" by piano educators active around 1920 shows that Matthay's new approach to describing muscular conditions was appreciated by them. This study investigates how Thomas Fielden (1883-1974), one of the piano educators who evaluated this method, described the muscular attitudes in "The Science of Piano Technique" (1927). By showing how the methods of describing muscular conditions differed between Matthay and Fielden, it attempts to show how the descriptive method of piano technique devised by Matthay developed in the UK.

The attempts by British theorists to establish a descriptive method different from that of Germany, as revealed by this study presents a new perspective on the historical research of piano technique, which has tended to be viewed in terms of a shift from a center of piano music to a consumer country.

An Introduction to Japanese Concert Band Culture and Its Cultivation of Amateur Musicians

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The present study was undertaken in order to discuss the effect of concert band culture for the cultivation of amateur musician in Japan based on the Yamaguchi (2023). Concert band is one of the most popular music genres as the extracurricular activity of Japanese Junior high and high school. Some school band has more than 100 students and they are a largest extracurricular group in their school. Concert band activity is expected to play a role as a beginning of the career for not only amateur musician but also for professional musician. Although there is a lot of population engaging concert band culture and many students take a step in the culture every year, the population of amateur instrumentalists decrease even before the pandemic (Statistics Bureau of Japan, 2011; 2016; 2021). Furthermore, while there is a lot of investigation regarding the piano lesson in childhood (Forgeard et al., 2008; Gouzouasis and Ryu, 2015), there has been little study done concerning the quantitative analysis based on the data regarding concert band culture in extracurricular in the context of educational sociology in Japan. This study delves into the impact of participation in concert band activities in junior high and high school on the cultivation of music-related interests among adult amateur musicians. In this study, a comprehensive survey was conducted to individuals who had engaged in concert band activities when they were in junior high and high school. We adopted Crowd Works which is an online crowd sourcing service to targeting participants who had a concert band experience in their school age. A total of 252 participants (male = 66, female = 188, others = 2) took part in the online survey with an average age of 37.7 years (SD=8.8). The 35.5% of the participants learned the piano in their childhoods. The findings underscore a noteworthy trend, revealing that 73% of respondents discontinued their involvement in concert band activities upon completing junior high school. Moreover, a substantial 78% of those who had formerly participated in musical pursuits ceased to actively play a musical instrument. This high exit rate is beyond the scope of assumption and suggests an issue which surrounding the Japanese concert band culture in the context of pedagogy.

Using Music Therapy “Self-Reliant Activities” as a Teaching Area in Special Needs Education Classes

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“Self-Reliant Activities” are part of Japan’s special needs education curriculum. This teaching area was specially created to “form the basis for harmonious physical and mental development by acquiring knowledge, skills, attitudes and practices necessary to remedy and overcome difficulties associated with various disorders”. “Self-Reliant Activities” have elements in common with music therapy. However, it should be noted that they are one among many special educational class general activities and are different from ordinary general music class activities.

From 2013 to 2019 in cooperation with teachers from area public junior high schools, we have designed and implemented “Self-Reliant Activities” time (commonly called “Our music time”) using the principles and techniques of music therapy. The purpose of this study is to explain the value of music in special needs education based on such practice. First, we present the structure of “Our music time” and then we analyze the progress of students and their activities from visual records.

“Our music time” consists of activities with predetermined starting and ending times and others from which students can voluntarily choose such things as singing, music making, body movement, group ensembles, etc. The goals for such activities are: (1) individual acceptance, (2) changing relationships, (3) factors in personal and school environment, and (4) use of local communities and cultural features.

“Our Music Time” introduced activities incorporating some points of music therapy, such as (1) selecting instruments based on disabilities and individual differences; (2) use of call-and-response-style music; (3) frequent use of imitation; and (4) adjustment to personal expression.

Changes among students as a result of these activities were clearly visible: (1) truant students started to attend school to enjoy “Our Music Time”, (2) a physically disabled student became a leader of musical playtime using an iPad which enabled him to easily beat out rhythms; and (3) a student, who acquired psychological stability and improved self-esteem, joined a school festival performance with his classmates.

The basis for such observed changes in students as psychological stability, mutual approval between students, and new relationships transcending age differences and disabilities, seems to be the incorporation of music therapy methods in “Our Music Time”.

Thus, it was clear that applying the principles and techniques of music therapy to “Self-Reliant Activities” encouraged the physical and mental development of students requiring special support and also brought about diversity and comprehension of values, contributing to the realization of inclusive education.

Development of Music Education Philosophy Discourse in Mainland China during 1990–2021: A Corpus-Based Critical Review

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This study adopted a text-mining approach to critically investigate the discourse of music education philosophy (MEP) in 346 Chinese academic publications from the 1990s. Using Latent Dirichlet Allocation techniques in KNIME, corpus-based text analysis yielded 685 keywords that formed six prominent topics: Aesthetics, Praxis, Confucianism, Teaching and learning, Values (of music education), and Influence factors (in music education). The noun-only co-occurrence-based topic modelling showed that Aesthetics, Praxis, and Confucianism were three powerful courses in shaping the landscape of MEP studies in Chinese literature. In contrast, the other three topics provided a “battlefield” for these competing philosophical strands. The keyword network analysis (a) raised critical concerns on translation, logic, and philosophical issues in the developing Chinese MEP discourse, and (b) revealed that academic discourse substantially impacts national music education policymaking and implementation. Implications of the current study were discussed in light of the methodological merits of corpus-based critical review.

Objectives

Both quantitative (text mining) and qualitative (concept mapping) approaches were used for data analysis to elaborate relations among philosophy-related concepts and latent patterns that potentially shaped the academic discourse. The guiding questions were:

1. What are the selected literature's prominent research areas or topics?
2. What are the key concepts that constitute the areas or topics?
3. What are the most influential concepts that underpin the discourse?
4. What are the critical issues in the MEP discourse development?

Conclusion

The study analyzed the MEP discourse using a combination of three logic types: mathematical (LDA-based topic modelling), symbolic (keyword networks), and formal (deductive argumentation of options). The results suggest that the MEP discourse during the studied periods was strongly influenced by European philosophy traditions and contemporary theories for music education from North America, where the connection with Chinese philosophies was implicit yet persistent. Navigating through these competing ideas requires considerable effort in elaborating ambiguous teleology in translation, logic, and philosophy. A possible framework for a further query may follow these general statements:

1. Music education philosophy comprises three equally important elements: music, education, and philosophy, where no single one can determine the “nature” of MEP or any combination of two elements.
2. From the ontological view, music embraces at least two substances/properties (physical and non-physical). Its meanings (epistemology) are always associated with and influenced by our practices (such as purposefulness in teleology) of and expectations (such as values in axiology) of music.
3. Since education is fundamentally purposeful human activity in realms of teleology and axiology, the nature of music, even if it might be universal, will not determine the nature of

music education. Instead, understandings, judgements, and expectations of music and education collectively determine music education's foundation.

Figure 1

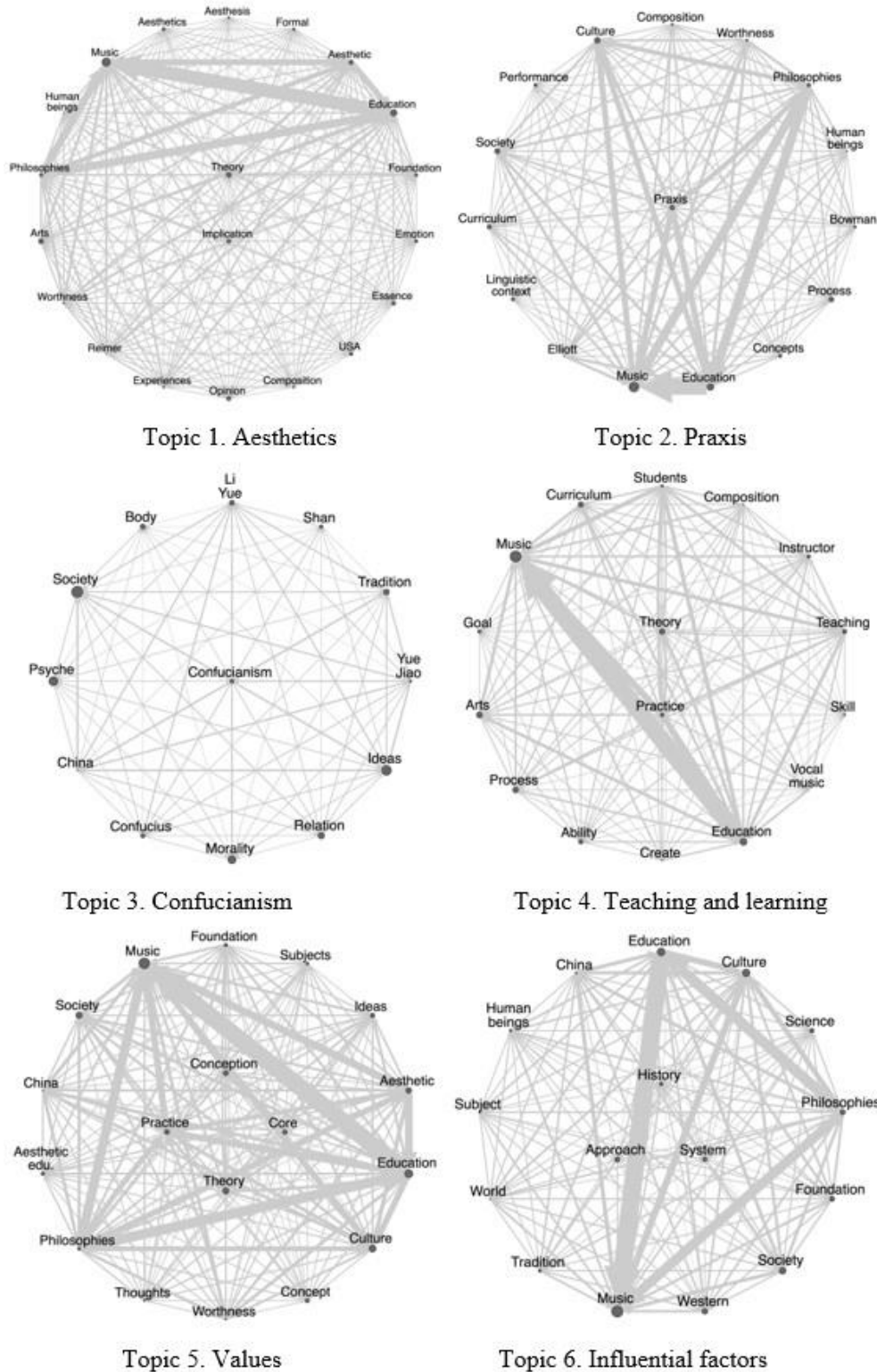


Figure 2: Term Co-occurrence network analysis by topics

For Future Generations: Creating Sustainable Musical Lifecourses within Super-Aged Societies

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Population ageing along with rapidly rising life expectancy is an irreversible objective trend facing all societies in the future. Many countries already suffer from the complex consequences of super-aged societies (United Nations, 2019) that are not only limited to the far-increasing numbers of ageing individuals but also related to discrimination and negative impact on social development (Phillipson, 2013).

While categorized activities for older adults often carried out by community musicians have become increasingly popular in many rapidly ageing countries, the possibilities of music education and participation are yet to be considered more broadly to tackle the 'problem' of ageing in society beyond individual physical, psychological and social benefits (Laes & Creech, 2023; Laes & Schmidt, 2021).

In broadening the perspective of the intersections between ageing and music education, this presentation aims to explore the potential of musical lifecourses to promote social sustainability and intergenerational solidarity for current and future generations living in super-aged societies by learning on critical gerontology and lifecourse theory.

The Lifecourse Perspective offers a dynamic view and spatial context to social and socio-economic risks in super-aged societies by considering individual life trajectories, earlier circumstances and experiences that are formative and have cumulative effects on the individual experience and agency (O'Rand, 2009). With the holistic lifecourse view and related multidimensional factors, the presentation aims to argue for the implementation of intergenerational and intersectional practices and promoting social sustainability in music education.

The expected findings of this ongoing research project include three main focus topics for future research and practice in lifecourse music education: (a) the strengthened role of music, music education, and creative arts more broadly in supporting quality of life in later adulthood; (b) redefinition(s) of the meanings of lifelong and life-wide learning in music education fields; (c) establish a cross-national framework for sustainable musical lifecourses for current and future generations to ensure the societal position of music education not as entertainment or distraction for 'the problem' of ageing, but as a problem-solver.

The First China's Research Centre for Music Performance Science and Musicians' Medicine -First Step on Adolescent Piano Beginners-

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The institutes for music performance science or musicians' health have developed around Europe, Japan, and the United States in the past 50 years, and it leads more and more musicians, tutors, and students to realise the importance of body use, also gives the hope to those who are suffering occupational diseases. Due to economic prosperity and the growing abundant spiritual life in China, many piano students pursue exquisite techniques and efficient practice methods, including pedagogies. However, because of factors such as experience approach or unnatural playing, an increasing number of piano players suffer pain and occupational diseases, influencing their piano-playing career and even daily physical and psychological health. Thus, they desire to seek professional diagnoses and scientific practising suggestions. Unfortunately, the only way they can do this is to go to the hospital, but they could not get an effective radical cure. Therefore, establishing a comprehensive institute in China is imminent.

In 2023, China's first research centre for music performance science and musicians' medicine was founded at the Music College of Sichuan Normal University, Chengdu, China. The centre aims to find unnatural playing and explore occupational disease risks, creating a healthy and natural musical lifestyle for instrument professionals.

In contemporary China, it is not only young people pursuing a tertiary musical education who study music, also many adolescents are confronted with studying music due to China's growing social-education culture, which encourages them to get knowledge and skills related to the arts in hopes by their parents that they will be able to contribute meaningfully and survive on their own upon entering the society.

Therefore, based on the motion capture system, this presentation takes adolescent beginners as objects to map their motions when playing the piano. It will discuss their physical characteristics and their difficulties during piano playing. Moreover, according to the experiment's data, it will try to solve their problems, especially on postures and hand-finger positions. Furthermore, it will propose the targeted practice methods for adolescent beginners. The results will be discussed in this presentation are the first step for adolescents. Ultimately, the research will provide them with natural, scientific, and efficient music-learning surroundings.

Why do they back to musical life? The Multiple music communities for older adults in China

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Population ageing is a product of world public health, medical, and socio-economic progress, an irreversible objective trend, and a common problem facing human society (United Nations, 2019). Since China entered an ageing society in late 1999, which has one of the fastest-growing ageing populations in the world, facing the complex challenges of super-aged society (WHO, 2022).

The most effective international education organization for older adults is the University of the Third Age (U3A), there were 70,000 U3As which included diverse curriculums, with 10 million registered in general until 2016 in China (Patterson et al., 2016). While the number of U3As is growing exponentially, the content of music education is still narrow and old school. Therefore, many new communities have emerged led by volunteer musicians or facilitators for older adults showing a diversity of dynamics (Laes & Creech, 2023; Yang, 2022). However, so far remained narrow research for the blowout of multiple music communities, especially with and for older adult participators.

Therefore, this study explores the multiple communities of music participation for older adults and analyses the reasons for older adults who back to music activities after retirement and integrate music into their lives. The study is based on Self-Determination Theory, using fieldwork observation and semi-structured interviews with nine participators from different music communities to collect data. The data was analyzed through multiple case studies within historical and cultural-specific perspectives narrative of the stories. The results indicate different life routines but similar attitudes towards music communities among participators of different careers. The theme of narrative stories includes four main topics: (1) Unforgettable childhood path; (2) Starting to learn for “self”; (3) Learning in communities; (4) The support from others.

This research reveals the reality of multiple music communities of older adults, answering the reasons why the older adults back to musical life. From this research, the researcher emphasizes the significance of supporting social equity and cultural rights of everyone to engage in the arts and culture throughout their lifespan which is also one of the important parts of the future sustainable social development addressed by UNESCO. However, with the rapid population ageing globally, the small case in one city in China cannot be a typical example in this field. This research only can be used to be a peek at the tip of the iceberg, which still needs to be further explored by music educators and researchers in the future.

Peers and Puberty: Sustainable Strategies to Navigate Music Performance Anxiety in Pre-Adolescents Voice Students

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Music educators are advocates of life-long joyful music making. We are responsible for delivering sustainable music education, not only encompassing environmentally responsible practices, but in the creation of a nurturing and supportive learning environment that considers the holistic development of young musicians. In a perfect world, our students thrive in playful exploration whilst building upon healthy skill development, confidence, and performance experience. Whilst this may be the case for some, for others music-making is associated with fear, judgement, and distress, with music performance anxiety (MPA) playing a destructive and detrimental role destabilising their identity as a music-maker. In an attempt to achieve psychological safety, some students choose to cease learning their instrument altogether.

Sustainability in music education plays an important role in addressing and mitigating MPA in musicians of all ages. Confidence is crucial to longevity in sustaining a person's musical identity. Growing evidence recognises that children experience MPA prompting us to question our ability as educators and caregivers to effectively support this vulnerable group. Are music teachers equipped with the skills to support children and adolescents in developing and maintaining social and psychological safety? This question led me to conduct research as part of my Master of Music Studies to examine the effects of music performance anxiety in child voice students aged five to twelve years. A qualitative study of ten experienced studio teachers who regularly teach child voice students was undertaken. Results from the study confirmed that children experience music performance anxiety and illustrated several interesting findings (Figure 1). Fear of being judged by peers was a common theme significantly contributing to the student's anxiety. It's noteworthy that many teachers referred to the age bracket of 9 to 11 years when highlighting challenges associated with peer influence. Other significant themes included:

- The impact of the early onset of puberty in children affected student's confidence.
 - Parental support and the importance providing performance aftercare to students.
- Addressing sustainability in music education can be linked to understanding and addressing MPA in children by promoting a pedagogical approach that prioritises the well-being and mental health of musicians. Sustainable music education recognises the long-term goal of creating lifelong musicians and aligns closely with the aim of supporting children to effectively manage music performance anxiety. Promoting research opportunities is essential in advancing the sustainability of health and well-being for both musicians and music educators, fostering a culture of support and psychological safety.

Figure 1

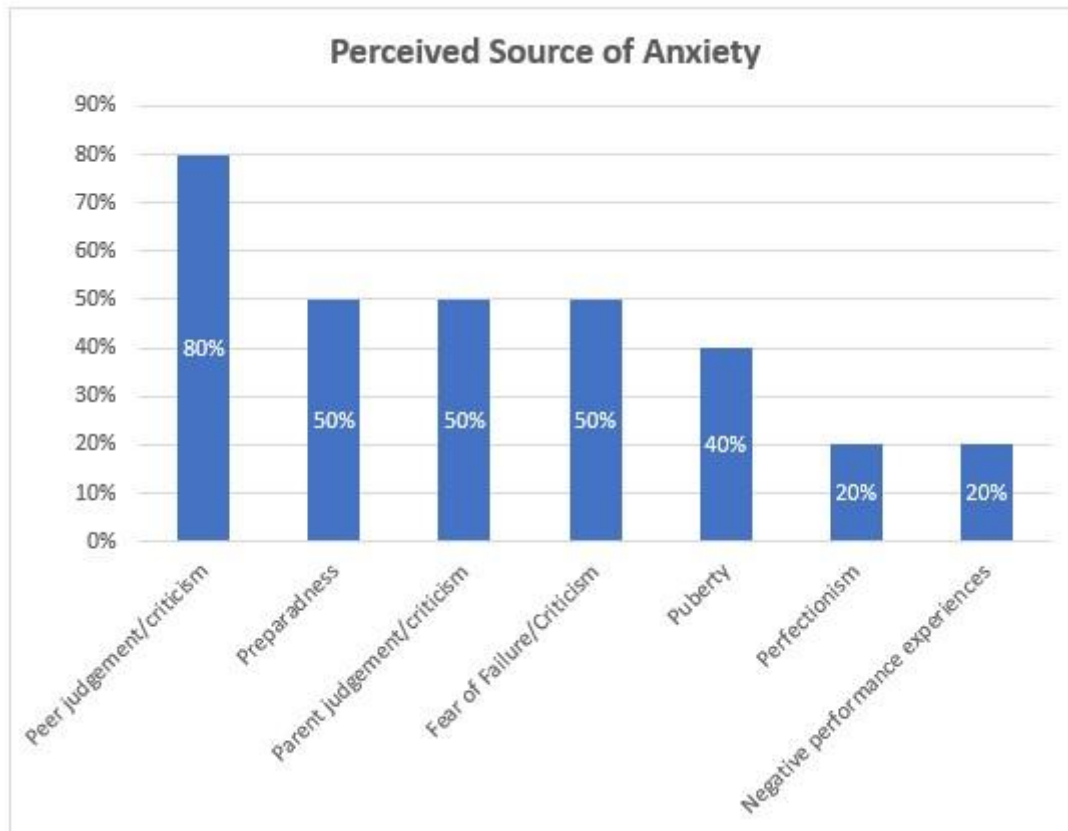


Figure 2

P1 I think for most of them it was a fear of messing up in front of a crowd. You could attribute that to like a fear of failure. They were really afraid that they were going to fail in front of their friends and in front of everyone.

P7 As soon as there's one of their friends in the audience – they couldn't do it. They worry about being judged.

P3 The students would worry - what if they are terrible and this other person goes back and tells all their friends? They have this fear of being judged.

P5 I had a student who wouldn't come to class, let alone the thought of being on stage because she felt so self-conscious about her body - it had nothing to do with her voice.

Healing in harmony: Perspectives on Indigenous-led community-engaged music in Canada

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This research project explores how Indigenous artists in Canada use music towards healing, revitalization of language and culture, and education of non-Indigenous groups. The co-authors are colonial-settlers inhabiting Turtle Island (Canada), who partnered with Indigenous artists. Our project begins by naming the impacts of Canada's colonial history, most emblematic in the government-funded residential school system, which the Truth and Reconciliation Commission (TRC) has rightly called cultural genocide (Truth and Reconciliation Commission of Canada, 2015). However, we take as our starting place the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) (2007), which states that "Indigenous peoples have the right to the dignity and diversity of their cultures, traditions, histories and aspirations, which shall be appropriately reflected in education and public information" (p.14). Centering Indigenous diversity and cultures requires the research to be undertaken within the communities in which the artists practice, focusing on the voices and words of the artists themselves. We therefore engaged in collaborative video-based ethnographic research (Harris, 2016) with Indigenous artists leading participatory music projects outside of classrooms. The project used videography in community contexts to decentre institutional music education, and to centre Indigenous artists and communities presenting their musical work on their terms in their voices on their lands. Implementing OCAP principles of ownership, control, access, and possession (FNIGC, 2022), the research process created micro-documentaries on each artist, identifying the conditions and the skills they bring to participatory music in traditional and contemporary styles. The presentation will show clips of the documentaries, and share key findings of the research with implications for music education, including: locating expertise within Indigenous communities rather than institutions; balancing shared expertise with Indigenous control; the priority of relationship-building; and the time commitment of long-term partnerships toward healing and cultural revitalization.

Is Knowledge Enough? Investigating the Roles of Identity and Adaptability in an Expanded TPACK Framework

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Now three years past the March 11th 2020 World Health Organisation's declaration of Covid-19 global pandemic, there have been a number of investigations on music teaching and learning during and since Covid-19 (Ayyıldız & Zahal, 2022; Biasutti, et al., 2022; Bylica & Bauman, 2022; Cheng & Lam, 2021; Jelen & Ömür, 2021; Koner, et al, 2022; Roseth & Blackwell, 2023; Vaizman, 2022). Teachers not only created new methods, transformed their pedagogies, learned new technologies, and became more proficient in using technology, but also provided wider access to music provision. Following on from Covid-19 lockdowns, what technologies have music teachers integrated into their pedagogies which could support more inclusive and accessible music education?

The well-established TPACK framework has been a means of exploring the intersections between teachers' knowledge about their subject area, teaching practices and approaches, and technology. It is the interactions between and among these bodies of knowledge which form an understanding beyond the three components individually. However, this framework has recently been criticized for not going far enough to examine how and why teachers incorporate technology effectively into their teaching.

The purpose of this project was to investigate teachers' self-perceptions of identity and adaptability, as well as knowledge of teaching with technology since Covid-19, and how teachers may have incorporated newly acquired technologies and pedagogies along with possible transformed identities into their teaching practices.

A researcher-developed questionnaire was distributed to music teachers in the United Kingdom and included questions regarding teacher identity and adaptability, as well as knowledge of technology, pedagogy, and content, therefore, expanding the TPACK framework. Our participants (n = 98) represented music teachers across the United Kingdom who taught across a broad spectrum of music teaching contexts. Open-ended questions regarding the type of and role of technology in their teaching were also included in the measurement instrument.

Results indicated significant differences between participants identifying as males and those identifying as females with respect to both identity and adaptability, in addition to knowledge (Table 1). When asked to describe how their teaching was adapted as a result of Covid-19, participants' responses centered on three main themes: changes to content, technologies, and pedagogies (Table 2).

Our findings support recent research into the relationships between teacher's identity and adaptability - and help to further the discussions around expanding the TPACK framework to include more variables beyond a teacher's knowledge. Furthermore, the implications of this project inform teacher education by providing a means to critically examine the intersections between knowledge, identity, and adaptability when assessing the effective use of technology in music teaching and learning.

Table 1

Table 1. Significant Differences Found between Male Identifying and Female Identifying Participants

Statement	P value
I know how technological developments have changed in music. (TCK)	<.001
I know how to use essential technologies which are specific to music. (TCK)	0.007
I know how to choose technologies that will support the teaching approaches I use. (TPK)	0.001
I can effectively combine technologies, teaching approaches, and musical skill/knowledge to support my music teaching. (TPCK)	0.025
I can select technologies that enhance what I teach, how I teach, and what students learn. (TPCK)	<.001
I am able to seek out resources about technologies in music. (TCI)	0.021
I can provide leadership in helping others to coordinate the content, technologies, and teaching approaches. (TPCI)	0.015
I feel confident in choosing technologies that enhances the content and pedagogies for my music teaching. (TPCI)	0.015
I am able to seek out new information on how to use technology in my teaching approach of music skills. (TPCI)	0.006
I feel confident in using technologies in my music teaching. (TPCI)	<.001
I enjoy choosing and using technology in my music teaching. (TPCI)	0.015
I am able to minimize frustration with technology use in my teaching. (TPA)	0.008
I am able to modify the way I use technology in my teaching in challenging or changing teaching situations. (TPA)	0.006
I am able to think through a number of options that will help when using technologies in my teaching during challenging or changing teaching situations. (TPCA)	0.001

Key: Technology (T), Pedagogy (P), Content (C), Knowledge (K), Identity (I), Adaptability (A)

Table 2

Table 2. Adaptations to Teaching as a Result of COVID-19

Content	Technology	Pedagogy	Other
Listening Assignments	5 Cloud-based Music	5 Online Recordings	11 Clearer Communication
Different Instruments	2 Online Games	5 Clearer Expectations	6 Online record-keeping
Theory	2 Virtual Orchestras	3 Group work	2 Community of Practice
Songwriting	2 Digital Audio Workstations	2 Feedback format	4 Focused on soft-skills (independence, performance anxiety, etc.)
Improvisation	3 Videoconferencing	4 Shorter Units	2 Staying Positive
Other	4 Notation Software	2 Slower Pacing	3 Maintaining Connections with Students

Teachers as Innovators: Creating Sustainability in Piano Teaching and Learning through Technology

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In an educational landscape undergoing significant transformation, the establishment of sustainable and inclusive music education emerges as a critical priority. This is in line with the broader mission of nurturing globally engaged citizens capable of navigating an interconnected world. However, providing access to music learning and inclusive opportunities may not only be situated within schools, but also beyond formal institutions. The need for music teaching which typically comprises instrumental learning in group or one-to-one settings has risen due not only by advocacy for sustainability in music education, but also to the demand for lifelong learning in music as evidenced by the research in health and wellbeing benefits of music participation. Inclusive and accessible music lessons in this context calls for innovative and transformative pedagogies and technologies. This paper investigates innovative technologies in piano teaching and learning and how the development and use of these technologies intersect with the pedagogies and content in piano teaching.

The research team adopted a qualitative research design, conducting 8 semi-structured interviews with diverse innovators identifying as teachers, software developers, piano education program leaders, and researchers. Using a hermeneutic phenomenological approach to the data, we explored participants' lived experiences and first-hand insights through the combined theoretical frameworks of Technology, Pedagogy, and Content Knowledge (TPACK) and Unified Theory of Acceptance and Use of Technology (UTAUT) alongside the Substitution, Augmentation, Modification, and Redefinition (SAMR) model. The results of this study provide a global perspective on the profound transformations catalysed by the integration of technology into piano pedagogy. While the participants we interviewed came from diverse backgrounds and represented various professional pathways, they remarked about the importance of technology as a tool they employed to improve access to music provision and as a means to achieve pedagogical, creative, or musical goals. Participants reported significant effects in terms of increased engagement, motivation, and a greater sense of agency in the teaching and learning process. This integration appears to form a complementary and symbiotic relationship with traditional teaching methods, ultimately enhancing the overall teaching experience. The study also identified key factors that influence the acceptance and effective use of technology, including the importance of mentors in shaping their IT identities and fostering overall acceptance of technology.

Additionally, the integrated theoretical framework provided a comprehensive perspective for analysing the impact of technology integration in piano pedagogy. This approach not only helped in understanding participants' experiences but also revealed the intricate interplay between technology tools, instructional strategies, and content. The study raises important questions regarding the use of technology in piano teaching, teacher education,

and professional development, as well as potential strategies for sustainable piano pedagogy.

Instructional Leadership of Music Mentors in China - A Multiple Case Study

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Since the outstanding performance of Shanghai in the PISA (Program for International Student Assessment) project held by the OECD, China's education has received increasing attention. It is found that primary and secondary school teachers in Shanghai often participate in discipline-based teaching research groups to improve teaching. Such teaching and research organizations are not unique to Shanghai, but an important part of China's education system. This is a remarkable feature of China's basic education, that is, the professional development system of in-service teachers led and managed by mentors. This system has been deeply rooted in the daily life of Chinese teachers. At the same time the research of leadership in the field of education has been developed and become an important part of educational reform but there is little research on the instructional leadership of China's mentors. This multi-case study explores the characteristics of instructional leadership of music mentors in the context of Chinese education and the ways in which they implement instructional leadership through understanding the teaching and research situation of Chinese music mentors. The case of this study was made up of 5 music mentors and 6 primary and secondary music teachers from different regions. Non-Participant observation approach were used to the music mentors and semi-structured interviews were used to the music mentors and music teachers. Through the analysis of the above data, the author finds a model of instructional leadership in China with six major dimensions in constructed. The content of teaching and research activities mostly centred on specific teaching and music mentors play the role of music teachers' teacher to convey teaching ideas, point out teaching problems and introduce research experiences to music teachers. This study explores the ways in which Chinese music mentors enact their instructional leadership and can also provide reference for educational policy makers, so as to better promote the music education in China.

Research on the Current Situation of Traditional Music Courses in Universities in Guangdong Province, China

Yu Y¹, Liu J²

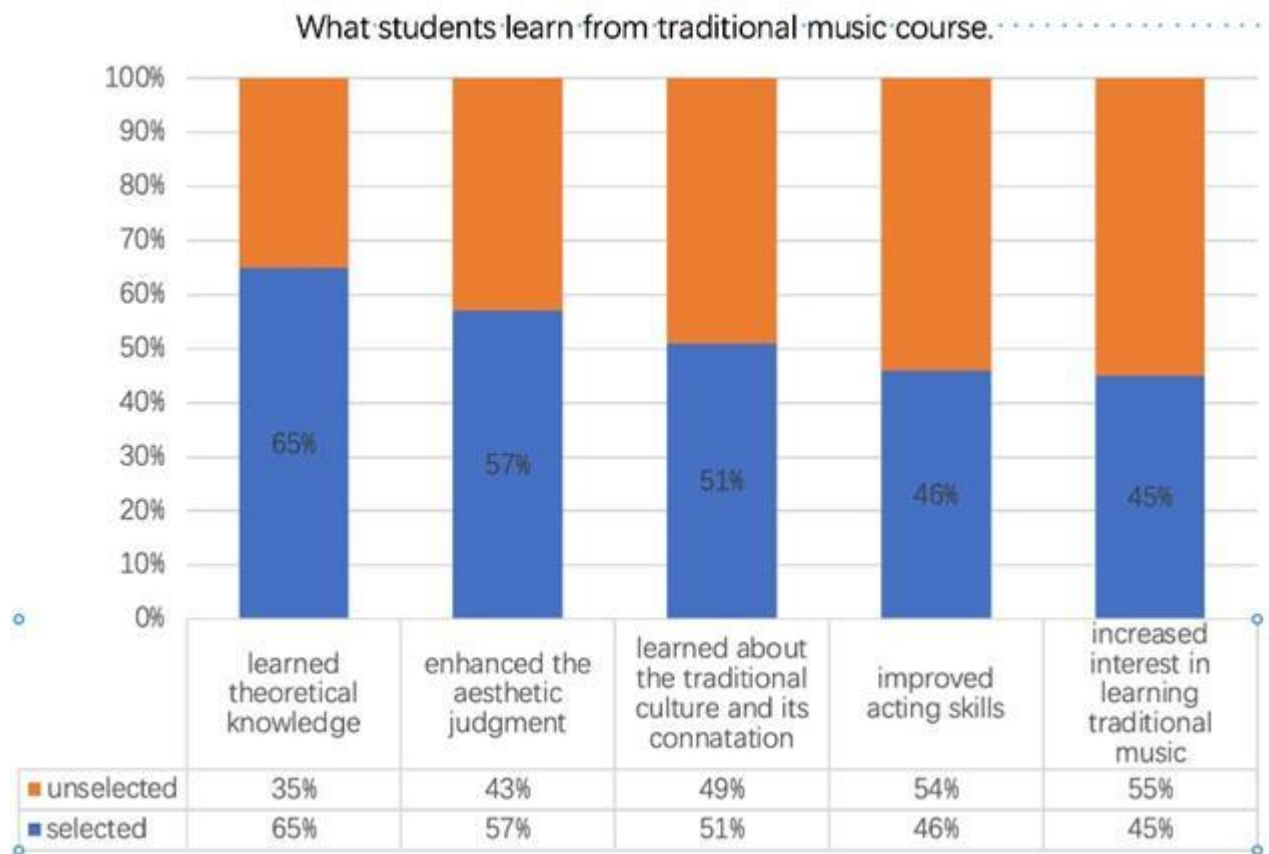
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At present, China is vigorously promoting and inheriting the excellent traditional Chinese culture to advocate national cultural self-confidence. In recent years, under the appeal and guidance of national policies, colleges and universities around the world have added traditional art courses one after another, striving to play a role in the talents cultivation for the cultural rejuvenation. The education and inheritance of traditional Chinese music in colleges and universities has achieved certain progress. However, the current situation of Chinese traditional music education is declining though emphasis has been made on. Based on the status of Chinese traditional music in undergraduate education and the arrangement of class hours, there is still room to improve, and quite a lot of students feel unfamiliar with, even repelled against traditional music, thinking they are "old" and "useless".

This study focuses on Guangdong, the core area of China's "Guangdong-Hong Kong-Macao Greater Bay Area", and uses methodology of questionnaire survey, interview and observation to investigate the traditional music courses offered by colleges and universities in Guangdong Province, including course types, teaching objectives, teaching Methods, assessment methods, teaching effectiveness, student cognition and attitudes, teacher-student feedback and evaluation, etc., put forward optimization strategies on the basis of understanding facts, summarizing experience, to uncover problems, and provide reference and suggestions for traditional Chinese music teaching in colleges and universities.

After research, it was found that most of the traditional music courses in colleges and universities in Guangdong Province focus on the characteristics of "Guangdong culture" and "Lingnan culture". The disadvantage of this arrangement is that the status of traditional music courses in some schools is still relatively marginal, and the knowledge involved in the courses is relatively general; the inheritance characteristics of "oral teaching" of traditional Chinese music face great difficulties in contemporary normative and standardized class teaching; attention has been paid to the pragmatism and external value of learning, while it's insufficient to understand the intrinsic value of traditional culture. Finally, the article puts forward the teaching suggestions of "promoting mother tongue music education", "emphasizing cultural experience and returning to humanistic value", "integrating and interacting with native soil and music education in colleges and universities".

Figure 1



Understanding the Social Organization of Music Students' Work and Health: An Institutional Ethnography

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Research has identified high numbers of physical and mental health issues among post-secondary music students worldwide (e.g., Cruder, 2020). Though some health education interventions have been shown to help promote sustainable playing habits (e.g., Détári & Nilssen, 2022), research has found that student uptake of health advice following an intervention can be low (e.g., Wijsman et al., 2019). There is a need to examine how music students' health is shaped by institutions so that sustainable policies and practices may be developed and more effective health education provided (Perkins et al., 2017). This paper will present preliminary data and emergent findings from an ongoing international research project exploring music students' health at three music institutions: two in Canada and one in Australia. It will update our presentation at the ISME 2022 conference in which team members used their experience as music students to discover institutional elements that shaped their health.

The project employs an institutional ethnography (IE) framework to examine how music students' work and health are socially organized. IE is a feminist sociological approach that explores people's everyday problems to generate knowledge that is useful for those people (Smith, 2005). IE considers embodied individuals as actively participating in social relations, which in turn shape their activities (McCoy, 2021). Activities are often mediated by "ruling relations": texts (e.g., policies) and discourses that extend beyond space and time to regulate practices across contexts (Turner, 2006). IE research involves understanding people's everyday work and how it is "socially organized" by ruling relations (Smith & Griffith, 2022).

Data for the project is collected using methods common to IE: interviews, focus groups, and observations (Rankin, 2017a). In IE, data analysis happens concurrently with data collection and proceeds in two iterative stages (Rankin, 2017b). In our study, the first stage involves a detailed investigation of pertinent work activities at each music school; the second involves linking that work to social relations within the institution (McCoy, 2006). The findings of this study will benefit music educators and institutions by offering a view into the social organization of music students' daily activities in situ and reveal disjuncture between policies as written and as enacted. This study and its findings have the potential to help rethink and reimagine what sustainable educational policy and practices look like on an international scale.

Doing Research: Research Procedures for Graduate Students and Advisors

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This presentation would describe a generalized Research Procedures Textbook (currently in preparation) for use by Ph.D. Dissertation and DMA Doctoral Essay Advisors and their students, as well as in research methods classes for music graduate students. While many outstanding educational and psychological research textbooks exist, the focus of most of these texts is on research consumer education, rather than on research procedures education. Current music specific research textbooks emphasize either music bibliography development or a specific research methodology. As a result, many students with strong bibliographic and research methodology knowledge still have difficulty completing their own research. The premise of this textbook is to create a source of useful information for students and advisors struggling with the procedural demands of conducting music research across a variety of research paradigms. Music performance students typically receive little formal research training and need this guidance, because their advisors often not do research. There currently is no music-specific textbook that focuses primarily on procedural aspects of research in a practical fashion to assist the novice music researcher in conducting their first research project, or for the novice music research mentor to guide their first research students once they are teaching research students of their own. Many music faculties are by the nature of their positions not researchers themselves, yet need to guide DMA music performance students conducting research projects. This textbook would serve their needs as well.

Research on Defensive Teaching Strategies of Music Teachers in Public Schools in Beijing

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The aim of this study is to describe and explain the attitudes, approaches, reasons and future plans of music teachers in public schools in Beijing in relation to the application of defensive teaching strategies. A mixed research was conducted. In the quantitative stage, the study's self-constructed "Survey on Defensive Teaching Strategies for Music Teachers in Beijing Public Primary and Secondary Schools" had reasonable reliability and validity, and was surveyed among 824 music teachers in public schools in Beijing in 2022. In the qualitative stage, six participants who were generalizable and representative of the data results in the quantitative stage were invited to conduct semi-structured interviews and the validity of the data was examined by triangulation. The study found that (1) Music teachers in Beijing public schools had a moderate attitude toward the use of defensive teaching strategies, with the majority of participants using defensive teaching strategies from a moderate to a high degree. Both content and management dimensions were significantly and strongly correlated with the idea of defensive teaching strategies, with participants using more defensive teaching strategies in both dimensions. Differences between groups showed a decreasing trend from urban centers to the periphery by region; a decreasing trend from lower to higher grades; a significant increase in the use of defensive teaching strategies by class headteachers; and no significant differences between genders, teaching ages, and the role of subject leaders and school leaders. (2) Defensive teaching strategies used by music teachers in content teaching include the five types, namely omission, simplification, mystification, fragmentation and de-skilling; In terms of teaching management, seven types of strategies were used: limiting learning, distorting assessment, lowering demands, standardization, elitism and non-differentiation, fatigue and avoiding discipline. (3) The teachers' personal reasons for the use of defensive teaching strategies by music teachers were mainly composed of four parts: coping with teaching assessment, safeguarding teachers' authority, facilitating teaching management and defensive psychology; the non-teachers' personal reasons were mainly composed of five parts: colleagues' attitudes and relationships, educational environment, teacher-student relationships, parents' attitudes and home-school relationships, and school management and accountability mechanisms. (4) The participants expressed their attitudes towards the current situation of being forced to use defensive teaching and their desire to gradually reduce its use in the future; and their intentions to further develop student-centered teaching, build up equal and trusting interpersonal relationships and propose to improve the evaluation system of music education. The study makes recommendations for reducing the use of defensive teaching strategies and provides suggestions for follow-up research.

Rural Music Education in China: Perceptions of Music Educators in Henan Province

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In China, rural education holds enduring importance due to the large population, the underdeveloped state of education, and the Rural Revitalization policy (Ministry of Education of the People's Republic of China, 2019). In recent years, government efforts have been directed towards alleviating academic pressure and promoting aesthetic education, with music education gaining prominence (Ministry of Education of the People's Republic of China, 2021). However, the under-prioritization of music programs, especially in rural areas, is difficult to make noticeable progress in a short time. Therefore, in this critical juncture for the advancement of rural music education in China, it is essential to gain a deeper understanding of the current state of rural music education in China. Such academic endeavors will contribute to the sustainable enhancement of local rural music education. Thus, the purpose of this qualitative case study was to investigate the experiences and perceptions of music educators in rural areas of Ren County (a pseudonym), Henan province, China. Henan Province, both my hometown and a developing agricultural province in central China with the largest rural population in the country, holds particular significance for rural music education. Ren County is one typical less-developed rural area in Henan, with a below-average GDP. I recruited three music teachers and one music director in Ren County using the researcher-developed criteria. Data collection included a written survey to collect the participants' demographic information, two 90-minute interviews per participant, their photographs, personal documents (lesson plans and curriculum), and official records (district policy and guidelines). I also wrote researcher reflections on the data collection process. Findings revealed that in Ren County, the growing emphasis on aesthetic education has elevated the status of rural music education within national policy and at the county level in recent years. However, music program remains vulnerable within the school community due to the unchanged test-oriented education system. Additionally, the inequitable educational policy of teacher recruitment and retention exacerbates the severe shortage of music educators in rural schools. This study uncovered the structural challenges that Chinese rural music education has encountered, as represented in Ren County, which resulted in discrepancies in the application of national educational policies. Nevertheless, teachers in this study also envisioned promising trends for future development in Chinese rural education. The results of this study suggested some possible strategies for the sustainable development of rural music education in China.

An Investigation of Music Teachers' Intention and Implementation of Using Formative Assessment in China Context

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Formative assessment (FA) is vital in the student-centered educational paradigm of the 21st century. As a kind of classroom activity, it focuses on understanding and monitoring students' learning progressions, rather than assessing summative outcomes, playing a crucial role in designing effective education for holistic development (Black & William, 2009). In China, the government also actively promotes FA in school music education, garnering public recognition for its benefits (Ministry of Education, 2022). However, challenges exist. Research lacks empirical evidence on teachers' intentions and implementation of FA in music classes, and the influencing factors on FA implementation remain unknown. To address these challenges, this project aims to investigate teachers' intentions and implementation of FA in music education, as well as identify factors influencing teachers' FA implementation.

This project utilized an explanatory sequential mixed-method design, with Ajzen's (1991) Theory of Planned Behavior (TPB) model serving as the theoretical framework. In the quantitative phase, the Formative Assessment Practices questionnaire developed by Yan et al. (2022) was adapted and distributed to 760 Chinese music teachers across 26 provinces and five special regions. After conducting factor analysis to assess the instrument's psychometric properties, the results indicated that Chinese music teachers exhibit a high intention to apply FA but face challenges in implementing it in their lessons. The implementation of FA is influenced by teachers' teaching and training experiences, as well as the regional education context. Notably, teachers' FA intention, self-efficacy, and school policies have significant correlations with their FA implementation in the classroom. In the qualitative phase, 12 semi-structured interviews were conducted with volunteer music teachers who participated in the quantitative study. Thematic analysis explored the reasons behind teachers' intention and implementation of formative assessment (FA) and investigated challenges in China's music teaching context. Results showed that teachers understood FA's benefits but lacked strategies for implementation. In China's collective-based student-centered educational environment, teachers had limited flexibility due to hierarchical structures and compliance with school policies. Thus, incorporating students' self-assessment could be a valuable strategy for assessing music learning, complementing teachers' FA implementation.

This project enhances the theoretical understanding of an individualism-based TPB model in a collectivist environment by utilizing and modifying it effectively in the music educational field (Forbes et al., 2009). Practically, it filled in the gap by investigating FA implementation and its influencing factors on teachers' intention and implementation within China context and provided more contextual and cultural understandings to the world.

A Correlational Study of Guilt/Shame Proneness and Music Performance Anxiety

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Music performance anxiety can happen in any of the performers. Many studies have confirmed the universality of music performance anxiety in musical performers, and it has a very negative impact on performers' psychology, physiology and career. University stage is a critical period for individuals to focus on self-awareness and identity, and Erikson thinks that individuals are prone to self-identity crisis in this stage. As the reserve army of music discipline and teacher industry in the future, it is particularly important to effectively predict and intervene in advance music performance anxiety of college students majoring in music. On the basis of reviewing and sorting out the previous research results, this study compared the influence of guilt/shame proneness on music performance anxiety among college students majoring in music of different genders and majors by investigating the factors such as guilt/shame proneness and degree of music performance anxiety, and evaluated the relationship between the two. This research takes the music major students in central China as the research object by qualitative and quantitative research paradigm of collection. The Guilt and Shame Proneness Scale (GASP) by Cohen (2011), Performance Anxiety Scale for Music Students (PASMS) by Çırakoğlu, and Coşkun Şentürk (2013) were used in the empirical research to measure guilt/shame proneness and music performance anxiety respectively. Then collect and analyze the questionnaire data to explore the effect of guilt/shame proneness on music performance anxiety, and test its correlation, with the hope that the research results can supplement related theoretical research, guide related clinical practice, and provide effective intervention reference for college psychological education workers. The results show that: 1. There are significant differences in the guilt/shame proneness among the music majors of different genders, among which the scores of both the guilt proneness and the shame proneness of the female students are higher than that of the male students, and the female students are more likely to feel guilt; 2. There was no significant difference in guilt/shame proneness among college students majoring in music from different majors; 3. There are significant differences in music performance anxiety among college students of different genders, that is, the female students are more prone to music performance anxiety than the male students; 4. There are significant differences in music performance anxiety among college students majoring in music from different majors, that is, students majoring in instrumental music (including piano and other keyboard instruments) are more likely to have music performance anxiety than students majoring in vocal music; 5. Guilt/shame proneness has a significant correlation with music performance anxiety, and shame proneness has a greater impact on music performance anxiety.

Sustaining Australian Music Education Through Difficulty Times

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This paper takes a fresh look at data collected and analysed for a study investigating how general music classroom teachers reacted to and adapted to the sudden pedagogical change with the help of technology during the pandemic: in this case, I consider how music teachers sustained resilience and adapted schedules for teaching music in Australian schools during lockdowns due to the COVID-19 Pandemic. One hundred and twenty-two Australian music teachers responded to an online questionnaire, verbalizing their online teaching experiences concerning aspects of teaching strategies and practice used to teach online. A convergent mixed methods design was employed in which quantitative and qualitative data were collected concurrently but analysed separately. Music teachers report their stress, heavy workload, loss of work-life balance, and a few even more extreme cases. This paper also reveals a range of strategies successfully used by teachers to cope with the experience of online teaching, and reflects on transformative experiences, problems, and the resulting confidence of teachers. I make recommendations for future practice including professional learning that may build sustainability and resilience in classroom music education.

Cross-cultural sustainability of UK-trained instrumental/vocal pedagogy in teaching Chinese traditional instruments: Cultural and pedagogical identities

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The plurality of international music students within Western higher music education, predominantly Chinese, has prompted discussions surrounding the applicability and sustainability of student-centred music instrumental/vocal (I/V) pedagogy across sociocultural contexts (e.g. Ford, 2020; Haddon, 2019). Due to social hierarchy in Chinese culture, a master-apprentice, teacher-dominant paradigm historically characterises Chinese instrument tuition (Chow-Morris, 2010; Jones, 1995). Notwithstanding the previously received pedagogy, Chinese instrument teachers (CITs) in a UK MA I/V teacher training programme have shared the value of pupil-centred approaches to teaching Chinese traditional instruments (Zheng & Haddon, 2023). However, notably, research on cross-cultural pedagogical practices revealed collisions between implementing pupil-centred pedagogy and hierarchical cultural expectations in, for example, Mexico (Lugueti et al., 2019) and China (Haddon, 2023) because of the evolving pedagogical approaches of teachers, influenced by their development of pedagogical identities (Lugueti et al., 2019). To obtain a nuanced understanding of what influences the pedagogical identities of those UK-trained CITs; how their pedagogical identities impact the ways they teach, and sustain pupil-centredness, this qualitative research employed a case study methodology, underpinned by the social constructivist interpretive framework: exploring multiple realities that exist within individual experiences and are co-constructed by people's interactions (Creswell & Poth, 2017). Semi-structured interviews were conducted with 16 CITs on the UK MA course: 11 guzheng, two erhu, one pipa, one yangqin, and one dizi teacher. Findings indicate that these CITs' pedagogical identities appear to be ongoingly influenced by the UK-trained pupil-centred pedagogy, prioritising their pupils' learning autonomy and engagement – factors within the UK-cultural community of pedagogical practice. However, their pedagogical identities simultaneously remain rooted in the Chinese pedagogical culture featured by teacher authority, relying on teacher-led ways of teaching to maintain 'ontological security' (Burrige, 2018, p. 146) and cultural identity concerning inherited Chinese musical traditions (e.g. regional-representative interpretations) – factors from home cultural values. These dual factors from two different cultural contexts seem to mutually affect the CITs' pedagogical identities and actions, resulting in potential tensions between the teaching practices the CITs aspire to achieve and what they consider 'secure' or 'acceptable' within the pedagogical culture and identity they have a stronger sense of belonging to.

In summary, this research highlights pedagogical identity challenges, which relate to pedagogical sustainability of practices, attitudes, transferable values, and personnel; this could be of cross-cultural pedagogical value to inform music I/V teacher education in China, the UK, and other global-educational contexts.

Preservation of the intangible cultural heritage through school education in China: A Case Study of Shuizu Shuangge

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Intangible cultural heritage (ICH) embodies the wealth of cultural traditions and practices transmitted from one generation to the next. There is a growing recognition of the paramount importance of preserving and perpetuating ICH in China. Therefore, this research is dedicated to examining the state of ICH preservation within the school educational system, with a particular focus on Shuizu Shuangge, which has been selected as a quintessential case study.

Shuizu Shuangge is one of China's national-level intangible cultural heritages, characterized by profound philosophical, satirical, narrative and allegorical lyrics. It stands as a representative form of oral art among ethnic minorities in China. Traditionally, the inheritance of Shuizu Shuangge have relied on natural transmission mechanisms such as clan and apprenticeship systems. However, with the rapid advancement of modern technology and the pervasive influence of external cultures, the inheritance of Shuizu Shuangge in facing challenges including the aging of inheritors, doubts about authenticity, and the lack of systematic inheritance in schools education.

In this study, we conducted a questionnaire survey with 300 students from Sandu Shuizu Autonomous County, semi-structured interviews with school teachers, school administrators, folk artists, ethnic cultural experts, and government officials. We also convened focus group discussions with scholars specializing in Shuizu culture. The investigation delved into the implementation of the "Shuangge" curriculum in school education, the challenges in its inheritance, and the conditions necessary for its preservation. The aim was to comprehensively understand the inheritance of Shuizu Shuangge, verify the feasibility and effectiveness of passing down intangible cultural heritage in school education, and explore sustainable campus intangible cultural heritage inheritance models.

This research endeavors to provide empirical evidence for the significance of ethnic cultural education in fostering multicultural perspectives and ethnic cultural confidence among local students. It underscores the remarkable value of Shuangge's inheritance in preserving Shuizu culture. Educational policymakers should consider integrating local elements of intangible cultural heritage into school education to facilitate the development and continuation of Shuangge's inheritance in the realm of school education.

The Nature and Characteristics of Participatory Music Making in Guangdong, China : A Multiple Case Study

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In recent years, the benefits of participatory music making (PMM) in people's social and personal lives have been adverted. The main values are inclusiveness, sociality, equality where everyone can improve at their level, the joy of playing music, and forming friendships. Also, the attention of PMM has gradually expanded from musical ethnography and anthropology to music education. This study explores the nature and characteristics of PMM in Guangdong, China. A multi-case research method will be used to investigate the intersection of community music education (CME) and PMM in theory and practice, as well as the possibility of transferring PMM in school music education (SME). Qualitative data will be collected by participant observations in six to eight weeks, documentary analysis, semi-structured interviews, and focus group interviews with participants.

Performing Arts Education Research: Integrating Theatre and Dance into the Music Curriculum

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With the theme of advocating sustainability in music education, this paper will explore how theatre and dance can be integrated into the music curriculum in primary and secondary schools. This study examines the practical and theoretical aspects of performing arts integration based on the national curriculum standards issued by China Ministry of Education in 2022. The objective of this study is to investigate the perceptions and practices of music teachers in integrating other performing disciplines into the music curriculum, with a particular focus on examining their experiences, perspectives, and pedagogical approaches. The main question of the study is: "How do music educators navigate the integration of theatre and dance, and how does this reflect the evolving discourse of interdisciplinary performing arts education?"

As the research is still in its early stage and has just passed academic ethical review, data collection is about to begin and all data analysis is planned to be completed by 2025. The research will utilise a mixed methods approach to collect qualitative data through questionnaires, observations, interviews and focus groups. The study will use questionnaires to survey a broad sample of music teachers and the qualitative data collected will be analysed thematically to identify recurring patterns and themes in music teachers' attitudes and teaching practices. The research will incorporate classroom and stage observations to providing a intuitive perspective and deepen the understanding of teaching practices. Furthermore, the validity of the findings will be enhanced by focus groups of students selected to participate in classroom observations. Additionally, the research will invite experts in related fields and education administrators to conduct semi-open-ended interviews in a joint attempt to contribute to the development of music teachers so that to provide suggestions to improve their ability to respond to current educational policies and interdisciplinary pedagogical demands.

According to the research plan and methodological design, the main idea anticipated in this study is the integration performing arts curriculum and performance will fostering creativity and engagement, and a deeper understanding of the interconnections between different arts disciplines, thus surpassing the outcomes achieved by traditional approaches to music education.

The intended contribution of the study is to address practical challenges and also to highlight the transformative power of interdisciplinary arts education in music. By examining the attitudes and practices of music educators, the sustainability and effectiveness of interdisciplinary approaches will be improved and integrated performing arts education will be further advocated.

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Structuring teaching concepts on specific topics for age groups under 3 to under 5 years

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Background

In early childhood musical education subject areas or musical teaching materials are an important aspect of the learning process.

The subject area aims to encourage children and adolescents via the “beauty” of music and also should contain diversity in terms of content and techniques for engaging the students actively.

The target is to provide children at an early age with the ability to experience music through all their senses and enable them to gain physical, psychological and neurological foundations to develop their personality.

Considering this framework educators often find themselves facing the following questions when structuring their curricula

- How do I choose the right musical curriculum?
- How do I deal with given topics?
- How do I develop topics?
- How do I incorporate sensomotor development aspects of children?

Objectives and Purpose

Main objective of the workshop is to address these challenges especially in adopting teaching and engagement methods to different age groups. Educators are given practical examples and best practices as well as insights in the background and functioning of different techniques. A focus will be on sensomotor reception and neurological processes. Aim is to enable educators to adopt to different age groups in a flexible way, even under the framework of pre-given topics in music education and reach a maximum of educational efficiency in combination with fostering the natural interest of children in music and play.

Content

The workshop will cover the following specific topics:

- Important aspects of music and topic choice
- Diverse structure and organization of music education programs including voice, instruments, movement, haptics, cognition and symbolism as well as connection to other forms of expression (painting, talking, play, etc.)
- Sensomotor development of children between the age of under 3 to 5 (voice, movement, motorical development, instruments)

In the course of the workshop participants will be given two different structures of a lesson about the same topic. One for age group below 3 years, the second age group 4-5 years. These function as a showcase to exemplify the problem. The activities will include singing as well as instrumental music (e-piano and djembe) Within the two teaching experiences the participants will actively join and experience the different approaches. Background will be

given on the neurological processes as well as the specific impact from an educational perspective.

Effectiveness Of Rhythmic Training Based On Visual Information For Score Reading

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[Background]

The Course of Study for public junior-high school education in Japan states that the objective of teaching score reading is to familiarize students with singing a song or playing music by reading scores in a key with a single sharp or flat for three years. Previous studies have indicated that score reading holds significant importance in ensemble and choral performance, music composition, and music appreciation. However, based on the author's experience, barring those with specific musical backgrounds, many students appear to struggle with reading rhythmic notes although they can recognize pitches. Consequently, they find it challenging to read scores comprehensively. Some previous studies have reported that 98% of junior high school teachers believe that their students lack proficiency in score reading and music notation. In light of these observations, the author attempted to implement rhythm training by utilizing visual information. This approach was designed to enhance students' score reading abilities, placing particular emphasis on the reading of rhythmic notes which score reading necessitates.

[Objective]

To clarify the effectiveness of rhythm training using visual information for score reading.

[Methodology]

Classroom Practice

- (1) Note-Reading Sheet (Full Year)
- (2) Rhythm Card
- (3) Single-Voice Beating
- (4) Two-Voice Beating
- (5) Fill-in-the-Blank Rhythm Detection
- (6) Rhythm Detection
- (7) Score Reading
- (8) Free-Description Questionnaire Survey for Students

[Summary]

The present study confirmed that rhythm training based on visual information stimulated students' learning motivation and improved their score reading abilities. In addition, the classroom practice led to learning ensemble and chorus.

[Implications for Music Education]

The present study has suggested that music educators could work on conducting rhythm training, which students find particularly challenging, independently from teaching score reading. Consequently, a step-by-step approach based on visual information could effectively enhance students' score reading abilities.

Talking about musical expression: piano duo tasks in the nursery teacher's course program

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1. Background

In piano duo, performance plans and musical expression are formed through dialogue with partner (Ref.). However, our experience has shown us that musical terminology possessed by piano beginner is not sufficient. The use of musical terminology in dialogue may lead to the richness of musical expression. Acquiring a vocabulary about the musical elements could be the key for beginners to talk with partner about the performance plan, to develop the practice strategies, and to improve of musical expression techniques.

2. Aim

The aim of this research is to identify changes in students' perceptions of their performance in a piano duo program that places emphasize on dialogue using musical terminology.

3. Method

A piano duo assignment was given to 26 second year university students in a childcare training program over a 13-week period. Students were asked for reconfirming musical terminology, having dialogues with a partner to set goals for the next lesson and to fill out the study sheet, writing program notes.

The survey was conducted twice, in weeks 11 (open rehearsal) and week 13 (concert). The questionnaire was designed for rating their self-achievement in musical elements on a five-point scale, and free description of performance. Statistics analysis and text mining analysis were conducted.

4. Results

A paired t-test was conducted for the questionnaire results (table 1). The mean values of week 13 students' self-evaluation results significantly increased in most of the musical elements except "tempo".

The variety of words related to musical expressions in the most frequently used increased in week 13. The words used to describe specific musical expressions such as "depth", "poco. lit.", "legato", and "tone".

From the co-occurrence network analysis by KH Coder, results in week11 shows the student's awareness of the difference between playing in duo and playing solo, and of performance expression regarding dynamics and tempo. Many positive words with musical terminology were indicated in week13 suggests that the students enjoyed the piano duo performance.

5. Conclusions

Comparison of self-assessments showed that "musical theme" was particularly significant. It is possible that the increase in the mean for "musical theme" is a result of the program notes. The results of in the most frequently used words and the co-occurrence network analysis showed the increase of the variety of words. It also suggests effectiveness of making the program notes. It was confirmed that dialogue with an awareness of increasing music terminology contributed to a change in students' perceptions of musical expression.

Table 1

t-test results : self-asesment in musical elements and performance

	week11 open rehearsal	week13 concert	t-value
timbre	3.42	3.85	1.96*
rhythm	3.15	3.62	2.07*
tempo	3.27	3.58	1.22
dynamics	2.77	3.69	4.05*
musical theme	3.12	3.81	2.96*
posture for performance	3.19	3.50	1.19
distance from partner	3.73	4.23	2.05*
synchronize with partner	3.69	4.15	1.95*

* : $p < .05$

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Diversity Your Program: Incorporating Music from Black Composers

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Diversify Your Band Literature by Exploring the Music of Black Composers.

Many conductors have a sincere desire to incorporate the music of black composers into their band curriculum. This presentation offers a rationale for doing so, starting points to consider, guidelines for choosing music, and a list of resources, to help find composers to consider.

Music Making And Learning In The Post Digital Age: How Can We Teach The Teachers?

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In a recent critical literature review, we asked how music education can prepare learners for future-making in a post-digital world (author & author, 2023). We identified characteristic logics and central topics in the discourse on digitality in music education: the polarising argumentation in dichotomies, the tendencies of deterritorialization in post-digital practices, the focus on smart mobile technologies, the new awareness and changing role of things and musical instruments, and the strong interconnection to popular music (education), the upcoming discussion on creativity, artificial intelligence, hacking and sustainability, and the debate on the high demands on teachers, that are connected to the use and implementation of digital technologies in music education.

On this basis we will point to the potentials and constraints that occur due to the transformation to a post-digital world and present concrete formats to prepare teachers for this reconfiguration in music education. Since 2023, we develop workshop formats for music teachers in two funded projects using documentary design research (author, 2022):

On the one hand we initiate the approach of "Maker Music Education" (author, i.R.), which aims to bring music teachers, students and pupils into collaborative tinkering and experimenting in subject-specific Maker Spaces. The main aims here are to enable self-determined creative group processes, digital sovereignty, but also to critically examine the ecological consequences of global technologisation.

In the future innovation hub music teachers explore cutting edge technologies and rising digital music practices together with international famous artists.

In both formats music teachers, artists and researchers reflect on future ways in the field of music education which help to enable learners to act in a self-determined as well as sustainable way, and critically, in a post-digital future.

Reconstructive research methods (Bohnsack, 2014) help us to understand how teachers deal with digital technologies in their everyday teaching practice. In the presentation we will present our workshop formats and give first insights into our research findings.

Improv Comedy for Music Educators

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¹Geffen Academy @ UCLA, United States

Students are often initially hesitant to participate in musical activities, due to cultural differences, stage fright, or simply the fear of making a mistake. One method of overcoming this reticence is to incorporate the principles and games of improvisational comedy into the lesson plan. Designed by Jake Cassman, a music director and performer at the world famous Second City theater in Hollywood, this workshop gives educators the chance to learn about and participate in the activities that improvisers have used for generations to encourage play, focus and community. Participants will learn about improv's origins in New Deal-era social work and its implications for social justice in the classroom by encouraging and validating the contributions of all participants. We will also discuss how improv techniques also fit nicely with the theoretical frameworks of process-oriented education, divergent thinking, participatory performance, and deterritorialization of the classroom. Learn how improv can be used to foster creativity and agency in students and teachers alike. For more information, listen to Jake Cassman's podcast Think Divergent - Improv in the Classroom: <https://soundcloud.com/jakecassman>

Lesson Plan for the Integration of the Interactive Response System in High School Music Education

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Smartphones have become a necessity due to advances in technology, leading to students becoming over-dependent on them. In recent years, integrating technology into instruction has emerged as a new trend in teaching. To create a more productive classroom climate, educators could take advantage of students' smartphones by using them as instructional tools rather than prohibiting their use during class.

The Interactive Response System is a teaching tool that allows students to provide immediate feedback through their smartphones. Nowadays, the system incorporates numerous online teaching platforms, such as Kahoot!, Slido, Quizizz, and Mentimeter. The system offers a wide range of presentation modes, including classroom instant feedback, competition mode, voting system, and data analysis of students' answers. By using their smartphones as learning tools, students can interact more easily with teachers and reduce distractions during class.

Take the high school music course "Taiwanese indigenous Music" as an example, the author presents the teaching process and students' response status in the high school music course. Initially, the teacher utilized Kahoot! to increase student motivation. By gamifying instruction and assessment, the teacher was able to create a fun and competitive learning environment. This approach allows teachers to establish connections with students and interact with them through gamified learning. Secondly, the teacher introduced the history and folk songs of Taiwan's indigenous peoples. Through the use of Slido, students were encouraged to answer questions and actively participate in the lesson. The teacher then provides further explanation based on their responses. The use of Slido's word cloud function allowed the teacher to gain insight into each student's thoughts and gave them space to speak freely. Finally, a Quizizz test was administered to assess the students' understanding of the material. This system randomly generated questions on each device, allowing each student to answer at their own pace and preventing collective cheating. The teacher was also able to gather and analyze student feedback from the test.

Continuing with the example of the high school music course on 'Taiwanese Indigenous Music', the author utilized a variety of assessment tools throughout the course to evaluate student learning and progress. Pre-tests were administered at the beginning of the course to determine students' prior knowledge of music, and formative assessments were conducted regularly to provide ongoing feedback. Finally, a summative assessment was used at the end of the course to measure overall progress.

Figure 1

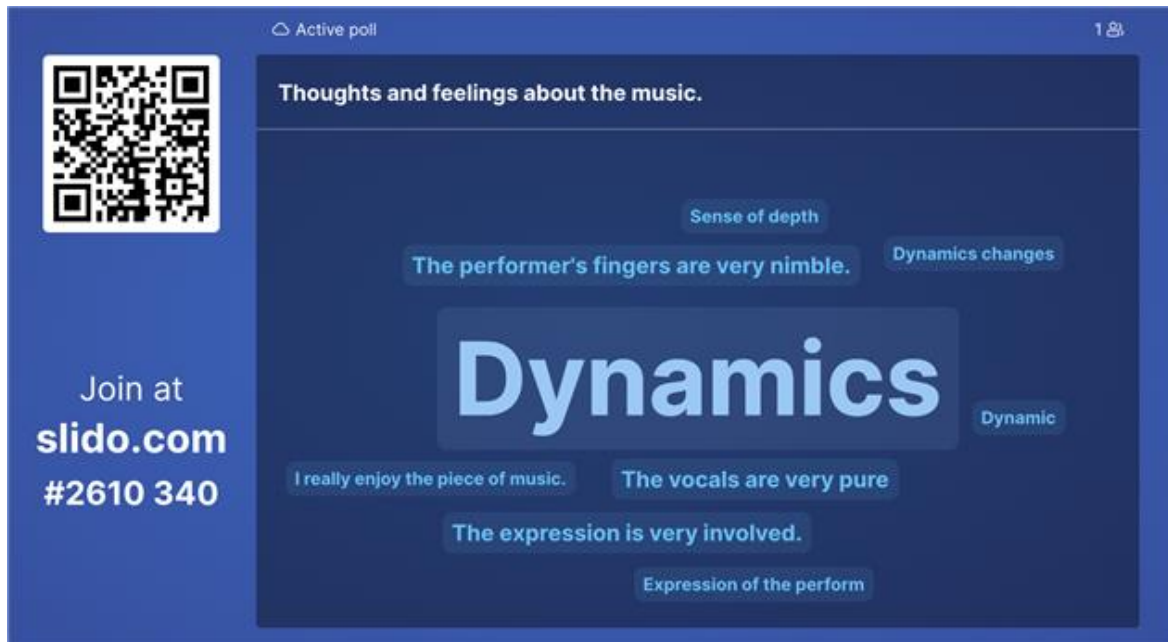


Figure 2



Life Story of The Piano Tuner in Taiwan

Chen S¹

¹National Defense University, Taiwan

It is a long and exhausting process to learn and master music. In Taiwan, a significant number of music graduates pursue careers in teaching or performing. Such decision is based on own expectation, family pride, significant others expectation, or social viewpoint in Taiwanese society.

The piano tuner is a career that few music graduates choose in Taiwan. This profession is paid on a piecework basis, requiring the tuner to work per the client's schedule and move to various locations throughout the day. Consequently, the income of the piano tuner may not always be stable, and he/she also bears the risk associated with transportation. The studies related to piano tuners are quite scarce in Taiwan.

The framework of this study based on the life course perspective, the researcher focuses on exploring the life trajectory of the piano tuner within the educational system and social context. The participant, Lee, has the learning background in musical gifted education and currently works as a piano tuner over ten years in Taiwan. Narrative interview is employed to gather data detailing different aspects of the life story. The narrative thematic analysis is used to gain the better understanding of the life trajectories of the participant.

The findings are as follows:

1. Lee's life course can be divided into four stages and themes: "Childhood— The kid who studies music doesn't go wrong in his way", "Adolescence— A boy searches for an escape in the musical gifted class", "Early Adulthood— Transition to the different career", "Middle Adulthood— Not only a piano tuner". Every stage and theme includes pivotal events that have influenced his Lee 's life trajectory.
2. The original family experiences have shaped Lee's perspective on work, and both his mother and teachers played a significant role in his life.
3. Gifted traits, individual capabilities and interests, the system of musical gifted education, and the expectations of teachers have influenced Lee's music learning process for a long time.
4. In early adulthood, it was an important turning point in Lee's life. The transition to the service industry and the aspiration to become a piano tuner both occurred during this stage.
5. The responsibilities of providing for his family and confronting societal challenges meant that Lee couldn't solely be a piano tuner; he also pursued other professions.

In conclusions, Lee's life story presents the process of becoming a piano tuner and highlights the impacts of family, the educational system, and the socio-cultural environment on his life's trajectory. This study could contribute to the existing literature on the topic and offer insights for future research.

Pay attention to cultural diversity education in college vocal music classes

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¹Vocal Musc Art, China

China is an ancient civilization with a long history, a vast territory, a large population, and 56 ethnic groups. Thus, not surprisingly, it is a country rich of songs and music. A growing body of evidence points to a wide range of benefits arising from participation in singing. This establishes a subjective sociocultural and musical theory of singing, and consciousness of such experiences as both descriptive and reflective self-awareness. A study on such a topic would present a novel perspective on singing, highlighting the importance of participant experience as a means of understanding music from a complex cognitive system. An emerging theory is that some of the potency of singing is a resource where people can sing songs from different cultural backgrounds, expand their knowledge, and inspire interest in cultural cognition. Because music is a universal language, I observed the joy experienced when students sing traditional songs together often translates into positive feelings toward other cultures as well. I proposed who were taught about Chinese culture through musical activities felt a stronger, more pleasant connection to the culture than if they had learned the history in a straight forward way. I explore how music is a form of cultural expression in vacal music class. I aim to deepen appreciation for the China' multicultural society by teaching students about the relationship between music and cultural empathy. To this aim, I proposed research to explore the positive role of songs in cultural identity. I designed the class based on my research in music education. I observed how singing would become natural parts of their communication .Because music is a universal language, Course could promote cultural understanding through teaching the students singing songs .help students understand music from the traditional culture,we ont only teaching sing the songs but also learn about the story of the culture and how the people live .The genre of art that expresses the thoughts and feelings of the Chinese nation using the native language, literature and musical language are the vocal art of the Chinese nation. I shall focus on how one can teach vocal music effectively nowadays and more specifically, designing the content of vocal music class. This presents a novel perspective for the practice teaching of stage art, that is, how singers use voice, demeanor performance, body language, etc. To accurately convey the meaning of Chinese national cutural art. reflecting the unique aesthetic quality of the new era and the rich flavor of modern life. Under the influence of the world's diverse aesthetic concepts, the stage practice of Chinese national vocal art should present a personalized aesthetic expression, to achieve the goal of understanding culture. That is a main goal of this stage performance.

SDGs and music education in Taiwan: Policy and practice

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In 2015, the United Nations announced the Sustainable Development Goals (SDGs). This global policy guides all things, races, universities, governments, institutions and organizations to work together towards sustainability. In Taiwan's schools at all levels, we can see more and more teachers integrating SDGs into curriculum, student research, learning portfolios, competitions, etc. From schools, enterprises to the country, Taiwan's actions towards SDGs are obvious. This paper explores the policies related to arts education and SDGs, the practice of SDGs in music education, and the enhancement of music teachers' competencies needed to respond to the SDGs. In terms of policy, the Grade 1-9 Curriculum Guidelines implemented since 2001 emphasized that integrating issues into the curriculum is an important way to guide students to respond to life problems and transform society. It has many commonalities with the SDGs and can be regarded as the predecessor of the SDGs policy in Taiwan. In addition, the concepts, core competencies and curriculum objectives of the 12-year Basic Education Arts Curriculum Guidelines-Arts have further emphasized the importance of sustainable development. After comparing the global issues mentioned in the curriculum guidelines with the SDGs, we can conclude that the five issues such as gender equality, human rights, environment, oceans, and energy education are inclusive of the 17 goals of the SDGs. Therefore, through the connection, extension, integration and transformation between the learning focus and the substantive connotation of the issues, music education becomes potential to embed sustainable development into curriculum. From the examples provided in this paper, we can see various ways of using teaching materials and methods for implementing SDGs. As for teachers' professional development, in addition to in-service training, open class observation, inter-school exchanges, community interaction, and joint lesson preparation are all good strategies. This paper finally points out the value of music education through the implementation of SDGs, and its expansion and contribution to humanity.

Research on College Vocal Teaching Model Based on Curtain Class

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¹Vocal Musc Art, China

Vocal music is one of the important disciplines of art education in China's universities. It has a direct relationship with the cultivation and quality of vocal art talents in China. Therefore, we must pay attention to the quality of vocal education in colleges and universities. However, modern college vocal teaching models tend to be traditional, and there are many problems as a whole. These problems have reduced the number and quality of vocal art talents in our country. The research in this article will focus on the MOOC teaching mode, explain the differences between MOOC teaching mode and traditional college vocal teaching, demonstrate the help of MOOC teaching mode to college vocal teaching, and explain the application strategy of MOOC college vocal teaching mode.

Digital learning in music education

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The 21st century has entered an era of developed digital technology and the Internet, and "digital learning" has been integrated into our life. There was no doubt that this affected teachers' teaching. As a result, school music courses were moving towards richer and broader teaching methods.

The author is a music teacher in a primary school in Taiwan. After observing students' learning status, it found that many students have no interest in learning of music theory, history, and instrumental, but 3C products. Then the author started thinking about how to combine 3C products with music education to arouse students' interest in music learning. Learning is meaningful when students take the initiative to learn.

The contents of music textbooks in elementary schools in Taiwan contain musicians' life, music appreciation, music theory (including understanding notes, rhythm, and music theory knowledge), singing, and recorder learning. In terms of course planning, the author combined music theory, which is the basis of all music learning, with "digital learning". Most students have difficulty understanding the Note Names and Singing Names. In this regard, it planned to teach students the ability to read music scores through games, which uses some familiar children's songs, with "Note Teacher Lite" software. The rhythm section "Rhythm Cat Lite" has a song for each beat pattern, so that students wouldn't find tapping to be a boring thing. Many Taiwanese students don't like music history and always study music history and musicians' lives separately, so they can't fully understand music. In this part, the author used electronic maps to help students create a "musician's music travel map book", which to learn the complete life of a musician across geography and history. These also help students learn to play recorder through animated fingerings.

The learning style in the new era was different from the past. Teachers were no longer the protagonists in teaching. How to stimulate students' "willingness to learn" and "autonomous learning" had become today's new style of learning. Digital technology-integrated music course can achieve many unexpected results, but it also brought some problems, such as vision problems caused by overuse of 3C products, addiction, etc. When students get used to these learning modes with good sound and light effects, could we develop a teaching mode that arouses students' learning pleasure in the future?

“Quiet quitting” from the rat race: The “lying flat” phenomenon of Chinese music teachers

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This study focuses on the “lying flat” phenomenon in China’s involitional social context. We used in-service Chinese music teachers (CMTs) as the participants to explore the life experiences of CMTs in involitional situations, and why and how they adopted the “lying flat” behaviours in the education system. To collect data, we conducted in-depth interviews with sixteen participants and applied thematic analysis with inductive and deductive approaches to the qualitative data. Findings indicate that CMTs will be impacted by the conflicts from the subject competition, pedagogical research, music skills, and teacher recruitment under the background of Chinese career development. Moreover, the CMTs would prefer to adopt the “lying flat” behaviours as the defense method, against involution, rather than involve in it persistently. In addition, CMTs will employ three “lying flat” behaviours: evasive behaviours, emotional compensation, and stigmatized self-presentation. These findings have rebalanced and de-stigmatized the conception of “lying flat” in the academic community and triggered concern regarding CMTs’ realistic dilemmas.

Rethinking Outcome-Based Music Education in the Age of GAI

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If the COVID disruption to education has more than ruffled the feathers of many educators (including very experienced ones) in terms of how they teach, the escalated emergence of Generative Artificial Intelligence (GAI) has equally forced educators to wrestle with questions of whether and/or how to use GAI tools, either for themselves or for their students. Much has already been shared informally in staff rooms and lounges, social media, and more formally in professional platforms like conferences and publications since ChatGPT came into the media limelight towards the end of 2022. Ideas are aplenty on how educators (and students) may harness not just ChatGPT but a whole array of GAI tools, not just for text-based GAI generation, but also for other media such as image, videos, music, and codes. Ethical questions have also been raised.

This presentation takes a more discipline-focused angle to reflect on what music educators should teach in an increasingly GAI-pervasive world. The scope of this reflection will be framed by the three broad domains of music learning pertaining to listening, performing and creating. The issue of potential learning loss with the admission of GAI into the music classroom will be discussed – not from the perspective of a traditional curriculum perspective but from an outcome-based education one.

Frameworks for music teaching and learning in a seemingly unknowable world

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Frameworks for music teaching and learning in a seemingly unknowable world

In this presentation we reflect on school music and music teacher education in the post-pandemic world. We begin the presentation by discussing three cases on music teaching that occurred during the lockdown imposed by the pandemic. The first two cases center on online teaching in public school music classrooms, and the third on piano lessons with a child from an immigrant family in the United States. These cases reflect teachers' resilience and adaptability, and also reinforce the idea that many of our "tried and true" models, repertoires, and approaches to music teaching and learning are not effective for engaging students. While each case corresponds to a specific music setting, a common element to them is the existence of music teachers who were attuned to their students, open and willing to calibrate their expectations by reflecting on their own practices and adapting instruction to suit the musical needs and well-being of their students. Through the examination of these three cases, we arrive at two emergent themes that we believe need to be addressed as we imagine music education and teacher preparation in the future, in a seemingly unknowable world. First, we discuss the need to dismantle discourses of learning loss and deficit thinking in music education. Second, we propose the adoption of a combination of caring and well-being frameworks such as PROSPER (Noble & McGrath, 2016), PERMA (Seligman, 2011), and Positive Youth Development (Lerner et al, 2011) as pillars of music teaching and learning. We conclude our presentation with a discussion of a possible implementation of these frameworks into music education.

Figure 1

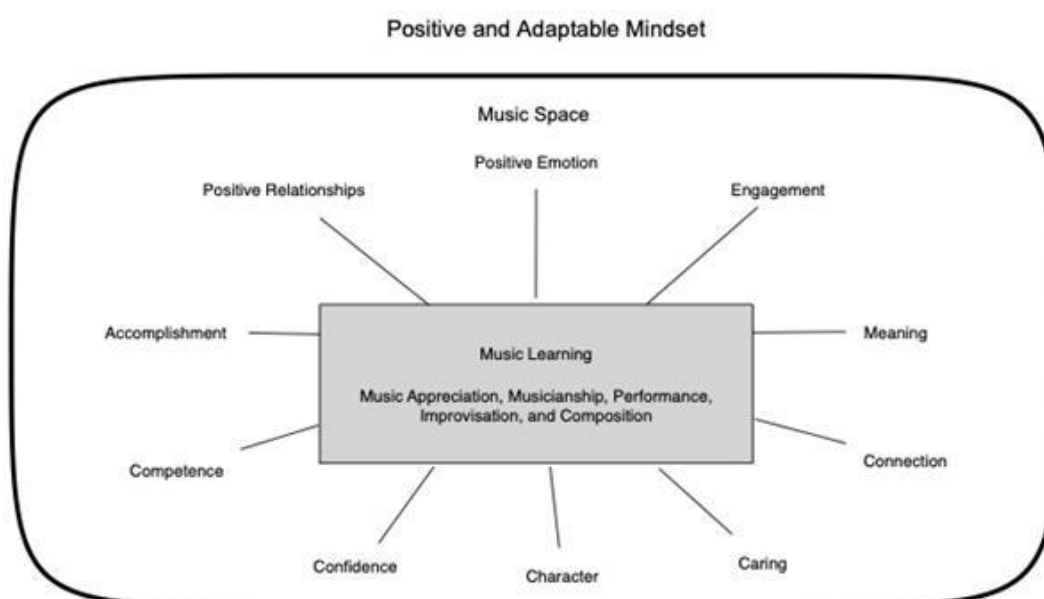
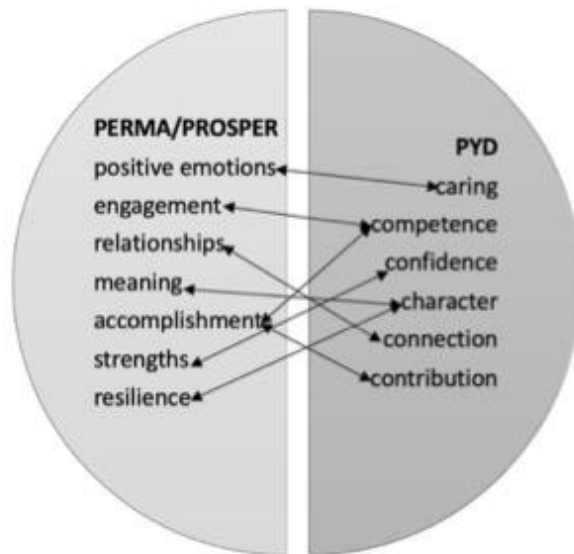


Figure 2

Figure 2: Components of PYD, PERMA and PROSPER frameworks and some of their many associations.



Preservice Music Teachers' and Schoolteachers' World Music Preferences in China

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Using three musical stimuli from Romania, Brazil, and Saudi Arabia, this study extended Fung's (2007) US study by examining Chinese preservice music teachers' (n=115) and schoolteachers' (n=131) personal preferences and external preferences for orchestral, folk, and popular music pieces. The research questions were as follows: (1) What are the differences in five variables (familiarity, perceived subjective value of music, external preference for musicians, external preference for K-12, and personal preference) between the two groups across the three musical pieces? (2) To what extent does preference rating relate to forced-choice preference? (3) To what extent are preservice music teachers' and schoolteachers' personal preferences related to familiarity, the subjective perceived value of the music, and external preference for musicians and K-12 students? (4) When asked directly, what are preservice music teachers' and schoolteachers' verbal descriptions of the pieces? (5) When asked directly, what are the perceived reasons for preservice music teachers' and schoolteachers preferring a piece the most and the least? (6) What is the relationship between preservice music teachers' and schoolteachers' verbal descriptions and the reasons for their preferences? Two groups of participants were asked to select their preferred music from three pieces and to provide verbal descriptions of the reasons for their selections. The results showed (a) no significant differences in personal preference between the two groups but statistical significance in external preferences between the two groups; (b) the highest preference rating by both groups of teachers for folk music and the highest forced-choice preference for popular music; (c) statistically significant correlations between personal preference and external preference in both groups across all three pieces; and (d) frequent descriptions by both groups of participants of the pieces in terms of musical characteristics. The implications of this study are as follows. (1) Music educators and researchers should incorporate this content in their future teaching and research and balance content selections. (2) By enhancing multicultural awareness, music education teachers and researchers should combine different music styles to broaden students' music horizons.

China's Arts Curriculum Reform: Connotation of "Arts Curriculum Standard" in Compulsive Education

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Abstract

China's "Art Curriculum Standards for Compulsory Education (2022 Edition)" is one of the highlights in revising compulsive education curriculum standards while it presents both breakthrough and difficulty in the same time. New Arts Curriculum takes music and fine art as foci, moreover, it integrates dance, drama (including Chinese Opera), movies and television (including digital media arts), and so on. It enhances comprehensive and practical curriculum through holistic and systematic way, in order to fulfil the requirements of new compulsive education as core competency-oriented, structured content, and integrated curriculum. This paper attempts to interpret new direction, breakthrough and journey of China's Arts Curriculum Reform according to the essence, frame, and content of "Arts Curriculum Standard" in compulsive education.

Interrogating Craft and Expertise in Music Teaching

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Practitioners have referred to music (Doe, 1973) and music education (Holdhus et al., 2021) as crafts. This label often suggests quality or expertise attached to objects of value, yet it also reflects the evolution of culture and the experiential knowledge, values, beliefs, and aesthetic ideals passed through generations (Korn, 2013).

Malcolm Gladwell (2008) posited that it takes a minimum of 10,000 hours to master a skill, whether hockey, music, or programming. Schools of music and the preservice music education programs housed within them reflect this emphasis on expertise (Hewitt, 2009), with intense focus on practice and the development of specialized thinking and musical skills in a particular music tradition.

Researchers and authors have challenged a music education paradigm that privileges Western classical music (Green, 2005; Woody & Lehmann, 2010). They promote the prevalence of informal music learning in many music traditions as evidence that the music education profession must embrace more open and diverse models of music teaching and learning. Such traditions require a varied skillset and flexible thinking not always gained through typical preservice programs.

The purpose of this research study was to interrogate music teachers' perceptions of teaching and music as craft, the role and potential drawbacks of expertise as gained from teacher education programs, and the nature of fluidity in the requirements of their positions. In this multiple case study, three inservice music teachers who currently hold positions that require them to serve in multiple roles using flexible skills have been serving as informants. Participants engaged in interviews and email dialogue journals to help uncover the meanings individuals ascribe to their experiences (Seidman, 2006).

Slight tensions exist between the concept of music teaching as a craft and music teaching as an art, with the former focused on skill development and the latter centered on musical artistry that depends on students achieving certain levels of skill. Perceived shortcomings in preservice education related to skill development. Positions that require multiple roles offer benefits such as program continuity even as they challenge a teacher's abilities to juggle responsibilities and attention. Successful teaching requires a balance of risk and certainty in planning and execution.

Small group performance and empathetic abilities: A case study in Spanish conservatoires

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Empathy plays a fundamental role in the interaction between human beings. Different authors such as Goleman (1995), Iacoboni (2009) and Clarke et al. (2015) identifies empathy as an ability that can improve social skills, especially in educational processes. In addition, authors such as Juslin and Västfjäll (2008) and Robinson (2017) also suggest that empathy influences people's emotional states. Music has also the power to impact people's emotional states (Páez, 2016) and the empathetic ability of musicians while playing may be connected to its emotional affordance.

This research analyses an educational intervention aimed at improving empathic abilities of participants. The study was held in two conservatories of the Basque Country (Spain), specifically within the chamber music classroom, and consisted of a series of activities based on Rabinowitch (2012) adapting cooperative and participatory learning. The intervention lasted 13 sessions of 45 minutes each. 13 students between 15 and 18 years old participated in the study. The research employed a mixed method approach. Quantitative data was collected through the cognitive and emotional empathy test (TECA) (Gorostiaga et. al 2014) before and after the intervention. Qualitative data identified the development of empathetic interactions and was collected through observation, categorizing verbal and non-verbal interactions between participants.

The results of the TECA test show a slight improvement in the empathic ability of the participants and the findings of the observations suggest a small but gradual increase in the empathic interactions between participants throughout the intervention.

The research upholds the benefits of including emotional education in small group performance education. It calls for further studies analysing the connections between empathy and musical development in small group performance and reflects on benefits and challenges of developing empathetic abilities in the field of music education.

Social musical projects in primary education and engagement with music: A case study

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Engagement with music has recently become a topic of interest in music education research, particularly in relation to emotional well-being. The existent research addresses peer relationships, the influence of role models, family, student, and teacher relationships as potential variables to explore when measuring engagement with music. Notably, differences have been observed in relation to age and gender, as well as external factors such as technical difficulty and the physical demands associated with musical instruments (Hallam et al., 2020). Participation in specific educational programs focusing on musical practice with social purposes appears to have a positive impact on engagement with music, although not universally. This variance can be attributed to several factors, including the level of independence and autonomy afforded to learners, opportunities to collaborate with peers, and the ability to select preferred musical repertoire (Hallam et al., 2018).

The present study aims to explore the level of engagement with music among a group of students participating in a social musical project developed in a Spanish primary school.

Musiquem, the project at hand, intends to foster communication and positive coexistence, using a methodological approach that follows the principles of informal learning.

The research includes 65 students from 9 to 12 years old. Data were collected using the MUSE test (Chin and Rickard, 2012), which measures the frequency of study, music listening and the use of music in their daily lives. It employs a pretest and posttest design.

Additionally, student voices were considered through the application of focus groups.

Currently, we are in the data analysis phase.

According to the preliminary results regarding the use of music in daily life, gender-based analysis revealed a statistically significant improvement for male students. Furthermore, when analyzing the data by grade level, statistically significant differences were observed among 4th, 5th, and 6th-grade students, which disappeared after the intervention.

In sum, this research indicates that music education projects based on activities connected to the social environment and the community, such as Musiquem, can have a positive influence on students' engagement with music.

Building Pathways in Music Education: The Role of Music Organisations in Nurturing Excellence and Access

de Freitas S

Music organisations play a pivotal role in shaping the landscape of music education, ensuring its vitality and accessibility. Using the work the Sydney Symphony Orchestra has undertaken as case studies, this abstract delves into the multifaceted contributions of music organisations as an essential component of a well-rounded education, highlighting their significance in nurturing the next generation of musicians and cultivating a lifelong appreciation for music and the arts.

The key question is “How can organisations encourage young people to develop a deep and lasting connection with music, whether they are on the journey to become future professional performers, composers, musicologists or avid listeners?”

Music organisations often collaborate with schools, educators, policymakers, and fellow Arts organisations. This paper highlights the importance of creating diverse and flexible pathways for the next generation of musicians and music lovers, delving into various strategies to build community partnerships that leverage organisational strengths, as well as mentorship initiatives to support individual development and best practices. These learning experiences provide students with real-world exposure, enriching their musical development and enhancing their overall education. We take a close look at the comprehensive support for those pursuing music as a profession, to maximise their potential for success in the competitive music industry.

Additionally, music organisations have a significant responsibility in promoting diversity, equity, and inclusion in music education. We’ll consider ways to actively break down barriers to access, ensuring that music education is available to individuals from all backgrounds, especially providing opportunities for underserved and underrepresented communities.

In conclusion, this abstract advocates for a holistic, inclusive, and adaptable approach to building pathways in music education. By building diverse pathways in music education, we empower young people to explore their full creative potential.

The Mapping of music curriculum content transformation in the daily life of Chinese adolescents

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The "Music Curriculum Standards for Senior High Schools, 2017 Edition, 2020 Revision" takes aesthetic perception, artistic performance and cultural understanding as the core qualities of the subject, which is the latest curriculum standard for Chinese high schools. This standards have been changed from one compulsory course and five elective courses to six compulsory courses and six elective courses. Compared to the fixed curriculum model introduced by China's 1996 restoration of the arts curriculum and the 2004 High School Music Curriculum Standards (Experimental Version), this standard is more flexible and variable, allowing classes to be moved and cross-grade combinations to take place. Based on curriculum studies and educational psychology, a questionnaire survey and focus group discussion with voluntary students were used to examine adolescent students' adapting status after the change of music curriculum standards in Chinese high schools, and examined the mapping of these changes in their personal development and daily lives. The richness of the curriculum and the flexibility of independent choice have had an impact on the development of interpersonal relationships and the development of autonomy. Through the discourse analysis in interviews, the feedback of life experiences under the selection of different courses, not only the comprehensive quality training program of adolescents but also the verification of the effectiveness and acceptability of the current teaching model.

The Perceptions of Piano Performers in Selected Musical Styles

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Music perception refers to the psychological and sensory processes that enable individuals to interpret and understand musical stimuli, including melody, harmony, rhythm, timbre, tempo, and dynamics. It encompasses how the performers process and organize these auditory elements, leading to the perception of musical patterns, emotions, and meanings. Music perception is crucial for piano performers, and their stylistic ideas directly affect the effectiveness of their interpretation of the musical piece. The styles of the piano works selected for this paper are based on Monelle's (2006) classification of the topic theory, which is one of the methods in music interpretation, involving the analysis of the internal characteristics of music and the cultural background related to it.

The data in this paper will be analyzed using Stuart Hall's (1973) encoding and decoding theory, which belongs to the area of communication. This theory proposes that the meaning of a message is not fixed, but rather produced through a negotiation between the producer and the audience. In this negotiation process, there are three possible positions that an audience can take in relation to the dominant meaning encoded by the producer: the dominant position, the negotiated position, and the oppositional position. This article aims to show how the topic theory works as an effective interpretive tool in the piano works and influences the audience's perceptions.

The open-ended and semi-structured interviews will be conducted with eight Chinese piano performers to understand their perceptions of the stylistic pieces. Data collection will be carried out through music listening. The findings will show how encoding and decoding theory can be used to categorize and explain the performers' perceptions of musical styles from the topic theory.

This study will reflect on how performers perceive, analyze, and understand musical styles. In addition, it will provide the possibility and effectiveness of the topic theory as one of the methods of interpreting piano works, in order to enhance the depth and breadth of the understanding and expression of the piano compositions.

Wildflower, Invasive Species or Graft: Orff Schulwerk, a Model for Globalized Music Education.

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Orff Schulwerk, developed by German composers and music educators Carl Orff and Gunild Keetman, is one of the prevalent approaches to teaching general music. It is an approach that has been adapted by music educators in over fifty countries around the world. Orff did not envision a global dissemination of the Schulwerk as he developed his ideas for music education from the influential artistic trends early in his career. However, he described the Schulwerk as Wildwuchs, “as in Nature plants establish themselves where they are needed and where the conditions are favourable” (Orff, 1963; Regner, 1977). The world today has a heightened awareness of cultural and societal identities as well of the dominance of Western music education philosophies. Orff Schulwerk thrives as a sustainable approach to general music education especially with young children. Given that educational systems in various global societies are dependent on political, social, philosophical and cultural ideologies, policies, practices, it is worthwhile examining how Orff Schulwerk has been reimagined and adapted in various countries, what elements of the approach have made it so appealing to general music teachers around the world and why the underlying philosophy has resonated with the international music teacher. A suggested theory is that Orff-Schulwerk resonates in different cultural contexts because the central focus is the human who is engaged in the music, whether an infant, young child, an adolescent or adult and their identity, ability, background, culture, interests, and needs.

This research explores this theory while considering Orff’s allusion to gardening and critically examines whether truly like a wildflower Orff Schulwerk naturalized itself in a culture; like a transplant it was simply brought to a different country and nurtured within the available conditions; like an invasive species it was introduced and then dominated the field of music education in a country; or like a graft it combined with the music education philosophy and practices of the culture it was brought into.

A scattered composition of movement and sound.

Eckert I¹

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The graphic score „Instant music” is the starting point for presenting a chain of relationships between sound, color and shape in space. Work on movement material in relation to improvised music and vice versa is shown in graphic signs. A score intended for any number of performers can be used as a model for stage-movement, music-stage performance. It can also be the beginning of the search for new musical-movement-graphic qualities. In this context, "Instant music" is a pretext for the search for one's own language of artistic expression. It is also a very good basis for the development of musical sensitivity. It can also help build a unique relationship with the audience and stage partner. The presented author's score is constructed from 5 parts. Each part of the piece shows a different parameter of music, which is graphically represented and explored in a joint instrumental and movement improvisation:

I. shape, II. color, III. spectrum, IV. time, V. five. Formative elements change in the course of the piece and the sound material or movement models remain in close relation to the graphic motifs. The means of expression complement each other, allowing for a deeper feeling of both creators and viewers-listeners. The idea of creation and the process of working on the score and working with it are the main axis of my presentation.

The Adolescent Male Voice: A Visual Index of Publications for Teachers in Spain and US

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The abundance of publications on choral pedagogy for adolescent males in Spain and the United States suggests a simultaneity of academic discussion. The purpose of this study is to present a visual chronology/index of the primary publications concerning adolescent male singers that have been made available to teachers in the two countries during the twentieth century.

Materials from the USA were collected through digital database searches and manual searches of university library holdings. Materials from Spain were collected manually over 15 years in bookstores and auctions; most are unavailable in university libraries. Data collection for this project generated the only set of related Spanish monographs known to the researchers. The primary methodology was a scoping literature review (Arskey & O'Malley, 2005) in which source genres and search terms were not predetermined. In Spain, pedagogical discussions focused on working with adolescent singers were abundant prior to the onset of the Franco regime in 1939, starting upon Giner de los Rios inspiration, with major treatises by Rafael Benedito, Manuel Borguño, and E. M. Torner, among others. In the United States, classroom and rehearsal-based research grounded the influential pedagogical texts by Duncan McKenzie, Irvin Cooper, Fredrick Swanson, and Don Collins in the latter half of the century. Scientific research regarding adolescent male pedagogy was virtually non-existent in Spain until 2011. The post-2011 revival of adolescent choral music in Spanish schools is firmly grounded in the research of John Cooksey from the United States. In the USA, however, there has been a consistent publication lag between related research and pedagogy, extending into recent times. For example, Cooksey's groundbreaking 1977 research was not mentioned in *Music Educators Journal* until 1998, a span of 21 years.

Political differences limited the exchange of ideas across continents until the restoration of Spanish democracy in 1978. At present, choral music education for young adolescents is solid in both countries, though with a key difference related to continuity. The path to today's USA models of choral excellence with adolescent males has been essentially linear, while the process in Spain has been irregular in reflection of war, political regime changes, and educational reforms. This study holds recommendations for a bilateral approach.

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Musical fingerprints:

Composing education in teacher education , focusing in small creative acts.

Ervasti M¹

¹University Of Oulu, Finland

Musical fingerprints:

Composing education in teacher education , focusing in small creative acts.

This presentation focuses in art-pedagogical thinking of music educator students when they are learning composing pedagogy in their music pedagogical studies. These studies prepare students to act as composing educators in teacher training periods and later in their teacher career. The data concerns average 80 primary teacher students per year (3 academic years) on a short questionnaire in reflecting a course in composing pedagogy. The context in this presentation is to learn from students reflections in developing the pedagogy of composing, especially concerning group composing, live and actual composing-musicing-performing activities. These small creative acts concern different types of compositional practices, especially focusing in composition widely as sound art with the aspect of communicating with different art forms.

As a theoretical background, instead of interpretative perspective, where students have been musicing with already made materials and compositions, such as songs from song books and instrumental pieces from notated material, music education is now seen as producing one's own music and musical processes as an active agency both from student's and teacher's point of view.

In the revised National Core Curriculum for Basic Education in Finland (2016), musical composing

is highlighted as an essential part of music education in schools and expected to be an equal, everyday musical activity along and as part with singing, playing instruments, embodiment and listening to music.

Music Didactics, The Pillar of Education. A Cross-Curricular Learning Through Active Methodologies

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Pedagogical background of the paper

The study focuses on the possibility to use active methodologies in primary education to promote active and comprehensive music learning. It is a theoretical and practical research that draws on theoretical references in general and music education, related to the practical intervention that characterizes this study: an empirical research that applies and interprets the description and analysis of a project with a group of students aged 10-12 years.

Aim of the work

It focuses on the importance of promoting global and interdisciplinary teaching practices that involve the connection of knowledge from different disciplines. The challenge is to seek solutions and/or improvements for the identified needs in conjunction with active methodologies and with the song and voice as the central axis of the proposal.

Method

Through participative observation and transcription of the sessions, data analysis and interpretation are carried out. The main focus is on the didactic strategies used throughout the development of the proposal, with an emphasis on the didactic approach and methodologies applied by the teacher. Additionally, attention is given to the musical competencies that result from these strategies, centering on musical learning and content as well as artistic processes utilized to acquire them.

Results of the main ideas

The results confirm that the song is an optimal element for cross-curricular proposals. Within it, elements of musical language are found, but it is also composed of music and text, it can be danced to, it is governed by the fractions of measures, etc. The study affirms that student learning has been generated through the association of concepts across different curriculum areas, and consequently, the social value of music within the school environment has increased. Furthermore, it can be asserted that the teaching model used, which stems from a fusion of methodologies, has satisfied the needs of children from a multifaceted view of education.

Conclusions and implications for music education

Nevertheless, it is important for teachers to possess knowledge of all curriculum areas and their respective teaching methods. If we aim for a comprehensive vision of education, the role of the teacher must also be holistic. In this regard, the initial and ongoing educational training they receive are crucial to stimulate their professional involvement and commitment.

An Examination of Undergraduate Music Teacher Education Curriculum Design

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The purpose of this project is to compare published undergraduate music teacher education curricula from Research 1 (R1) National Association of Schools of Music (NASM)-accredited institutions to identify common trends and structure within the curricula. Primary emphasis is placed on content related to tracking of students through their primary instrument choices and both required and elective teacher preparation methods courses. This project provides a comparison between programs that employ a broad scope, non-tracked, educational design where all students have the same requirements and those that divide their students into tracked pathways (e.g., choral, or instrumental). Research questions include: (a) How many institutions appear to be tracking students in individual specialization pathways, and how many do not? (b) "What teacher preparation courses appear to be required, or elective for all music education majors?" and "Are there different requirements or electives for specialization tracks?" (c) What are the similarities among and differences between these music teacher education curricula in terms of design structure?

Curricula from R1 NASM-Accredited institutions with undergraduate music teacher education programs were identified, and data included published degree requirements, suggested degree plans, and course catalogues and descriptions from the institution's website. Data were analyzed through a quantitative descriptive document review to identify course requirements and electives, compare course options between pathways, and obtain a better understanding of the course objectives. Results show that institutions track students through their programs with a greater than four to one result in favor of specialized pathways (77%) when compared to broad design (22%). The number of required and elective courses are specified, with educational introductory and secondary education courses being most prevalent required courses across the analysis. Curricular designs appear to be falling short of meeting the needs of 21st century teachers in relation to providing technological knowledge of music software and educational tools for successful teaching. NASM accreditation and state standards need to be looked at from a new perspective.

Table 3*Categorized Results of Teaching Techniques Courses*

	R. All	E. All	R. Chor.	E. Chor.	R. Inst.	E. Inst.	%
Introduction to Music Education	72						96%
Teaching Students with Exceptionalities	58	1					77%
Music/Educational Technology	41	2					57%
General Music at the Primary Level	70	2	2				99%
Instrumental Music at the Primary Level		1			24	2	36%
Instrumental Music at the Secondary Level	18	3			53	1	100%
Choral Music at the Primary Level	4		16	2			29%
Choral Music at the Secondary Level	18	3	53	1			100%
Marching Band and/or Jazz Band		6			24	7	49%
Modern Band/Popular Music	5	5					13%

Note. For Table 4, R—Required, E—Elective, All—All Students, Chor.—Choral Students, Inst.—Instrumental Students, %—Percent of Institutions the course appeared at.

Let Them Tell a Story: Tools for Self-expression Through Music

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As a founder of a community piano program for underserved youths in Appalachian Kentucky, I firmly believe that one of the primary purposes of music study is emotional development. However, music students often neglect the communicative power of music while prioritizing accuracy. Traditional music lessons are not successful in addressing this issue. Methods to help students focus on expression and establish a genuine connection with music are needed.

For this proposed workshop, I will discuss how interdisciplinary collaboration has produced effective tools in fostering emotive performance when traditional verbal instructions proved futile. These include visual tools such as feelings flashcards and vocabulary wheels, oftentimes used by child behavioral therapists. By using these tools, students can identify emotions that best describe the music, thus creating autonomy which acts as a springboard for storytelling through music. Video recordings of actual lessons will be shown to demonstrate the effects of said training on students. The workshop attendees will also be invited to participate in activities to experience it themselves.

The Sense of Belonging in Youth Music Ensembles: Teacher Instruction and Inclusive Practices

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The sense of belonging is a critical factor in adolescent health, academic achievement, and socioemotional well-being. While current research recognizes that sense of belonging as integral to a child's mental health and academic success, many schools have yet to develop adequate interventions to promote a child's overall sense of belonging at school.

Prior research in music education indicates that, among other benefits, music classrooms may provide an environment where students feel they belong. While research indicates that music learning environments, specifically performing ensemble learning environments, instill a sense of belonging and, more broadly, contribute to a students' socioemotional development, there has been inadequate research on how the actions of music teachers contribute to this phenomenon.

The purpose of this study is to examine the relationship between the sense of belonging and student experiences in school-based music ensemble. In addition, it is the goal of the study to provide a descriptive analysis of the instructional practices that music teachers use to promote an inclusive environment in their classrooms and an overall sense of belonging in their students.

Using 191 student surveys of school membership, student reflective writings, 5 teacher interviews, and 10 classroom observations, this study examined the relationship between 12 to 13 year old students, their reported levels of belonging within their school music ensemble and teacher instructional practice. The study found that students reported high levels of positive membership within their music classes (Table 1). In addition, evidence in this study found that music teachers use instructional practices to build connectedness through de-emphasizing competition and strengthening a student's sense of relational value. Finally, this study found that music teachers use instructional practices to build a collective identity within the performing ensemble.

The findings offer implications for future music teacher instruction to create environments of inclusion, strengthen student-teacher relationships, and promote strategies that enhance student connection to school.

Table 1

Mean and Standard Deviations of Belonging Score

<u>Sample</u>	<u>n</u>	<u>Mean</u>	<u>Min</u>	<u>Max</u>	<u>Standard Deviation</u>
All Sites	190	70.17	34.00	90.00	11.27
Oak View MS	44	69.61	34.00	90.00	12.98
Crawford MS	36	74.08	41.00	90.00	10.88
Sage Canyon MS	23	73.48	57.00	86.00	8.42
John Reid MS	40	67.75	46.00	90.00	11.12
Rose Park MS	47	68.15	41.00	87.00	10.43

Bridging over - What could the fluid conceptualization of Artistic Citizenship do?

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In this presentation I will aim at showcasing the potentials to develop a more caring and inclusive music education, lying in the bridges between disciplines that multidisciplinary terms can bring when they are understood fluidly. I will exemplify this by conceptualizing multiple possible understandings of the term “artistic citizenship” to demonstrate how critically exploring this multidisciplinary term—that links together music with citizenship studies—from multiple perspectives that coexist and enrich each other, can provide music education with valuable insights from other fields of knowledge.

During the presentation I will first define what “fluidly” understanding artistic citizenship could mean. I will continue by exploring the interesting parallels pervading the troubled Western concepts of “the citizen” and “the artist”. I will go on to present multiple possible understandings of the term artistic citizenship by drawing parallels between scholarship in citizenship and in the arts, and extrapolating shared potentials, challenges and critiques from discourses about the former into the latter. I will explore how citizenship-studies have aimed at tackling issues of exclusion, belonging, or marginalization, and how this insights could be valuable sources of inspiration to tackle some of the similar challenges pervading music education.

I will finish the presentation showcasing how these thoughts have already impacted actual music-education practices and research in two different participatory action research music-projects in the last year internationally, highlighting the potential in connecting the theoretical, the personal, and the practical to develop relevant and aware knowledge and practices for music education.

Music for emotion regulation in adulthood

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This research explores the use of music as a tool for emotion regulation (ER) across the adult lifecourse. The process of ER has gained attention as a transdiagnostic way to address issues and challenges faced by those who live with mental health problems. ER is defined as a process by which an individual influences what, when, and how they experience or express their emotions, and is widely considered to be an important developmental milestone with significant implications throughout the lifespan. Research has suggested that effective ER is associated with healthier coping, resilience, and better achievement outcomes, while ineffective ER has been associated with the risk of development and maintenance of psychopathologies such as depression and anxiety.

Music listening has been found to be a commonly listed tool for ER. However, many studies primarily investigated only music listening, and many samples consisted mainly of younger adults, with authors stating these results could be generalizable to the general population. Yet this may not be accurate, as recent attention has been given to examining ER through the lifespan, arguing that an individual's use of ER may not stay the same throughout their life.

To help address these gaps, the researcher will present the preliminary results of part of her doctoral research. Using the lifespan perspective (Berk, 2008) which recognizes that development is lifelong, and characterized by gains and losses across all age groups, this study aims to investigate how adults were able to describe and recognize the ways in which they regulate their emotions, if/how they perceived music having a role in their ER, and their own perceptions of their ER skills. Twenty participants, aged 19 to 81, were interviewed using semi-structured questions, and their answers were subject to thematic analysis.

Preliminary results show that most participants listed the use of music for ER in a variety of ways, though some did not identify it as a predominant tool for ER. Many participants mentioned that the way they dealt with emotions changed over time due to major life events or therapy/counselling. Additionally, data suggests that music for ER may depend on how much music is involved in their profession. These results hope to add further knowledge on the use of music for ER throughout the lifespan, including how we may educate others on how music participation can support effective ER for mental health.

Unhelpful Conducting Habits Learned from "Helping" Students

Ginocchio J¹

¹Southwest Minnesota State University, United States

As ensemble directors, we all wish to see our groups perform at their best. To that end, we often try to give our students as much help as we can when we're on the podium. However, in our efforts to help our students succeed, how often do we give them information that they don't need? At other times, are we trying to provide more information than our technique allows? Finally, and perhaps most importantly for music educators, when we conduct are we helping students to learn their role and responsibilities as members of an ensemble, or are we allowing (or even forcing) them to relinquish these in order to "follow" us? Most of us can answer "yes" to one or more of these questions, and that is why this session was created.

This session will highlight some of the conducting habits commonly seen in music educators at all levels. We will discuss the well-intentioned origins of these habits and as well as the communicative and educational difficulties they tend to cause. Alternative conducting gestures or rehearsal strategies will be presented, and the session will conclude with some basic suggestions for conductors wishing to improve their conducting.

Sound Use of Space: Ensemble Seating

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Music teachers receive little instruction or guidance in the physical placement of instrumentalists in rehearsal and performance settings. Arrangement of the physical environment can significantly impact the collective sound of an ensemble. This session explores the concepts of musician's independence, compositional scoring of instruments, and acoustics and how they can be considered to find optimum seating arrangements for ensembles. Participants will leave the session with notions on how their ensembles may be configured to elicit the best musical results.

The Kids Are Singing, but Are We Really Listening?

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Adolescence is a turbulent time in terms of identity, self-confidence, and interpersonal relationships. Numerous researchers have studied adolescent vocal changes (Gackle, 1991; Phillips, 1994; Williams and Harrison, 2016) and additional research exploring transgender identity and the singing voice is evolving. (Cayari, 2019). Monks' work encourages educators to understand the "vocal identity" of their students to improve communication and efficacy when choosing repertoire, developing technique, and rehearsing (Monks, 2003). These sources provide a backdrop for this workshop presentation, aided with additional initial results from an ongoing qualitative study. The study consists of interviews and focus groups with an initial eight students aged 11-18, all of whom sang in an extracurricular singing program for bass clef and changing voices in a northeastern urban setting in the United States. The program provides an opportunity for changing voices to sing at an age when many leave singing. Data collection is continuing with further interviews, focus groups, and rehearsal field notes from directors. Rehearsals consist of vocal exercises to stabilize the changing voice as well as solo and ensemble singing opportunities. The curriculum also includes games to develop rhythmic coordination, creative storytelling, and physical engagement. To encourage autonomy, students selected their own solo repertoire and vocal parts. Performances take place at numerous venues, including community outreach programs, on-site performances, and Carnegie Hall choral concerts. Data is collected at formative and summative moments across in the evolving curriculum to explore singing voice changes and identity expression. Questions are semi-structured and based on previous research available as well as instructor's experience. Students are asked to describe their vocal histories and experiences and often report strong memories of music in the home.. These initial findings suggest that students tended to be drawn to singing experiences that allowed them to express themselves authentically. Students also report that singing helps them navigate their changing voices in a way that gives them confidence and shapes their maturing identities. and they demonstrate an enthusiasm for singing and performing, and a feeling of comradery among participants. In this workshop presentation, the facilitators will share these findings and connect them to their practice as they model vocal, musical, and engaging strategies for this population.

Teach Students to "Speak Music" Before Reading Music

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Beginning band and orchestra methods have been almost exclusively focused on developing students into capable performers of ensemble literature for the past century. While many cherish these cultural idioms, there has been increasing critical analysis of its lack of cultural inclusion, being based in European colonial traditions, established canon of literature that represents European colonial culture, and hierarchical structures of musicians and music-making. Exclusive focus on reading musical notation had led to teacher-centered classrooms where students' primary, if not only function, is to perform music that others have created, as directed by the teacher.

This workshop presents a pedagogy for beginning band, chorus, or orchestra that focuses on learning music similar to how we learn to speak our first language as children. Participants will experience a new method that focuses on learning music naturally, with concrete musical experiences preceding abstract musical symbols, always focused on students' personal expression.

This process begins with the concept of rhythm, experienced within the framework of steady beat. Students create rhythms in a multitude of different ways, alone and with others, before adding the dimension of pitch. All students using this pedagogical method learn to sing, while band and orchestra students following singing with producing sounds on their chosen instruments. Pitches introduced one at a time as solfege syllables, and associated with people. Those people have relationships with each other as diatonic pitches have relationships with each other in Western tonal harmony. The first pitch students experiment with rhythms using a single pitch (sol). Once students are confident with rhythms on a single pitch, they learn another (mi) and now can begin experiencing the concept of melody. Students go on to add do, re, and la, one at a time, eventually forming the pentatonic scale. Students learn about tendency tones and harmonic dissonance in diatonic music by adding fa and ti.

After several weeks of getting comfortable expressing themselves at each step leading to melodies with rhythms, students learn the concepts of harmony and bass lines, all within the context of the tonic chord. Once students have gained confidence, students experience all of the preceding concepts in the context of the subdominant chord, then dominant, and eventually to other chords. Students connect "speaking music" with written notation when they are comfortable, and holistically develop musicianship for creative expression as well as being able to perform composed ensemble literature.

Perform with Class, In Class!

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Every music educator would agree that there is incredible value in allowing our students the opportunity to perform. The hard work that goes into preparing and the pride that they feel following a fantastic performance cannot be recreated or found in any other subject. As a general music teacher, we face a unique challenge of creating performance opportunities for an entire grade level of students that should perform together.

We all know the feeling— we send our students home on performance day, hoping that their family will remember that there is a concert that evening. We hope that enough of them will show up. We are taken aback when students who we expected to attend are not present. Kids don't know where to stand because the person they normally stand next to is not there. Someone shows up late and many show up ridiculously early.

How do I plan a ukulele performance with just a class set of instruments? How do I ensure that every student has the opportunity to perform, regardless of transportation concerns or ability to make it to an evening performance?

The answer is simple: the in-class performance.

This workshop will share tips, tricks, and techniques for presenting an in-class performance. From how to program the show to the execution. We will learn and discuss ways to highlight your music program and involve students, families, and all of the teachers at your school. During this workshop, participants will take part in the activities that would take place in the classroom, in order to prepare for their in-class performances. This includes practicing chords on ukulele, composing an original composition, and learning new choreography. The ideas in this session can be used in many ways and morphed to fit the needs of individual teachers and classroom situations.

Having an in-class performance offers many benefits that you wouldn't find in a large-scale evening concert. They are much more intimate in that you have the opportunity to connect with every student while they are performing. You can create individualized programs based on the class by letting them choose their repertoire or how they are going to perform certain songs. You can feature more student soloists and have a special moment with every parent or family member.

Soundscape memories as indicators of musical eco-literacy

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Theoretical background: Literacy incorporates a range of modes of communication including music and listening 1. The second author's model of ecoliteracy in music (2023) focuses on communicative understandings of sustainable development in music education and emphasizes ecocritical attitude towards education. Emergent listening is seen in this model as a way of being open to the possibilities of existence. 2Emergent listening focuses on the reciprocal aspect of learning, suggesting that sound and musical experiences enable a more embodied way to literacy learning3. Music teacher education practitioners have identified embodiment, identification of locality and temporality and valuation of vulnerability through care as key elements in sustainable music education 4. Foster & Sutela (forthcoming) propose that attuning to sounds, reconnecting with sound memories and co-composing with the more-than human life can promote a sustainable life orientation in the music class5.

The model in question utilizes concepts of ecosocial philosophy6 and ecoliteracy 7–9 modelling its key factors to previous theories on ecomusicology 10. The model is focused on embodied connection to nature and ecological awareness. Embodiment is perceived to be at the heart of ecological consciousness, and that through embodiment we build our cognitive, emotional, connectional (spiritual/aesthetic), creative and socio-cultural competencies of musical eco-literacy.

Aim: This study investigates music teacher education students' meaningful soundscape memories. We are interested in whether the sound memories reflect the factors in this particular eco-literacy model?

Methods: The material consists of individual narratives written by university students of music education, about a sound experience that is meaningful to them. The study is a theory-driven, data-oriented qualitative study, in which 71 soundscape narratives from the years 2020-2022 collected from students (N=71) are analyzed using categorical content analysis.

Results: The theming of the soundscape narratives showed that 33.5% of the material was related to nature, 36.5% to human sounds and 30% to other sounds. 60% of the narratives depicted a multisensory experience. All factors of the model were represented in the narratives (number of mentions in parentheses): connectional (29), creative (23), socio-cultural (32), cognitive (63) and emotional (43).

Conclusions: Soundscape memories seem to emphasize the cognitive factor of the musical eco-literacy model due to their reflective nature. The results indicate that exercises related to soundscape memories may be used in the development of musical eco-literacy of teacher students.

The change of “kyodo” in the music curriculum of Japan

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National Curriculum Standards (NCS) set by the Ministry of Education, Culture, Sports, Science and Technology of Japan (MEXT), are the fixed teaching standards for all schools from kindergarten through upper secondary school in Japan. NCS has been revised approximately every 10 years, and the new NCS for compulsory education, elementary and lower secondary, was issued in March 2017. In the new NCS for compulsory education, the term “kyodo 1” (協同) which had been used in the former NCS was replaced with the different term “kyodo 2” (協働), and kyodo 2 has been added to the goals of the music curriculum. Although both terms are read the same and mean “to do something together with others”, each concept is different depending on the theory and the academic background. This study discusses what kyodo 2 means in musical activities and how the framework of kyodo 2 changed how musical activities should be like. Previous studies have not examined the meanings of these “kyodo” in musical activities. Therefore, this research aims to examine what kyodo 2 means in school music education by analyzing the elementary and lower secondary music curriculum of the NCS (2017) with the supplementary documents called “kaisetsu” (解説) which explain the contents of the NCS. The findings indicate the following two results. Firstly, in the music curriculum in Japan, contents are divided into two areas, “music-making” and “appraising music”. Kyodo 1 was only used regarding “music-making” in the former NCS, however, kyodo 2 has been used in both areas according to the NCS (2017) and kaisetsu. Secondly, kyodo 1 means “making musical expression together”. On the other hand, kyodo 2 means not only making musical expressions together but also sharing each student’s thoughts about the music with peers when creating musical expressions and appraising music. Thus, in kyodo 2, doing together is an “approach” to deepen thoughts about music and create musical expressions. It can be considered that kyodo 2 assumes each student has their own thoughts, and it emphasizes interacting with “others” who have different perspectives on musical activities. As an implication for music education, this study revealed that kyodo 2 allows each student to deepen their expressions and understandings about music by sharing their opinions. In addition, the change of “kyodo” would provide insight into exploring how music education has been positioned in the NCS.

Interpreting Meanings Individuals Ascribe to Participating in Pride Bands Alliance Ensembles

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Community music offerings provide music-making opportunities for people of a wide variety of ages, backgrounds, and abilities (Rohwer, 2016). Studies have shown that group music-making experiences can lead to improved self-expression, confidence, mood, and social skills for adults with physical and learning disabilities (MacGlone, Vamvakaris, Wilson, & MacDonald, 2020). For older adults, joining ensembles affiliated with New Horizons International Music can bring about feelings of purpose, belonging, social connectedness, and personal enjoyment (Coffman, 2009; Jutras, 2011). Furthermore, members of LGBTQ+ community choruses have found sanctuary, acceptance, and a sense of community within these groups (Lee, 2013), as well as feelings of unity between LGBTQ+ members and their allies (Hayes, 2007). These benefits may be of particular importance as members of the LGBTQ+ community may face greater risk of mental distress and physical health concerns compared to others (Fredriksen-Goldsen et al., 2013; 2014; Hoy-Ellis, Ator, Kerr, & Milford, 2016).

A previous investigation of The Pride Bands Alliance (PBA), used quantitative survey research methods to examine members' reasons for joining these LGBTQ+ ensembles. Results indicated that participants joined for musical and social reasons and valued both aspects of ensemble membership (Hudson & Egger, 2021). A richer understanding of the experiences of PBA ensemble members is needed to inform group facilitation, support, and advocacy. The purpose of this in-progress phenomenological study is to increase our understanding of the lived experiences of PBA members. By exploring and analyzing the intricate details of their experiences, we hope to gain insights into the following questions: (a) What meanings do individuals ascribe to their participation in PBA ensembles? (b) What situations or experiences shaped individual member's experiences in these ensembles? PBA members are invited to participate in semistructured interviews in which they describe (a) their experiences in their respective ensembles, (b) important aspects of ensemble membership, and (c) musical backgrounds and community music involvement. As member-checking concludes, we will complete pre-analysis examinations of the data, followed by multiple rounds of coding. We anticipate providing rich descriptions of participants' accounts including the importance they ascribe to their experiences in these community-based ensembles. We also anticipate contributing to the broader discussion of self-reported benefits of community music-making with implications for continued work with these groups.

Adaptive-maladaptive music coping strategies for neuroticism after a romantic relationship breakup

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It is well known that the breakup of a romantic relationship is a common experience for young people in their early 20s, but it is also considered one of the most painful. And breakups are associated with many serious negative outcomes, such as elevated levels of depression, anxiety, and even drug-alcohol abuse and suicidal tendencies. In fact, the quality of romantic relationships is influenced by the personality traits of both couples, with those who possess neurotic personality traits more often experiencing failed intimate relationships. Neuroticism has been described as being associated with more negative emotions, including anxiety, depression, vulnerability, and hostility. Thus, people with higher levels of neuroticism are more likely and frequent to express negative emotions toward their partner and tend to interpret their partner's behavior in a rather negative way. However, research has identified neurotic individuals who exhibit a tendency to be more negative and unstable on an emotional level, and due to this emotional trait, they may be more sensitive to the emotional impact of music and may be more receptive to emotional applications of music, such as using music listening as a coping strategy. The use of music by neurotic people when they are in a negative mood after experiencing a breakup deserves to be examined. Indeed, music as a self-managed coping strategy for emotion regulation exists in either adaptive (e.g., enhancing positive emotions) or maladaptive (e.g., venting negative emotions) forms. However, the roles of both adaptive and maladaptive music coping strategies in the relationship between neurotic individuals and their negative emotions after a breakup are not yet known. To fill the above research gap, the current study recruited 389 university students from China who had experienced a breakup to complete relevant questionnaires. Correlation results and structural equation modeling revealed that only maladaptive music coping strategies fully mediated the association between neuroticism and negative emotions after a breakup. This suggests that people with neurotic personalities exacerbate their negative emotions after a breakup through the use of maladaptive music coping strategies, and that adaptive music coping strategies do not help them regulate their negative emotions. Therefore, because it may be difficult to change relatively stable and enduring personality traits, the use of maladaptive music coping strategies should be avoided or minimized for people with neurotic personalities when they are caught in a negative state after a breakup in order to reduce the severity of their negative emotions.

An Analysis of Cultural and Social Impact of Community Music Programs in the Midwestern United States

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The purpose of this research is to investigate community music programs located within the Big Ten Academic Alliance. Often, community music programs state their mission is to promote social change, human development and other non-musical outcomes. Although the scope and sequence of music teaching and learning in these programs is understood, what is less clear are non-musical goals of these programs, specifically social change through music education, transformational experiences, human development, citizenship, among others. The central question of this paper is: How can we assess the non-musical outcomes of children that participate in community music programs, and therefore evaluate these programs according to the premise that music education has a bigger value for society other than strictly musical? For this study, we will map community music programs, with emphasis to El Sistema-inspired pedagogy within the Big Ten Academic Alliance States in the United States and analyze their missions, values, and vision in order to understand if there are common objectives and potential differences between programs. Through semi-structured interviews with music teachers and administrators, we will discover how the beliefs and attitudes of these professionals match with the purpose of these programs. The findings will reveal how these programs assess their non-musical outcomes, and will highlight what the teachers and administrators believe in terms of music driven community programs. This research will add important context to larger philosophical and practical discussions surrounding the socio-musical purposes of music study.

Nobody Knows: (Un) Muted Voices

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As individuals, we have both unique and shared histories. While we may aspire to create safe and welcoming spaces for students, faculty, and staff at our respective institutions, we often do not fully understand the challenges and obstacles that others face in their daily environment. When people are their authentic selves, they may face obstacles that we cannot “know.” Too often, we are walking mysteries to each other. We even draw our own conclusions about those whom we consider to be “others.” Acclaimed novelist, Chimamanda Ngozi Adichie warns us of the harmful effects of having “a single story” about groups of individuals.

In this workshop, we will explore a project developed to facilitate the creative and collaborative sharing of individual life narratives. The goals of the project are threefold: to curate a series of narratives from individuals who represent marginalized communities (e.g., LGBTQ+, Asian Hate, Black Lives Matter, physically challenged, unhoused, mental health challenges, Muslim hate, etc.), to provide a safe space for individuals who have been silenced or “othered” in education environments to share their stories, and to provide an opportunity for interdisciplinary storytelling through music, dramatic arts, and cinema. The sharing of individual and multiple stories helps to dispel the myths people have about one another and helps to eliminate assigning one story to certain people. As we pull back the layers, we better understand who people are as individuals and what their challenges may be. This student-driven project is designed to provide a platform where students are engaged in every aspect of the creative process (i.e., creative writing, music composition and producing, visual arts, dramatic arts, cinema, and dance). This presentation provides a blueprint for how educators can mount this kind of project to better educate society about the trials and tribulations some individuals experience. Students are given the opportunity to curate, design, and present their own artistic production that best represents these stories authentically.

Culturally sustainable music education: A course in music teacher education as a case in point

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Our aim is to discuss cultural sustainability in music teacher education at an Arts University in Finland. We will focus on a specific case, which is a new course called "theory-based teaching project". This course will be explored to understand its implications for cultural sustainability in music teacher education.

This study adds to the wider discourse on cultural sustainability within general music education and music teacher education in Finland. By analyzing the execution of a particular course, as well as reflecting our own agencies as teachers, we aim to identify strategies and possible areas for enhancement. The research question is: how can cultural sustainability be promoted within this course?

The methodology used in this study is a combination of qualitative inquiry and action research, with a focus on teachers acting as researchers to enhance their teaching practices. The data collected for this study includes collaborative reflections between two teacher-researchers, such as discussions, diaries, teaching materials, co-feedback, and evaluation. Theoretical background is derived from theories on sustainability, particularly in arts and music education. In the realm of sustainability studies, it is crucial to apply and connect theory with practice, as mere theorizing without real-world connections is inadequate. The ultimate goal is to safeguard the world and create a secure environment for future generations, while fostering individuals who are conscious and accountable global citizens. Theory-based music projects may have the potential to promote cultural sustainability in music education. This can be achieved through a comprehensive approach that encompasses elements such as cultural heritage, diversity, intergenerational connections, and awareness of ecological crises. By incorporating transformative learning and conscious self-change, both teachers and students can experience personal growth and contribute to a culturally sustainable approach in their work and future careers.

In addition to cultural sustainability, theory-based music projects can also contribute to social, environmental, and economic sustainability. For example, projects that involve critical pedagogy and practical engagement with marginalized communities can promote social sustainability. Similarly, projects that explore soundscapes and environmental awareness can contribute to environmental sustainability. Finally, a focus on balanced growth, moderation, and dignified work in music education can address economic sustainability.

In conclusion, by bridging theory with practice, music teacher education can create a holistic and sustainable approach to music education.

United in Harmony: Intergenerational Community Choirs in the Midwestern United States

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Choral singing in the United States is part of the lifelong musical experience of many from childhood to post-retirement. Involvement in a community choir provides a unique opportunity for people to sing together and enjoy something they love beyond a formal music educational setting. In the Midwestern United States, the community choir atmosphere provides a chance for people of all ages to stay connected with old friends while making new, be part of a group with a sense of purpose and value, and promote happiness and wellbeing.

Most community choirs (in the US and other countries) adhere to distinctive public needs such as varying levels of commitment, farming schedules, hunting season, religious festivals, state and county fairs, and the like. A successful choir has a director which is in tune with the intergenerational wants and needs of the community members and promotes an environment of cohesive collaboration. The joy found in making music together breaks down hidden barriers fostering an atmosphere of learning and respect.

This presentation outlines what a typical intergenerational community choir might look like, goals, and interests of the conductor and members, narratives and profiles of members, sociocultural and economic diversity of members, participant goals and experiences, why singing is so important to them, and benefits and challenges of being in choir. Other areas include selection of literature for varying skill sets and musical interests, examples of proximal and distal models, administrative components, collaboration with school and college vocal ensembles, and so on. For those outside of the United States, this session is an opportunity to learn about community music ensembles (from the perspective of a sample community choir and its director in the US), how they operate, and best practices to consider for running groups in other states and countries.

Time to sing, the perception of time in the singing-infused general classroom

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Research has shown the wide-ranging benefits of collective singing in therapeutic and community settings. Group singing can positively impact physical and mental health by improving mood and relaxation levels. Applying these benefits to the classroom can enhance the connection, inclusion and facilitate learning for class members. Studying singing-infused primary classrooms showed that singing together can initiate the feeling of 'team flow' an experience of group synchronicity that produces joy and an altered perception of time.

When studying singing-infused classrooms it was found that teachers used singing for classroom management, wellbeing and curriculum purposes. These singing occasions related to clock time (scheduling by the clock) as in singing the greeting every morning or event time (moving to the next task when the previous one is finished) when, for example, the students sang whilst they were tidying the room. The songs became a temporal structure which positively impacted student organisation and motivation. Moreover, singing enhanced wellbeing by creating moments outside time when students could disappear into an alternate space.

Whilst teachers reported that singing improved their wellbeing, they also reported that facilitating singing occasions caused them some stress. Despite the benefits singing brought to the classroom they expressed concerns over finding appropriate song repertoire and taking classroom time to teach and sing the songs. Teachers experienced cognitive dissonance between how they felt singing advantaged the class and what they 'should' be doing. This created deontological guilt, the uncomfortable relationship between duty and morality.

The study on singing-infused classrooms revealed that singing together benefits the classroom by creating moments outside time and providing temporal structure in the form of songs. These benefits enhanced the sense of wellbeing for the teachers, however, facilitating the singing events motivated feelings of frustration. This poster illustrates the intertwined relationship between singing and time in the singing-infused general primary classroom. It uncovers the way singing alters the experience of time in classroom life and illuminates the benefits and challenges teachers experience in singing with their students.

Sostenuto: sustaining an instrumental music teaching career

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Much has been written in recent times about music teacher burnout and about teachers leaving the profession. Less has been written, perhaps, about what sustains experienced teachers, what inspired them to remain, and what gives them professional joy and satisfaction. This project looks at the responses given by experienced instrumental music teachers to questions about what sustains them in their continued teaching career.

The context for this research is instrumental music teachers from state schools in one Region in Queensland. The Instrumental Music Program includes students in primary and secondary schools. Instrumental Music Teachers implement the Department of Education's Instrumental Music Curriculum and direct ensembles in each school. Instrumental Music Teachers are employed directly by the Department of Education under normal teacher conditions.

Two groups of teachers were selected. The first included teachers who had taught in the Instrumental Music Program for more than twenty years and were asked to share their celebrations in their work in face-to-face meetings. The second was a group of twenty-five teachers selected according to their age (over 50) and length of teaching experience (over 25 years), who were asked to share their thoughts through an online survey. Eighteen responses were received.

Teachers were asked what made them stay in IM teaching and what inspired them. They were asked about their favourite parts of their role and how they dealt with their frustrations. They were asked about the importance of ensemble conducting to them. Finally, they were asked how they described their professional identity and whether they continued to make music regularly. They were then invited to share any advice they would give to their younger selves, and to beginning teachers.

The overwhelming responses were that these teachers were sustained by working with children, seeing students grow, and by the experience of making music together. Their professional identity as teachers was important to them. Some described themselves as teachers, some as musician/performer/teacher, but for all of them, teaching was a core part of their professional identity. Most continued making music, participating in community or church groups, including bands, orchestras and choirs, or playing professionally. While sometimes struggling with increasing administrative loads and navigating school leaders' expectations, their focus on their students, and making music together gave them joy and satisfaction, which sustained them.

Understanding what keeps teachers engaged may inform school and system leaders about ways to support teachers by reconnecting them to what sustains them. Recognising what inspires teachers to remain engaged with the profession, and what support they find useful, may help keep experienced teachers engaged and redirect support for younger teachers.

The Role of Music in Daily Life: An Exploratory Study on Listening Context

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Music plays a significant role in human life, serving as a vital part of daily existence. This research aims to explore listening contexts in daily life. The study addresses the following research questions: 1) What types of emotional music do college students choose to listen to in their daily lives? 2) What are the overall contexts and reasons for music listening in their daily lives? 3) What are the specific contexts and reasons behind college students' choices of various types of emotional music in their daily lives?

Our research employs an exploratory questionnaire survey involving 232 participants from northern, central, and southern universities in Taiwan. The participants, averaging 18.75 years in age, comprise 163 females and 69 males. The self-developed Questionnaire on Daily Life Music Listening Context explores the context and reasons for listening to four types of emotional music, defined by the valence and arousal dimensions: happy music, tender music, sad music, and fearful music. The validity is tested by three experts before being used as the formal instrument.

The study findings reveal that college students show different choices for four types of emotional music in their daily lives. Tender music is the most frequently chosen, followed by happy music, and then sad music. In contrast, fearful music is rarely chosen for listening. Overall, college students commonly listen to music before sleeping, while singing, while reading, while commuting via public transportation, and during paperwork tasks. Their reasons for listening to music comprise music that can: match their current mood, relax and relieve stress, purify and release emotions, bring a good mood, and recall past memories. That is why college students enjoy having music accompany their lives.

Delving into listening context and reasons for specific four emotional types of music, we uncover that college students purposefully select different types of emotional music for diverse contexts and reasons. According to the findings, the researcher proposed applications for effectively using music in daily life.

Fundamental Study for the Introduction of "Creative Music Learning" into China

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This study is about the theory and practice of Creative Music Making (CMM), understanding and investigating its essential meaning. The goal of this study is to provide basic research for the introduction and development of CMM in China. According to the available references and the questionnaire conducted in my study, CMM has not yet been developed and popularized in China. On the other hand, CMM has been developed for 60 years in Japan since it was introduced, and their system is more mature.

The research consists of four stages: literature reviews, questionnaires in China, an interview with representative persons in Japan, and visits to practical classes at primary and secondary schools in Japan.

The systematic review of CMM in China showed very uneven results. While there are a lot of studies on CMM, they have a few case studies, and there seems to be a lack of understanding and skills for CMM. To understand specifically the practice and development of CMM, it is particularly important not only to grasp theoretical knowledge but also to combine it with practice. Through these empirical studies and the study of teaching cases, I reconfirmed the following three points: To clarify the characteristics and roles of music making: creating, expanding, and connecting. Teachers positive and proactive guidance with no "wrong answers" while having rules for organizing activities. "Anyone can make music". The questionnaire revealed that the knowledge of music teachers in Sichuan, China about CMM is relatively poor, but that many teachers need learning opportunities, knowledge exchange, and practice to make CMM a reality in China.

The Cultural Inheritance and Innovation of Folk Songs by Integrating Electronic Music Devices in Primary School Music Classroom

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Folk songs are an important part of culture and an important carrier of cultural heritage. With its unique art form and vivid language, folk songs express the ideas, morals, ethics and values of traditional culture, and possess irreplaceable cultural value. The creation of traditional folk songs is closely related to people's life. Due to the development of science and technology in society, it is difficult for students in schools to have the opportunity to come into contact with folk songs in their lives. This workshop demonstrates the use of folk songs as music teaching materials, taking Chinese folk songs as an example, and using electronic music device Loop station to teach folk songs. Through simulating the situation of folk music, it increases the interest of primary school students in learning folk songs, let students learn folk songs while understanding that folk songs come from real people's life, and learner can inherit an aspect of intangible cultural heritage of their country. Although Loop station is the name of a music synthesizer, it affords a way of arranging music through loop recording. Loop has built-in a large number of effects suitable for live performances, easy to operate, and easy to carry around. It is suitable as a learning support tool for early and later stages of music learning. Applications include music arrangement and creation of sound experimentation tools. Teachers can combine the current music and cultural context, help students with electronic music equipment Loop station will be their favorite music style to adapt, in the inheritance of national music culture at the same time, the innovation of folk songs, so that the traditional folk songs in the student's adaptation to show a new musical appearance.

Development of Expertise in Music Scholarship: Description of Writing Habits of Expert Scholars in Music

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The expertise in music is primarily researched through the prism of how composers and performers achieve a level of expertise (Boyle, 1992; Csikszentmihalyi, Rathunde, & Whalen, 1993; Ericsson, Krampe, & Tesch-Römer, 1993; McPherson, 2016). This kind of research was relevant in the former times when being a musician primarily meant to be a composer or performer. However, in recent decades due to the shift in views on the arts and humanities as subordinate to STEM disciplines and due to several reforms in higher education, including Bologna Declaration in Europe (1999), the urgency for musicians to actively engage in scholarly work gained its prominence. Today, many music students pursue master's and PhD degrees (Dogantan-Dack, 2015) and integral to these advanced degrees is writing theses and dissertations. Because the interest in scholarship as an essential component of the development of expert musicians emerged only recently, there is no study that addresses the development of expertise in music scholarship as of yet.

The purpose of this multi-case study was to deepen our understanding of the processes related to the development of expertise in music scholarship by investigating the writing habits of four artist-teachers who enjoy international reputation as prolific music scholars. At this stage in the research, the expertise in music scholarship is defined as a musician's ability to engage in writing processes that produce peer reviewed and other scholarly music texts. Three research questions guided the study: (1) How do music scholars acquire writing skills?; (2) In what writing processes do music scholars engage?; and (3) What strategies do music scholars use when managing cognitive and emotional challenges of scholarly writing? The data were collected through semi-structured in-depth interviews that were recorded for a subsequent transcription and analysis. The data were analyzed by using prefigured codes based on the literature on professional writing expertise (Kellogg, 2006). Preliminary findings indicated that experts in music scholarship engage in three stages of the writing process—planning ideas, translating ideas into texts, and reviewing ideas and texts. In terms of managing cognitive load related to scholarly writing, participants reported a wide range of pre-writing strategies ranging from “Beethovians” and “Mozartians” styles (Cowley, 1958; Plimpton, 1989). For managing emotional challenges, participants shared perceptions on the importance of intrinsic motivation, self-regulation, and the development of habitual approaches to scholarly work. Findings of this study advance research on expertise in music scholarship.

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Higher Music Education as Memory Organisation: The Case of Sibelius Academy's Folk Music Department

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Folk music education has been taught at the Sibelius Academy for 40 years, producing over 200 Master's and 30 Doctoral degree graduates. The programme can be seen as a memory organisation, taking care of the intangible cultural heritage of traditional music in Finland. How is it possible to host an oral tradition inside a university?

Development of a Pianist's Musical Expression: Hans Leygraf's Interpretation and Teaching

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How does a musician's expression develop throughout his or her lifetime? Many famous musicians have summarized their musical beliefs in their writings. However, many of them may be considered to only offer their reflections at the culmination of their careers. It is difficult, therefore, to gain the full essence of their explanations such as an understanding of the musical experiences they underwent to arrive at their final expression, especially as young, inexperienced performers.

Hans Leygraf (1920–2011), the renowned Swedish educator, spent the majority of his 90-year long life engaged in musical activities. He had a unique teaching method for the piano, and he would deliberately emphasize basic performance techniques in his instruction. Simultaneously, he was a pianist who practiced his own teaching method, and his musical expression was colored by sounds created using his techniques. Although he did not produce any books regarding his views on music or education, he left behind recordings of his lectures and lessons, including demonstrations by him. This study aims to elucidate the development of Leygraf's musical expression over time through analysis of his interpretation and teaching of music.

My analysis is based on Leygraf's lectures and instructions recorded from the 1970s to the 2000s. I compare his later publication *Fundamental Piano Lessons* (two DVDs in 2006) with earlier recordings produced in Sweden and Japan. The study transcribed and analyzed all his explanations and conversations with his students. Based on each recording from different eras, the study highlighted the similarities and differences in performance techniques, musical analysis perspectives, and instructional processes.

In later years, Leygraf's statements became more concise, in explaining musical interpretations and teaching his students. However, he self-consciously expounded the relationship between performance technique and not only sound but also musical structure. First, this fact indicates that the development of his musical expression progressed along with his inquisitiveness toward performance techniques. It also illustrates that he came to understand and express the larger framework of music through a simpler musical perspective.

The results suggest that Leygraf developed his musical interpretation and instruction over time through technical exploration. These findings provide pedagogical insights into how performers can continue to explore musical expression in combination with their own experience.

Value consciousness of university students toward traditional Japanese music during teacher training in Japan

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1. Pedagogical background

In our globalized world, understanding one's own country's or region's music has become increasingly vital. The Japanese school curriculum guidelines emphasize the learning of traditional Japanese music through experience. However, most preservice music teachers are educated in Western music and are unfamiliar with traditional Japanese music because of the limited learning experience. Their challenge is to acquire the basic knowledge of traditional Japanese music and develop a global perspective centered on their culture. To this end, music teacher training programs must meet the demands of this task to build their value consciousness by studying traditional music.

2. Aim

To determine what kind of value consciousness toward traditional Japanese music was formed by university students in the music teacher training program after they studied traditional Japanese music.

3. Methodology

Fifty-three university students participated in "Introduction to Japanese Traditional Music," a course of the music teacher training program at Hiroshima University in Japan held in 2022-2023. Almost all genres of traditional Japanese music, from the Middle Ages to today, were outlined using sound and video sources in the course. The report descriptions required after the course were analyzed, focusing on the value consciousness and future issues using KH Coder software for co-occurrence network analysis.

4. Results

The co-occurrence network analysis of value consciousness extracted 719 of total 2,468 words and 174 sentences, showing that the words "music," "Japan," "value," "culture," and "tradition" frequently appeared. The analysis generated 11 subgraphs related to uniqueness, history, or culture. Moreover, the analysis of future issues extracted 388 of total 1,032 words and 78 sentences, showing that the words "music," "Japan," "listen," "tradition," and "opportunity" frequently appeared. This analysis presented five subgraphs related to tradition, opportunity, or school education.

5. Conclusions and implications to music education

Students found the value of traditional Japanese music in that which has been handed down to the present day, showcases the lifestyle and culture of the people of the time, and carries unique aesthetic characteristics that differ from Western music. They also recognized the challenges of gaining a deeper understanding of traditional music through actual contact with it and teaching it in school music classes in a way that would interest their students. Such a consciousness will be the foundation for teaching traditional music in schools and performing Western music as well.

Music with Newcomer Students: Facilitating language acquisition, relationship building, and enhanced wellbeing

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Displacement numbers are at a record high around the world, with over 100 million people forcibly displaced globally in 2022 (United Nations High Commissioner for Refugees, 2022) and, by all indications, the numbers continue to rise (Internal Displacement Monitoring Centre, Norwegian Refugee Council, 2023). Host countries face the vast challenge of providing supports to immigrants and asylum-seekers as they settle and furthermore negotiate loss, trauma, new culture, and evolving identities. Music facilitators are uniquely positioned to use their skills to support this important work by providing newcomers with opportunities to participate in music-making and thus acquire new language skills, develop a sense of social belonging, share their own traditions, and enhance their overall wellbeing. Music participation provides a haven for refugees and asylum-seekers during times of uncertainty and transition (Lenette & Sunderland, 2016) and a means through which to (re)build resilience after traumatic experiences. Lenette Weston, Wise, Sunderland, and Bristed (2016) draw distinct connections between music & singing and the health & wellbeing of refugees, with benefits reaching the domains of mental health, social connection, education, a sense of belonging, and development of personal agency. Because of its multidimensionality, music can intersect with and support the fulfilling of many of these needs. The growing displacement crisis heightens the importance of meeting these universal but diverse and multifaceted needs for refugees and immigrants, and music facilitators would do well to consider how they may be well-positioned to contribute. These educational, social, and therapeutic aims are being carried out in a western Canadian city through the Newcomer Youth Engagement Program in partnership with a Canadian university research team delivering a weekly music program to newcomers. Complementing an English-language and skills course, this music program, now in its third year, is an avenue through which to develop language skills and ultimately support the wellbeing and social development of three groups of newcomer young adults. The music program facilitators have developed original curricula which includes singing, playing instruments, chanting, movement, breathing exercises, and sharing traditions, all of which connect to broader themes in their language development. The music classes in particular have resonated with Newcomer Youth. Results from observation and participant and administrator interviews reveal emerging themes wherein music has been a vehicle and conduit for their experiences of educational, relational, and wellbeing benefits.

Five Questions Concerning Audience Participation for Music Education

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Technological advancements of recent decades have made it possible to let audience members participate creatively at concert events in real time [Weinberg, 2005] [Freeman, 2010] [Clarke and Doffman, 2017] [Xambó and Roma, 2020]. Participatory concerts have been using a variety of interactive paradigms including playback [Levin, 2001], musical contribution [Lee and Freeman, 2013], playing styles [Wu et al., 2017], language-prompting [Stolfi et al., 2017] [Stolfi et al., 2019], and Artificial Intelligence [Lorway et al., 2021]. However, most of those works have been conceived as compositions rather than learning-centred experiences that do not include inquires about their learning benefits.

Together with music performers and concert technicians, the author has created two research concerts that analyzed the participatory behavior of audience members contributing musical and visual elements to the concert. The research methods included an analysis of the interaction data as well as an evaluation of a self-report questionnaire and an interview with a small group of audience members. Those include questions about the learning benefits of the participatory concert, which are considered relevant for the purpose of assessing the educational value of the participatory concerts.

In addition to presenting this data, the talk suggests the following five questions for discussion:

How can participatory concerts...

1. ... contribute to sustainable learning scenarios?
2. ... be combined with formalized learning in institutions?
3. ... address social inequalities among diverse groups of learners?
4. ... constitute accessible learning opportunities for musical amateurs?
5. ... help create communities of professional musicians, music learners, and general audiences?

Results indicate that learning experiences of audience members correlate with a set of their individual aesthetic experiences and personal backgrounds. While participatory technologies such as smartphones carry the risk of taking away attention from the stage, it concurrently constitutes affordances for engaged and interactive learning. Combining personal interfaces with tailored visual and tactile technology could further lead to suitable solutions for reinforcing those benefits. As the analyses show, participatory concerts effectively create a refined listening experience for the participants by letting them listen more closely for their intended changes, even though these changes at times can be hard to determine. Future work derived from the suggested questions is supposed to shed more light into aspects of sustainability and accessibility of participatory concerts that feature learning-centred approaches.

Changes in Decision-making Process of Expression with Expertising in Piano Performance: Through Semi-structured Interviews with Eight Pianists

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The purpose of this study is to clarify how the process of determining expression changes as pianists develop expert creativity.

Most of the studies on the development of proficiency of pianists have been conducted on students enrolled in music colleges (hereinafter referred to as 'music college students'), and among them, studies that clarify the techniques and characteristics specific to accomplished pianists by comparing them with non-proficient pianists have been the mainstream (e.g. Oura 2000, Takahashi 2006). In addition, there have not been many studies that went into the process of becoming proficient beyond the technical aspects of performance, and although there have been studies that followed one young pianist longitudinally and from multiple angles (Kai 2017), very little has yet been elucidated. In particular, the process of how one comes to be able to produce valid and original expression has hardly been elucidated.

In this study, a semi-structured interview survey was therefore conducted with eight professional pianists to ask their learning experiences from the time they started learning the piano to the present. The interview data were recorded with an IC recorder and transcribed verbatim, and analysed using the KJ method. The results of the analysis showed that the data could be divided into five main categories. The process of determining expression was found to change along five stages: 1) acquisition of basic knowledge and skills, 2) reflection on expression based on experience and search for problems, 3) encounters that provide clues to solving problems, 4) construction of theoretically and physically consistent performances, and 5) construction of valid and original performances. It is clear that at the stage of being able to produce a performance expression that is both appropriate and original, it is possible to reach a highly appropriate expression by deepening the interpretation of the performance based on superior technique and knowledge, as well as making expressive decisions with a physicality that feels natural to each pianist.

The contributions for Halim El-Dabh in the African Pianism: An Egyptian Composer

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This study provides a theoretical background for Halim El-Dabh's musical life regarding African Pianism, whose performance techniques for (African) xylophones, thumb pianos, plucked lutes, drum chimes, and the polyrhythmic methods of African instrumental music in general would serve as a good foundation for an African pianistic style.

The purpose of this study is to demonstrate the importance of Halim El-Dabh's musical piano compositions in African pianism and to determine the sources of his style.

In this study, Halim El-Dabh's presentation of his contributions to African pianism is examined and described using descriptive research methodology.

This study has shown that Halim El-Dabh presented the world with a vast collection of recorded music and sound, including audio resources from various African cultures, and he offered a unique way of viewing history to be one of the important composers on the African Pianism list. He is African-born, which influences his pitch, rhythm, and phrase structure choices.

Future work will deeply go inside Halim El-Dabh's to explore his life, character and involve analyzing his piano pieces from the "Piano Music of Africa and the African Diaspora" book, specifically volumes 1 and 2. This analysis aims to delve into various aspects and elements of his compositions. Additionally, the researcher will suggest educational exercises to facilitate the performance difficulties that students may encounter.

Figure 1



dialoguing@rts: Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education

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The poster presents the theoretical basis, design and methodology of a Horizon Europe project which starts in spring 2024. The project investigates and creates performing arts education contexts where enhancing cultural literacy leads to social cohesion and inclusion through music, dance and drama. Cultural literacy learning through performing arts thus advances social cohesion and inclusion through dialogic interaction, enriching diversity in societies thereby helping to tackle prejudice, discrimination and mono-cultural attitudes. Theoretically the project is based on Maine et al.'s (2019) reconceptualization of cultural literacy as a dialogical practice, and we link this with performing arts education, encompassing the practices of music, dance, and drama. This reinvigorates the idea of cultural literacy, giving it new direction. Lähdesmäki et al. (2020, 107) define "being culturally literate [...] as an individual's competence and skill to encounter cultural differences and to elaborate on one's own identity in respectful interaction with other people". Such an understanding is compatible with discourses in arts education advocating for an open philosophy where ideas of inclusion, diversity, and difference are embraced. The project's main research question "How can performing arts education, in formal and non-formal contexts, reimagine cultural literacy as a dialogical practice that enhances social cohesion and inclusion?" leads to research and innovation actions in all work packages. Increasing cultural diversity in Europe requires plural forms of cultural literacy, with a plurality of practices. Hence, our ambition is to deliver arts education to enhance cultural literacy in ways that are relevant for diverse communities, and where cultural literacy avoids assimilation to a dominant or alternative culture. The project tackles this challenge through a post-colonial lens (Bhabha, 2012; Spivak, 1996) in its design, innovations and implementation.

We focus on five European countries (Norway, Finland, Germany, Italy, Serbia) and two non-European countries (Uganda and Aotearoa/New Zealand). Our target groups comprise actors of all ages and social positions, especially in school systems and community arts initiatives.

The poster gives an overview of the project's work packages, which revolve around the interrelation of dialogical arts education, cultural literacy and social inclusion. More specifically, the work packages include policy, survey, ethnographic and participatory research as well as the development of evaluation tools, performative dialogical arts education actions and policy recommendations. Our main focus is on the methodological approach combining mixed methods empirical research with participatory approaches. Furthermore, we present the first results of our policy analyses (to be completed in spring 2024).

To gain sense of harmonic progression without music theory

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This study aims to develop a means by which a person without knowledge of harmonic theory can learn a sense based on the acoustic body of a harmonic progression. In this study, the methodology for transferring structural cognition already acquired by the learner to another structural cognition applied to music learning. The goal is to utilize the structural cognition of language to acquire simple harmonic progressions. The background of the research is that the harmonic progression, the basic structure of music, is delivered as harmony theory only in higher music education at an advanced level and is sometimes difficult even for music-major students to master. This presentation presents the development and operation of the original software to achieve this goal and shows the study's results.

The examinees of the empirical experiment were 9 Japanese, and the first research with that software was conducted in 2022. Since this methodology takes advantage of linguistic characteristics, the examinees were native Japanese speakers who had studied simple English within the scope of compulsory education in Japan and had not received any specialized training in harmony or musical instruments.

This empirical study showed that non-learners of harmonic theory can structurally perceive the acoustic body-based sensations of harmonic progressions by utilizing standard structural cognitive abilities. At the same time, some interesting results were brought, such as individual differences and characteristics in how people perceive melody when listening to harmonic progressions and linguistic characteristics like phonology. This kind of research is challenging, original, and conducted first in Japan. The results include vital points for standard music educators.

Healthcare musicians: Examining hybrid music professionalism in the Finnish healthcare system

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In this poster I will present the key aspects of my article-based doctoral dissertation, completed in 2022. The purpose of the interdisciplinary multiple case study, building on a qualitative systematic review and three case studies, was to explore the highly reflexive work of musicians in the Finnish public healthcare system. The findings of the study suggest that expanding understanding of music and arts professionalism in healthcare as a salutogenic orientation to wellbeing can support not only professional self-care and patient safety, but also a wider systemic change and a reorganization of professional education and rapidly changing working life. As part of this theoretical and practical development, music professionals can become more legitimised and important advocates in our rapidly changing societies, which are striving towards sustainability. In addition to the arts in health contexts, the findings are relevant in the fields of sociology of the professions and professionalism, boundary studies, arts and music education, music therapy, and medical studies. Keywords: Boundary work, creative fields, healthcare, multiple case study, music education, musicians, professionalism

Creative music-making based on visual-based thoughts, feelings, and imagination

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As stated by John Painter, the founder of a pedagogy of creative music-making, one purpose of music-making in music classes is to foster creativity. I believe that a degree of imagination is necessary for creativity, indeed for all musical expression.

Imaginative music-making was common when creative music-making was first introduced into the Japanese music classes, but it was considered problematic that many of the compositions created by children ended up being sound effects or merely onomatopoeic. For example, when one begins with a non-musical idea, such as "music of the universe," children tend to use their creative faculties to create stereotypical objects rather than something freely imagined. As a result, today most music-making activities presented in Japanese elementary and junior high school textbooks are based on methods in which the structure and composition of the music are presented in advance, based on specified chords, scales, and other musical elements. Even though the learning of such patterns and rules may be a necessary part of music education, I find it problematic to devote the limited number of hours available for music education exclusively to such activities.

To foster a freer use of the imagination in creative music-making, I teach a class for music majors university students in which music is created on the basis of visual images. These images contain more information than stimuli targeting other senses and heighten thinking, feeling, and the use of the imagination. The activities I have used so far, in which students create music by looking at abstract paintings, allow for the free play of the imagination. These activities are, however, not easy to transfer to a public education setting, because younger pupils lack sufficient musical knowledge, and do not know how to transform visual objects into music. As one attempt to stimulate creativity, this study aims to foster creative music-making based on thinking, feeling, and imagining through visual perception at a public education setting. To this end, I propose concrete instructions. My proposal involves thinking about sound and music from various graphic scores and visual objects, in particular creating music based on Paul Klee's paintings related to music. When these proposals have been applied to high-school music education, the music created was imaginative, just like the college-age music majors, and they considered the time axis from visual images. These attempts, which allow students to discover patterns and rules for shaping music by looking at abstract paintings and various graphic scores and visual objects, are designed as the first step toward fostering creativity in music education in general.

A Study of Picture Books That Make Sound in Music Learning for a Traditional Japanese Instruments

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Recently, there have been more opportunities to obtain picture books by using various ploys. When you look at picture books that make sound, there are conventional picture books such as those that make animal sounds, vehicle sound effects, sing nursery rhymes, and play genuine classical music, such as *The Nutcracker*. These books play a wide range of roles in children's aesthetic education.

Picture books that play music are also used to learn about music. For example, when viewing an opera or ballet in person, having learned about the story and music beforehand from a picture book can impart a deeper appreciation of the live experience. Many picture books provide effective descriptions of the elements of music by associating them with the story's content, thereby promoting the understanding of music.

Additionally, picture books have pages explaining instruments with musical notes, enabling children to learn about instruments that they would normally never obtain by connecting the names of the instruments with the sounds they make. Picture books that play music allow children to listen to the sounds of instruments repeatedly, making promising introductions to instruments. Details on the backgrounds of composers and compositions also aid in a deeper understanding of classical music.

Going forward, putting out picture books that play sounds associated with traditional Japanese instruments may be effective for fostering a national musical identity among Japanese children.

This study's methodology is to analysis to consider in the content of recently published picture books that play music, this section narrows down picture books to those which have been published in Japan from 2017 to 2022.

Jam Session and Young Children's musical development from New Materialist perspective

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Early childhood music education is said to be an important period in which the foundations of the sense of beat and rhythm are formed. Many instructional methodologies, particularly in Japan, emphasizing physical activities like eurhythmics to nurture children's listening skills and sense of rhythm. This study ventures to understand how children authentically cultivate this sense of pulse. Approaching this from social constructivist learning theory, I explore the potency of jam sessions as a socio-cultural mechanism for rhythm acquisition and musical communication. Sawyer (2005) describes a jam session as an "impromptu gathering of musicians with the purpose of improvising together. This definition highlights the spontaneous and collaborative nature of jam sessions.

In this post-qualitative study, I observed how piano beginners M and J (5 years old) interacted with adult musicians (drummer and bass player) at a jam session and how their performance was transformed. Interviews were also conducted after the session, including the parents of the participants. Based on the data obtained from the video footage of the sessions, field notes, and interviews, I attempted to analyze and discuss the data from the perspective of New Materialism (NM), using diffractive methodology (Barad, 2007; Lenz Taguchi, 2012). The NM, based on post-constructivism, recognize additional actors in social communication by including nonhuman agents. They understand associations consisting of multimodal agents as assemblages in which all agents engage in intra-action. The jam session was a place of musical communication that created simultaneity in music and spun out a mutual sense of beat and wavelength. Findings revealed three significant transformations; (1) Participants' transformation (2) Musics' transformation, and (3) Beats' transformation. Further, by viewing the jam session from the new perspective of NM, which includes other things besides "human beings," I was able to gain a view of music in which "beat" and "music" are not immutable or absolute, but rather are born and transformed through the heterogeneous movements of the actants. Thus, NM projected a vision of interactive mature of learning process in which all elements—human, non-human, objects, and environment—were threads in a complex tapestry.

It is hoped that this study will provide an opportunity to reconsider old educational practices and the role of teachers, and bring new perspectives to the future of music education.

Self-regulated learning in school choir competition practice: Targeted at third-year on junior high school students

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Background: In Japan, many junior high schools hold class choir competitions as cultural events to enhance student's understanding of music. Students put in several months of practice for these competitions. Each class performs one song in the music hall or school gymnasium, where they are judged by juries that includes teachers and seniors. All the school members are required to participate in the event. This competition involves not only the co-curricular activity of singing, but also fosters cooperation, as the students practice together not only in music classes but also during mornings, lunch breaks, and after school. Thus it also serves the purpose of cultivating unity and discipline. In the process of practicing for a choir competition, we can see self-regulated music learning, in which students reflect on their performance, find any points for improvement, and practice towards perfection.

Aim: This study examined the self-regulated music learning processes of 260 third-year junior high school students during practice for a school choir competition.

Method: From July to October 2022, they practiced chorus, and they wrote down (1) Individual goals, (2) Reflection sheets in every music class, (3) Reflection on the competition. These data were analyzed by text mining.

Summary: Because of the restrictions due to the coronavirus pandemic, we were not able to practice together in the classroom, and we had to sing while wearing masks, so it was more difficult than usual to practice. One year ago, students had stated that they could "sing by listening to others" and "sing with advice." This study was conducted on the second time they participated in the class choir competition, so they identified issues such as "I thought the best way." Furthermore they were encouraged to think about and propose ways to improve the situation. This can be seen as a transformation from "socially shared regulation of learning" to "self-regulated learning" through their experience.

Conclusion: Participation in choir competitions tends to be seen as being significant in classroom management or as a music activity. But it has also become clear that it has a significance that can lead to lifelong learning that is not limited to the field of music, as it enhances the ability of self-regulated learning. By working on a chorus which characteristically requires harmonizing with each other in the forced community of the class, and working on improvements while sharing problems with classmates, each student can improve on their own problems. Thus "socially shared regulation of learning" is transformed into "self-regulated learning."

An Empirical Study of a Music Appreciation Experience Program for Elementary School Music Teachers

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This is an empirical study of a conversational music appreciation program for elementary school music teachers in Japan. The aesthetic values each teachers possess are fundamental to their music instruction and has a significant impact on it. However, because in Japan's educational system have adopted class-based teacher assignments where they teach all subjects, many elementary school teachers enter the teaching profession without sufficient music experience, so many of them face difficulties in teaching music.

From the result of Koyama and Takikawa's research, our interviews with professional musicians and visual artists have revealed that what they expect from school education is "the experience of appreciation". This means that elementary school teachers themselves need to explore their own ability to aesthetic appreciation.

Therefore, we conducted "Interactive Music Appreciation Program for Elementary School Teachers" and examining its effectiveness. The key feature of this program is as follows. Elementary school teachers with diverse musical experiences and professional musicians listen to music together and discuss freely about what they heard and feel. And in these programs, we listen to a variety of styles and genres of music.

So far, we have conducted the program several times, and from the analysis of these programs indicate the following three points.

- 1) When participants listen to music, they tend to find "right answer" in varying degree, and this relate to their flexibility in listening to music.
- 2) When participants listen to music, they try to explain what they heard based on their own musical experiences and the images they see from the music. Also, they tended to use the musical elements they heard from the music as cues to describe their own views.
- 3) By being exposed to different ways of feeling music, they try to listen to the music again carefully to confirm it. This can open new ways of listening to music.

In this poster we would like to show more concretely how this musical experience can deepen and broaden each individual's way of listening to music, not only for teachers but also for musicians.

Tracing the Network Formed in an Elementary School Music Class: Focusing on the Textbook

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Theoretical Background: Past efforts to enhance music teaching in schools primarily attributed causality to various elements such as the teacher, students, learning materials, and musical instruments. In contrast, Actor-Network-Theory (ANT) suggests that the cause of a phenomenon should not be attributed solely to a particular human or object. Instead, ANT offers a method for tracing associations formed by both human and non-human actors, while also acknowledging the agency of non-human actors (Latour, 2005).

Aim: ANT was introduced in Science Studies in the 1980s and has since been applied in various fields. This study aims to apply ANT to music teaching. The goal is to trace and elucidate the network associated with music teaching in an elementary school, with a special focus on the associations formed by both human and non-human actors.

Method: A fourth-grade music class (ages 9–10) in an elementary school in Kagawa, Japan, was observed to trace associations formed by both human actors and objects in the classroom. A questionnaire was distributed to the music teacher and the students to investigate the network in their daily lives, music-related preferences and activities, and experiences during music lessons. A semi-structured interview with the teacher was conducted to pinpoint the humans and objects integral to the music class.

Results: The network surrounding the music class was particularly characterized by the strong multi-layered influences stemming from the textbook. Viewing this from an ANT perspective, it is clear that the teaching content was shaped by a network that primarily revolved around the textbook. This network included elements like musical scores, compositions, instructions, digital blackboards, musical instruments, sound sources, and the teacher.

Conclusion and Implications: This research serves as a case study illustrating how the content of a class lesson is shaped by the network present in a music class. This insight offers a novel viewpoint for enhancing music education.

The exploration of discovery learning and direct instruction in ukulele lessons in upper primary Singapore

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While studies have explored the effects of various teaching approaches in schools, the reports vary in supporting different approaches. Some cases supported direct instruction (Lowe & Belcher, 2012; Price, 1992; Vukmir, 2002), while others supported informal or discovery learning (Derges, 2022; Secoy & Smith, 2022; Vasil, 2015). A meta-analysis (Alfieri et al., 2011) on both teaching approaches suggested that there were positive effects from experiences of hands-on or explorative learning. However, the approaches coupled with aids, such as working samples, elaborating, or reflective thinking, better facilitated the learning. More researchers have recently been studying different cases of informal music learning at schools. Informal music learning is a term defined by Green (2008), who identified how pop musicians learned music in a discovery manner and introduced their way of learning in the classroom.

While there are studies about direct instructional teaching and discovery learning in music education, more observations are needed to be done with different age groups, instruments, and learning environments to better understand the processes and relations between teaching and learning. Furthermore, more empirical research comparing these methods is needed to understand the different characteristics and behaviors involved in these methods. This study focuses on primary school, which is a critical period of learning music. The case study aims to observe and compare direct instruction and discovery learning in Singapore's upper primary school ukulele lessons.

The research questions are: (1) What teachers' behaviors and characteristics facilitate discovery learning and direct instruction in ukulele classes? (2) What students' behavior and characteristics demonstrate their learning in these two classes? Participants in the study are 82 students from two randomly selected 5th-grade classes, with 41 students in each class, in a Singapore public school. Each class is taught with either a direct teaching or a discovery learning approach for 4 weekly lessons. Data collection consists of class video recording during the lessons, student learning evaluations, and audio-recorded interviews of randomly selected students of each class. The researcher will convert video and audio recordings into time-stamped observation transcripts (Casarrubea et al., 2018) for data analysis. The researcher will also look for common themes from students' learning evaluations and interviews.

Assessing TPACK Self-efficacy of Pre-service Music Teachers in Thailand

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Self-efficacy in the realm of Technological Pedagogical Content Knowledge (TPACK) plays an important role in shaping the confidence of pre-service music teachers. This self-assurance is integral to their ability to seamlessly incorporate technology, pedagogy, and content knowledge into music education, ultimately enriching the quality of their teaching and enhancing students' learning experiences.

Concentrating on pre-service music teachers offers a unique opportunity for a profound exploration of their readiness and confidence in harnessing technology within the field of music education. This investigation into their self-efficacy at this stage is instrumental in guiding targeted interventions, curriculum enhancements, and training initiatives, with the ultimate goal of facilitating the seamless integration of technology in future music classrooms.

This research endeavors to examine the self-efficacy levels of pre-service music teachers in Thailand through the application of the M-TPACK-Q questionnaire. With a sample size comprising approximately 150 pre-service music teachers, this study seeks to delve into the self-perceived competencies and knowledge of prospective music educators in Thailand.

To effectively scrutinize the data derived from this study, descriptive statistics will be employed to succinctly summarize key characteristics of the self-efficacy scores.

Furthermore, the use of ANOVA (Analysis of Variance) will facilitate comparisons of self-efficacy levels across different subgroups, while regression analysis will unearth the factors that wield influence over self-efficacy in pre-service music teachers in Thailand.

The findings stemming from this study hold significant value as they furnish valuable insights into the self-efficacy levels of pre-service music teachers in Thailand, particularly concerning the integration of technology in music education. A meticulous analysis of these findings will serve to illuminate both the strengths and areas of improvement within the existing music teacher education programs in Thailand, thereby proffering actionable recommendations for enhancing the curriculum. Additionally, this research will pinpoint specific domains in which pre-service music teachers may benefit from additional training and support.

Factors Contributing to Music Teacher Career Longevity: A Multiple Case Study

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Music teacher burnout is a growing area of research in music education scholarship, but there is a need for more research on the positive factors that contribute to music teachers' career longevity. Determining characteristics of music teachers who experience successful careers and sharing their positive stories can help highlight the potential rewards of a career in education (Bernhard, 2016). Research on the career cycles of teachers has a broad tradition in general education (Fuller, 1969; Huberman, 1993; Steffy, Wolfe, Pasch, & Enz, 2000), but research on the career cycle of music teachers has been limited (Eros, 2013). By identifying factors that influence music teachers to remain in the field and successfully progress through career phases, we can emphasize those factors in teacher preparation programs and professional development initiatives.

The purpose of this study is to investigate the factors that contribute to career longevity in the field of music education throughout the life cycle of the music teacher. Using Steffy and Wolfe's (2000) model of Phases of Teacher Growth (figure 1) and Gonclaves' (2015) model of Teacher Life Cycle Phases (figure 2) as frameworks, ten in-service music teachers in various career phases were invited to participate in the multiple case study project. The researcher utilized a purposeful sample that included teachers from multiple states who vary in gender identity and teach different levels and areas of music. Two music teachers from each phase of Glonclaves' model were included (1-4 years of experience, 5-7 years, 8-14 years, 15-22 years, and greater than 22 years). Participants were asked to self-label their current Phase of Teacher Growth (novice, apprentice, professional, expert, distinguished, or emeritus), and the self-analysis served as the starting point for discussion. Each teacher completed an initial background survey and participated in multiple semi-structured individual interviews.

Interviews are being transcribed and coded for themes, and participants will be invited to participate in member checking throughout the data analysis phase to ensure trustworthiness. Themes and individual stories will be presented, contributing to greater understanding of teachers' lived experiences and perceptions during each Phase of Teacher Growth and Teacher Life Cycle Phase. Focus will be placed on highlighting the factors that contribute to the continuation of teaching music rather than those contributing to burnout. Identifying and sharing positive factors that impact participants' dedication to their career will help music educators at all levels develop strategies for addressing burnout and attrition in music education.

Figure 1
Phases of Teacher Growth

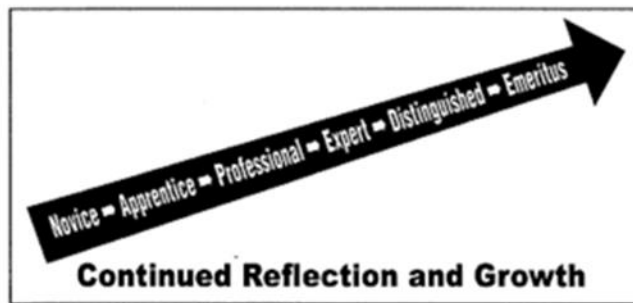
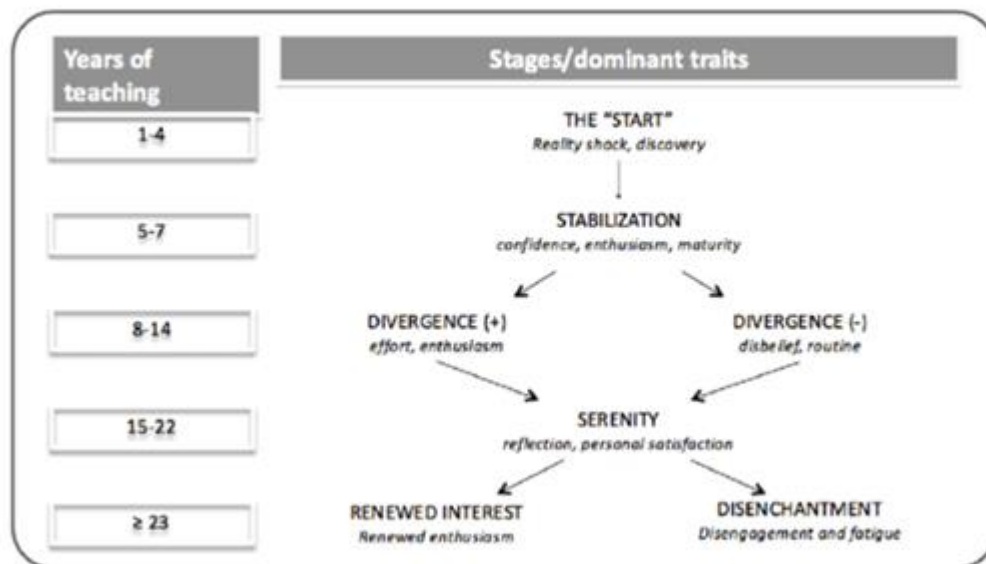


Figure 2
Teacher Life Cycle Phases



Professional Development for First-Year Music Teachers: A Survey of Administrators

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Research on professional development practices in the field of education is robust, but there is an ongoing need for research on the professional development of the music teacher and specifically that of the beginning music teacher (Conway, 2003, 2008). Researchers suggest the need for professional development opportunities that consider teachers' personal histories and knowledge (Battey & Franke, 2008), that allow teachers to be active participants in the development of their own unique classroom materials (Demetrikopoulos, Parlier, Caldwell, Rose, Frantz, & Carruth, 2004), and that invite collaboration (Battersby, 2019; Zaffini, 2015). Experts in the field must work with administrators and mentors to help them understand the specific issues faced by music teachers (Conway, 2003), and must also gain a better understanding of administrators' perspectives (Abril & Gault, 2006).

The purpose of this study is to investigate the professional development practices utilized by school administrators when working with first-year music teachers, and to explore the administrators' perceptions of those experiences. Research questions include (1) What district-sponsored professional development opportunities are provided for all first-year teachers? (2) What district-sponsored professional development opportunities are provided specifically for first-year music teachers? (3) What support do administrators need in order to develop meaningful professional development opportunities for first-year music teachers? (4) Do administrators perceive the needs of first-year music teachers as unique compared to those of other first-year teachers? (5) What theoretical models or programs do administrators use for professional development practices in their schools?

A questionnaire was created using the Qualtrics electronic survey program and was distributed to administrators throughout the United States. The Association of Administrators organization for each state was used to obtain contacts and to distribute the electronic survey. Additional distribution occurred via administrators' social media groups and state Department of Education lists. Data collection is in progress and will be compiled and analyzed for patterns and trends. Results will provide baseline data for current professional development practices designed for first-year music teachers and will shed light on gaps and needs for improvement. Administrators' perceptions of the needs of first-year music teachers will be shared and suggestions for support and resources will be identified. This research will fill a gap in the literature connecting current professional development practices to the unique needs of first-year music teachers.

DEIJB Music Assessment & Strategic Plan

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I want to accelerate the improvement in music assessment and strategic plan with a particular emphasis on DEIJB (Diversity, Equity, Inclusion, Justice, and Belonging) education. Sharing important cultural aspects through music-making can help K-12 students acknowledge diversity and bridge cultural gaps among students. The selection of repertoires from a variety of cultures and traditions in both choral and instrumental music classes offers a powerful way to promote diversity. Creating classroom culture, where various kinds of music with a variety of instruments around the world are played, encourages students to be confident in embracing other cultures. Diversity in music assessment can be helpful in building students' character, nurturing their values, and raising their confidence, and engaging them in the modern society where citizens can think critically and creatively. All students should have the equal opportunity to learn to sing, compose, and play a musical instrument. For music education to be truly inclusive, we must strive for equality of opportunity by giving equal resources to those most in need. Equity in music assessment addresses equitable access to music education for all students, so that students, regardless of race, ethnicity, learning difference, economic status, religious background, sexual orientation and identity, socioeconomic status, academic standing, or musical abilities, can participate in the making of music within their music curriculum at school.

K-12 music assessment can be inclusive of a variety of music making traditions and opportunities to explore various cultures. To pursue Inclusion in Music Education, there should be strategic plans to welcome all K-12 students who want to learn music, regardless of their identity, orientation or their social/cultural background in their music programs. In DEIJB music assessment, teachers can see how students participate in playing a variety of music instruments around the world, how actively students share their musical ideas in music class, and how well students cooperate with other classmates during group music making under DEIJB codes. In terms of students' learning process, teachers can evaluate students' sight-reading/singing/notation skills in the various genres of music. Teachers can also evaluate students' abilities to create their own music/group music projects by using different kinds of instruments in various genres, students' accuracy of pitches/rhythms to sing multicultural songs around the world, and students' understanding level of musical literacy around the world. When teachers evaluate students' learning attitude, teachers can see student's mindset to accept different kinds of music and instruments from various cultures, students' attitude to work with others on their group music projects, and students' positive/active learning gestures.

To advocate music education's sustainability, we need to highlight the importance of a sense of belonging, equity, and inclusion as well as diversity and justice in music assessment and strategic planning.

Teaching as Improvisation: Cultivating a Culture of Inclusion and Belonging through Responsive Facilitation in High School Music Classes

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The art of teaching can be a profound creative outlet that incorporates meaningful human connection and responsiveness to the needs of self and others. Teacher artists often improvise throughout the day which helps sustain an engaging, relevant and fulfilling career (Smith, 2023). In doing so, they humanize themselves and others.

In this session the presenter describes an autoethnographic study that is an exploration of teaching as improvisation. The presenter is a high school choral director at a public school in the U.S. who is energized by the unpredictability of her role as a music educator and the creativity it demands. She perpetually reflects on the challenges associated with constantly navigating tensions between meeting externally imposed expectations as dictated by the national, state and local district governing bodies, and the fluid nature of the expressed needs and interests of students. She strives to ensure an environment of inclusion and belonging through responsive practices that often lead to working outside the confines of existing structures (Lee & Smith, 2023; Torrez, 2012)

The presenter has discovered opportunities in choral music education to cultivate experiences through which students actively honor and celebrate the humanity of one another – a practice that builds research around cultural competence (Souto-Manning et al., 2018) and is referred to as culturally competent caring (Lee, 2023). Culturally responsive teaching (Gay, 2018) and culturally competent caring practices require intentionality in being fully present while engaging with music, and challenge the banking model structures of the education system (Friere, 1970). In this presentation, the speaker shares vignettes from and reflections about her liberatory experiences with improvisation in her role as a high school music teacher and considers the ways in which this approach has helped promote a culture of listening, meaningful dialogue and authentic connection in which students feel they belong, thereby engendering a greater sense of inclusion in the school.

Blended learning in music education class for early childhood preservice teachers

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Teaching music as an online class is challenging and controversial. However, these days, there is no clear distinction between online classes and offline classes after going through COVID-19, even in music classes. This study is to explore the possibility of blended learning in music education for teacher education. The exploration of the case of blended learning systems may provide insight into a more creative and innovative teaching system. This case study investigated the music education class of Korea National Open University. Korea National Open University is the only online university that provides the national qualified certificate for kindergarten teachers. As researcher-participants, I analyzed the data with qualitative methods. The data was collected from a lecture syllabus, recording lecture contents, offline class syllabus, offline class observation, and students' feedback on the music education class. The blended learning system pursues flipped learning effects. Flipped learning allows students to learn the theory individually using an online system before attending class. After that, students discuss, practice, present, etc. in offline classes. I explored the pedagogical strategy and contents from 15 online lecture clips. Each online lecture clip was 45-50 minutes long. The lecture includes three parts, listening to music, lecture by the professor, and teaching practice by music teachers. In the first part, every lecture provided various music which is related to the lecture theme. For example, one clip showed a picture book that contains a recording, as material to explain the theme of integration. 15 lectures consisted of children's musical development, philosophy in music education, teaching methods, and teaching practice including singing, performance, movement, listening, and integration. Offline class provides a brief lecture, group discussion, group workshop, and a demonstration of the teaching music practice as a teacher. Each group prepared the music activity and demonstrated it in class and then the lecturer gave feedback about the demonstration. Furthermore, online lecture includes formative evaluation such as the degree of attendance and the quiz. The evaluation of the class had three parts. 20 points for online activity, 30 points for offline classes, and 50 points for the final exam. Students expressed their overall satisfaction in lecture evaluation such as 4.7 out of 5 points. The blended teaching strategy provides student's self-directed learning attitude as well as teaching practice. Although teaching music is indispensable for face-to-face teaching practice, technology, and global change may provide more creative and effective strategies.

Multidimensional Structure in Professional Development: Music Teacher Training System in Y City Teachers' in-service Training School

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Abstract: With the deepening of the curriculum reform of basic music education in China, it is urgent to build and improve the quality of music teachers. As a specialized institution to promote the professional development of Teachers in China, "Teachers' in-service Training School" plays an important role in the career of music teachers and is a key force to promote the lifelong learning of music teachers. Taking Teachers' in-service Training School in Y City, Zhejiang Province as an example, this study uses literature research, questionnaire survey and semi-structured interview to explore the existing music teacher training system and implementation status of this school. The study found that the school set up four types of programs for different professional development goals and music teacher groups, forming a characteristic multidimensional training system. In terms of implementation status, through the investigation of 68 participating music teachers, it shows that the system has its own characteristics in terms of training content, form and evaluation, but there are also corresponding problems, such as lack of continuity in training content; Lack of preference survey in training form; The evaluation mechanism is not perfect. Finally, on the basis of summarizing the characteristics of this School system, we put forward the suggestions of "concept leading", "demand first" and "expert help", which provides important inspiration for the construction and improvement of music teacher training system in regional Teachers' in-service Training School.

Table 1

Table 1 Music teacher training status description statistics

Training frequency	No training	Once a year	2-3 times a year	3-5 times a year	More than 5 times a year
	1.47%	35.3%	47.1%	10.3%	5.9%
Training content	Professional skill	Classroom teaching	Professional theory	Educational technology	Educational research
	17.7%	67.7%	7.4%	4.4%	2.9%
Training form	Expert lecture	Teaching observation	Teaching analysis	Practical operation	Thematic discussion
	48.5%	22.0%	10.3%	7.4%	2.9%
	One-to-one instruction	Group discussion	Interactive communication	Online learning	other
	2.9%	1.5%	1.5%	1.5%	1.5%
Evaluation form	Online evaluation	Log recording	Questionnaire survey	Group interview	other
	63.2%	51.5%	29.4%	11.8%	1.5%

Music education from the perspectives of the social sciences and the humanities

Li Y¹

¹University of South Florida, United State

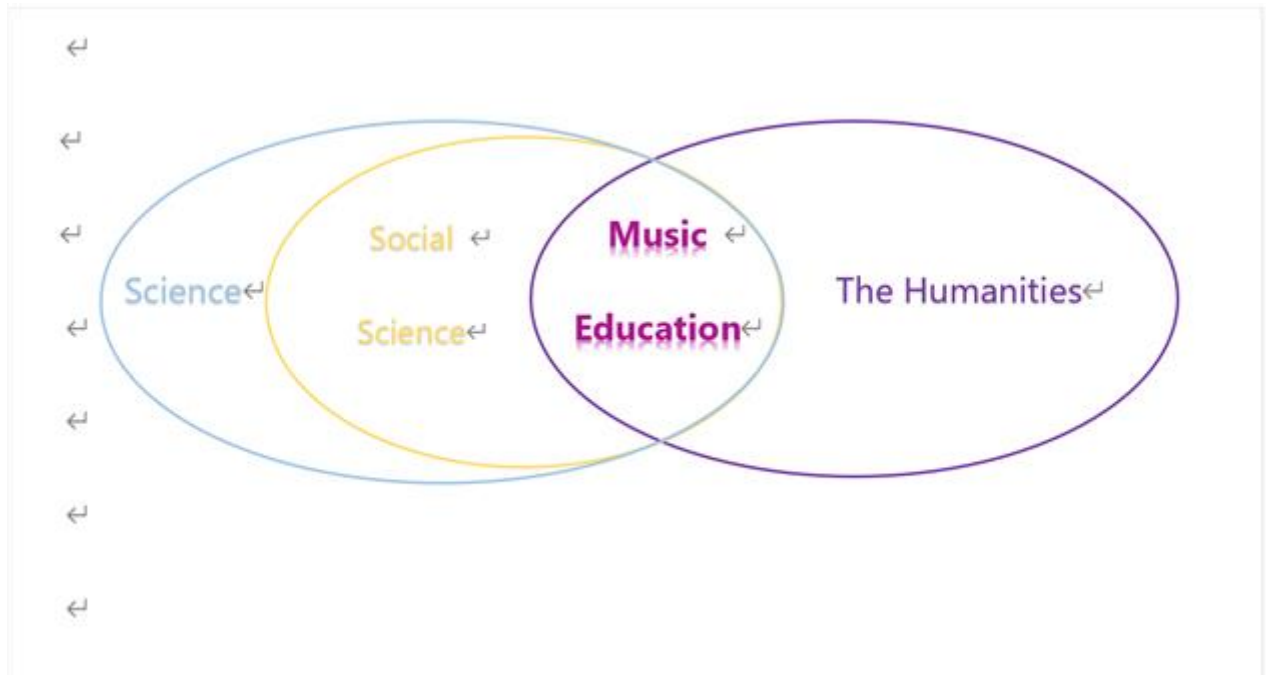
Music education is multifaceted in nature with a rich tapestry of perspectives, from the social sciences to the humanities. It can be viewed from one perspective or intertwined and crossing over to the other. Nevertheless, it is common to take a straightforward approach in practice without considering alternative perspective. There is a potential to expand the understanding of music education, so educators can explore more diverse practices. The aim of this paper is to go beyond the common understanding of music education from multiple disciplinary perspectives and to explore its potential for broader understanding and practice.

To clarify these perspectives, this paper begins with a retrospective from Ancient Greece, where Plato proposed a quadrivium of studies - arithmetic, geometry, astronomy, and music - as the subjects of education and pragmatic educational experiences. This idea dominated the education in Europe for thousands of years. Similarly, ancient China had six disciplines as a frame of education: Li礼(Rites), Yue乐(Music), She射(Archery), Yu御(Carriage), Shu书(Calligraphy and Literature), Shu数(Mathematics). Examples from these ancient cultures illustrate how music was once considered an integral and paramount component of education. While music was broadly defined, it was without the contemporary boundaries of the humanities and sciences due to the absence of the detailed compartmentalized separation of disciplines at that time. Over time, “music”, “education” and “music education” had been categorized into the subsets in the arts and the humanities, sciences, and social sciences. To date, they are still situated with some level of ambiguity within these disciplinary categories. By revisiting these historical developments, one can discern the holistic view of music education as a humanities subject.

In a different perspective, music education can be viewed through the lens of the social sciences mainly because education occurs in a society, a social environment with connections among humans. When delving into, this social framework, culture is constructed by humans, and can shape and have influence on the society, which can be studied from a social and psychological standpoint, such as emotions, cognitions, and behaviors. In a nutshell, music education occurs in the context of social sciences can be delineated as evidence in the truth of the society, and culture, which is the current emphasis of research in music education.

The elucidation of the nature of music education from broader perspectives offers more understanding of the field rooted from the humanities and its role as a subject of scientific inquiry. Music education could become a narrow confinement detached from broader contemporary life if music educators practice it only as a social science and neglect its humanities nature or to construct it from a humanities ground but ignore contributions from social scientific research. Both are needed as music education continues to develop.

Figure 1



The influence of in-school performances on perspectives of music education among undergraduate students in China

Li W¹

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China has gradually come to appreciate the natural advantages of combining opera with higher education, introducing a certain amount of opera into higher education and seeing these elements as elements to enhance the overall quality of the new Chinese generation. 'High culture on campus' as an independent practice of university education and government-supported mutual cooperation in public art education projects has become a major implementation in Chinese universities in the last 10 years.

The writing focused on examining the influence of in-school opera performances on perspectives of opera education among undergraduate students in China. The Participants will be conducted on undergraduate students attending three Chinese universities (Henan University, Beijing Communication University and Zhengzhou University) that are prominent in terms of their geographical location, population ratio and level of music education resources. Use qualitative analysis to focus on this ongoing educational activity from the perspective of those being educated, the cultural context in which they are embedded, the influences that generate opinions and the changing perspectives linked. The benefits and challenges associated with in-school opera performances on undergraduates will be discussed and the implications of its use in Chinese higher education setting will be explored. After years of music education reform and an on-campus opera showcase programme under the Ministry of Education's policy scheme, this research examines political education policies' impact on undergraduates' opera perspectives.

The research seeks to provide practical experience of opera in higher education and even in public art education for undergraduate students. Opera education as a comprehensive development of music education discipline not only provides more possibilities for artistic talents, but also proves to be more important in providing quality and aesthetic education for undergraduate students in various disciplines, enhancing artistic awareness and musicianship. The research aims to draw attention to the Chinese opera education programme more generally and to encourage deeper application in the future. Increase effective evidence of the expanded, socially oriented practices of opera education in the future higher education environment to inform the development of a more comprehensive socially oriented education policy.

Modernity and Sustainability: Li Jinhui's Perspectives on Music Education, 1920s-1930s.

Lin C¹

¹Xiamen University, China, China

Jin-Hui Li (1891-1967) stands as the pioneer of Chinese children's musical theatre. His creations during the 1920s-1930s emphasized the incorporation of moral values, intellectual and physical development in children, and the cultivation of their psychological and aesthetic qualities.

However, Li, the trailblazer of mainland Chinese popular music, was once criticized as an obscene musician, leading to the ban of his works. As an "alternative" musician, Li fundamentally differed from his contemporaries not in knowledge structure but in ideological perspectives. He not only recognized the entertainment value of music but also linked entertainment with cultural enlightenment and universal aesthetic education. Although Li's views seemed detached from Republic of China society and somewhat utopian, they hold practical significance in today's mainland China, which emphasizes aesthetic education.

This study aims to elucidate the following aspects through historical literature review: 1) Promotion of Mandarin. Li believed in the concept of "teaching Mandarin through singing," utilizing music to express the syllabic stress and tones of Chinese characters; 2) Integration of school textbooks into children's musical theatre, enhancing students' learning experiences; 3) Cultivation of children's artistic sensibilities through language and movement, while involving them in the design of makeup, costumes and stage settings; 4) Emphasizing the importance of children learning ethnic folk music; 5) Demonstrating how musical theatre not only fosters a harmonious atmosphere within schools but also significantly contributes to societal education.

This research delves into Li's historical yet modernistic and sustainable aesthetic perspectives in music education. It concludes that Li aimed to cultivate emotions beyond ordinary boundaries, shaping children into individuals with robust personalities, ultimately achieving harmony between individuality and social integration. His vision of "building an aesthetic paradise in the vast wilderness" (Jinhui, 1931b) remains pertinent today, emphasizing both individual development and the holistic construction of society.

Teachers in a Community Partnership Aim to Provide High-Quality String Instruction: A Case Study

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Community partnerships are becoming increasingly common in music education globally. Partnerships among universities, professional orchestras, public schools, and other organizations are being created to increase access to music instruction and other services, help children develop social skills, and expose students to a variety of musical styles and genres (DeNardo, 2001; Hallam, 2011; Soto et al., 2009). While the objectives of community partnerships may be noble, related challenges may deter or prevent teachers from engaging in community partnership work (Soto et al., 2009; Walsh, 2006). The purpose of this case study is to examine string teaching practices in a community partnership in the northeastern United States and uncover strategies that may benefit music educators teaching in similar settings. Specific research questions include: (a) How do teachers prepare for teaching in a community partnership? (b) What goals and objectives do these teachers have for their students? (c) What best practices have teachers established for teaching in a community partnership? and (d) How have teachers responded to the benefits and challenges of teaching in a community partnership?

One of the most important features of a case study is the choice to study a specific system without going beyond its boundaries (Stake, 2005). The case examined in the present study is a community partnership between a music school supported by a professional symphony orchestra and two elementary schools located in the northeastern United States. The goal of this partnership is to increase access to high-quality string instruction and help close the arts opportunity gap.

Data consist of semi-structured interviews with four string teachers teaching in the community partnership; students participating in the violin and viola classes taught by these four teachers; materials the teachers created; and observations of teaching. I am coding data using open and in vivo coding methods to identify emergent themes (Saldaña, 2016). To establish trustworthiness, I am examining multiple forms of data for confirming and disconfirming evidence and will ask participants to read and provide feedback on interview transcripts and a draft of the analysis (Conway et al., n.d.; Creswell & Poth, 2018; Merriam & Tisdell, 2016). Data collection and analysis is still ongoing.

Findings from this study might illuminate practices that have proven successful for teaching strings in a community partnership. Findings may inform and empower music educators currently teaching in similar situations and those who wish to do so by providing concrete strategies to try in their classrooms.

The Impact Through Active Methodologies by Artistic Projects In A Conservatory Of Music

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¹Upv-ehu UNIVERSIDAD DEL PAÍS VASCO, Spain

Currently, education is increasingly betting on the implementation of active methodologies and on constructivist learning, based more on the figure of the active student, and not so much on the role of a teacher as a model to imitate.

However, particularly in conservatories of music, the process of change towards a more constructive methodology is slow, and could be perceived that there is a lack of updating of the methodology in the classroom (López-Íñiguez et. al, 2020). There are several authors (Cain, 2013; Jorquera et al., 2020; Pozo et al., 2020) who confirm that, instrumental teaching continues to be linked to the teacher as a model, whose strategies tend to be directive, with learning based on the score, based on learning from repetition and devoid of reflection. Previous research in different studies (González and Valls, 2021; Muntaner, Pinya and Mut, 2020) have shown that through the implementation of active methodologies through music education projects there is an increase in motivation, strengthening of relationships, greater emotional involvement, increase in social skills and creativity.

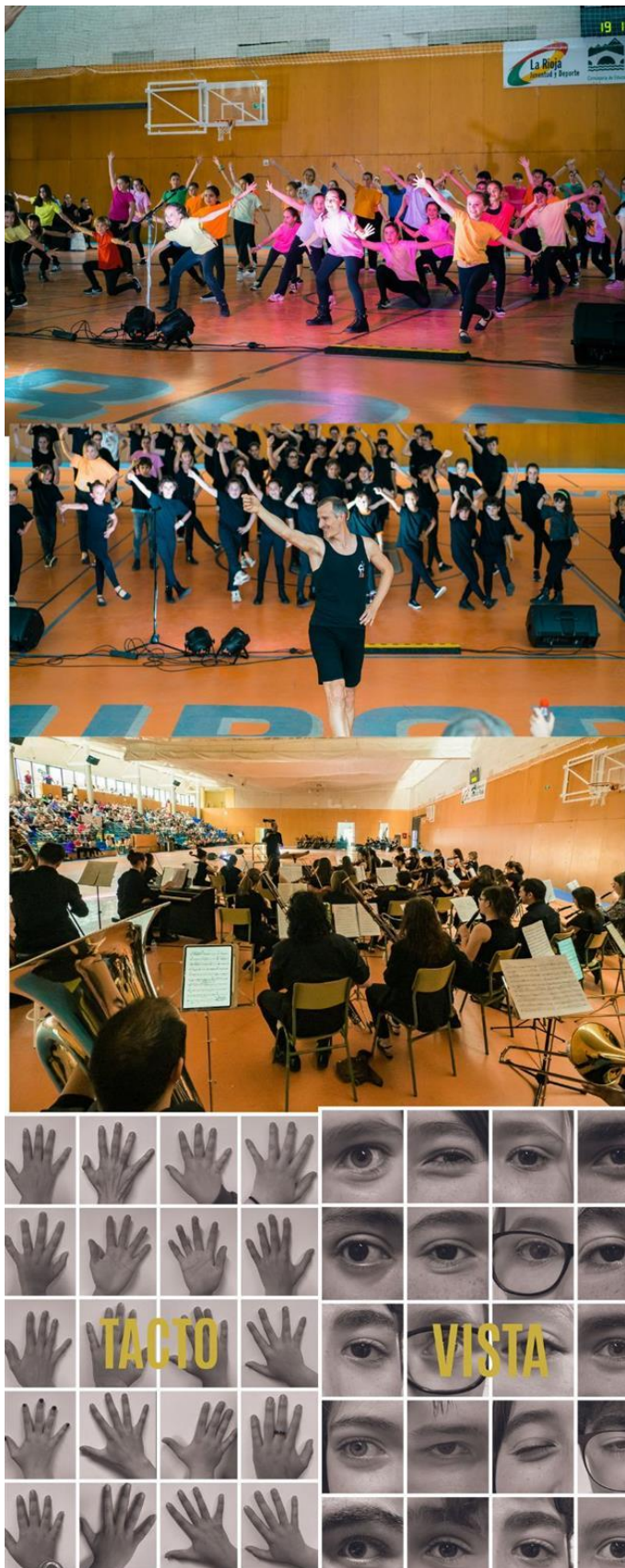
In this case study, we are going to analyze which is the impact of implementing active methodologies in the Calahorra conservatory of music, which has been participating in the #COVIDA artistic process project since the 2021-2022 academic year.

The main objective of this research is to analyze the experiences of the students, to know the perception of the families, to analyze the relationship between student dropout, motivation and participation in artistic projects.

This mixed method (quantitative and qualitative) will be realized by pretest and posttest, also combined with interviews. In addition, it is considered necessary to observe how classes are taught to describe the methodology used. We will focus in the interviews results with Nvivo software, and the results are previous

Although we are in the process of this investigation, we can conclude analyzing interviews, that students who participate in those projects are more motivated, families are more integrated with musical education, and there are less drop out since the conservatory creates these artistic projects.

Figure 1



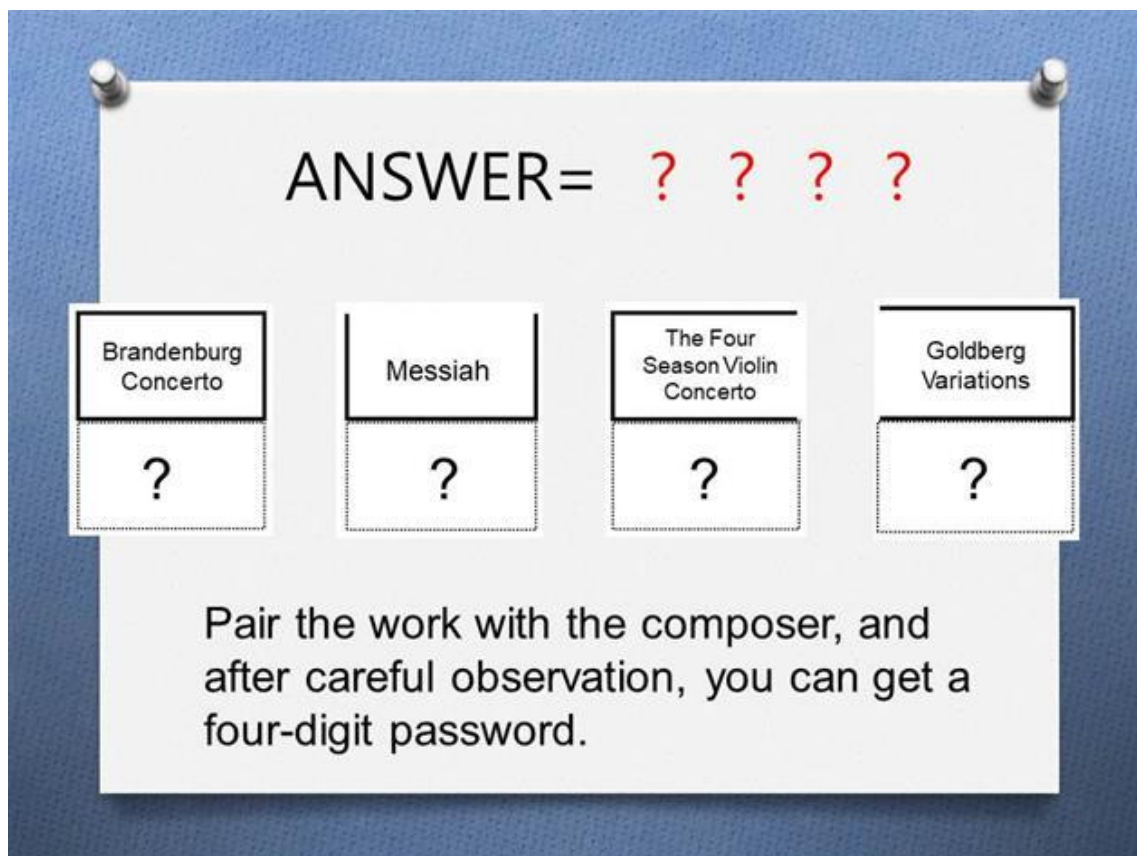
A study of applying escape-room games to enhance students' motivation in music appreciation learning

Low W¹

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In recent years, game-based learning has become an area that has garnered significant attention from scholars. Game-based learning is an active learning technique that integrates games into teaching so as to enhance students' learning. One particular type of game that has generated interest is the "escape-room-game," in which players should complete various tasks and solve puzzles in a nearly completely closed or threatening environment, and eventually escape from the site. The purpose of this research is to analyze the effects of integrating an escape-room-game into a high school music appreciation lesson. Specifically, this study aims to assess the impact on students' learning motivation and to explore variations in outcomes based on differing background variables. The study adopted a quasi-experimental research design, with participants consisting of tenth-grade students (N=142). A curriculum that incorporates an escape-room-game into a high school music appreciation class centered on the Baroque period was designed, with the aim of augmenting students' learning motivation. The tool used for this research is the "Music Motivation Learning Questionnaire" in Pintrich et al. (1991). The anticipated outcome of this study posits that the integration of an escape-room-game into a high school music lesson augments students' learning motivation. In conclusion, when an instructor employs the escape-room-game technique in their class, students are trained to observe, speculate, think critically, develop logical reasoning, and solve problems, and these skills are crucial throughout their education and career. When designing an escape-room-game, course instructors should take into consideration the fact that their students are of different learning styles, and a variety of puzzles and tasks should be presented to involve each student and accommodate their differences for optimal results. In the future, the author seeks to explore other designs that use game-based teaching in music courses continuously, and also discuss potential problems that teachers and students may encounter when an escape-room game is part of a music lesson for high school students.

Figure 1

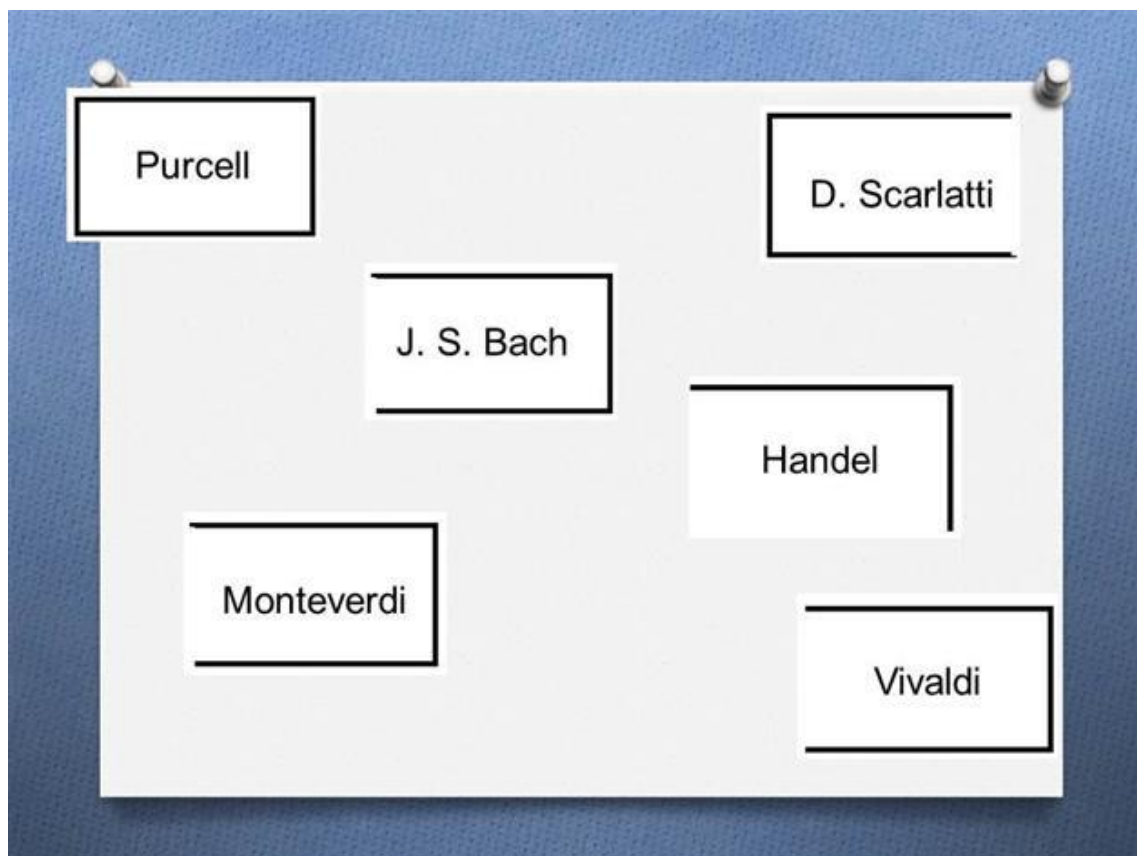


ANSWER= ? ? ? ?

Brandenburg Concerto	Messiah	The Four Season Violin Concerto	Goldberg Variations
?	?	?	?

Pair the work with the composer, and after careful observation, you can get a four-digit password.

Figure 2



Purcell

D. Scarlatti

J. S. Bach

Handel

Monteverdi

Vivaldi

20th Century Chinese Piano Repertoire by Living Chinese Composers for Advanced-Level Students

Ma Y¹, Liang X², Chen H³

¹University Of Oklahoma, United States, ²Florida State University, , ³University of Kansas,

Firstly, it's important to acknowledge the rich and diverse musical history of China. In our quest to expand the horizons of advanced pianists, we have carefully chosen five pieces that exemplify the integration of Chinese folk musical elements. These elements originate from different provinces across China, each offering distinct rhythmic dances, folk melodies, and unique musical flavors. Some compositions even daringly fuse Chinese folk musical elements with other global traditions, such as Jazz, resulting in a fascinating and harmonious blend of cultures.

Secondly, these chosen piano works are exclusively crafted by contemporary living Chinese composers. What sets them apart is their deep connection to the regions they hail from, influenced by the diverse landscapes and natural environments of China. As a result, their compositions not only reflect their individual artistic voices but also encapsulate the spirit and essence of the Chinese landscapes that have inspired them.

Thirdly, the essence of these piano pieces lies in their distinctive Chinese-folk tone and harmonies. These elements imbue the compositions with a rich palette of colors and textures, allowing each piece to convey a unique character. Techniques such as staccato, slurs, accent marks, a variety of tempos, and strategic pedal usage are artfully employed to create diverse sonic landscapes within each piece.

Lastly, these piano works offer an array of technical challenges that are both captivating and demanding. While they present pianists with opportunities to showcase their virtuosity, it's intriguing to note that there is a certain degree of similarity in the technical demands across these pieces. This consistency in the technical aspects serves to bind the repertoire together, allowing advanced pianists to explore and master a range of techniques while still maintaining a cohesive musical experience.

In conclusion, the selection of these five unique Chinese piano repertoire pieces serves as a testament to the rich tapestry of Chinese music. They offer advanced pianists the chance to journey through China's diverse cultural and natural landscapes, all while honing their technical prowess. These compositions are not merely notes on a page; they are windows into the soul of China, offering a profound and enriching musical experience.

Figure 1

Abstract

China has a long and diverse musical history. In order to expand the diversity of the repertoire for the advanced pianists, we selected 5 unique Chinese piano repertoire from underrepresented living Chinese composers considering the following aspects:

First, These piano works showcase the use of Chinese folk musical elements, which from many provinces in China. Each of them represent distinct rhythmic dances, folk melodies, etc. Some of them also includes Chinese folk musical elements combine with other areas of folk musical elements, such as Jazz.

Second, these piano works are original from the living Chinese composers. Each of composers are from different places in China, which be affected by different Chinese landscape and nature. Their repertoire would showcases influence of Chinese landscape and nature.

Third, the special Chinese-folk tone with harmonies give different color and texture in each pieces, which builds different distinct characters by using staccato, slurs, accent marks, varieties of tempo, pedal, etc.

Last, these piano works have various and important technical challenges, while it shows a certain degree of similarity of technical demands.

YiQiang Sun(b.1945)

Spring Dance Performer: Lang Lang
The Dance of Spring is one of the popular folk dances in China which uses folk music native to the Xinjiang province, in the northwest part of China. It is Arabic-influenced because of the district it comes from (Xinjiang).

XiangPing Zou(b.1951)

Tower of Gaemi Performer: Peng Haoyang
Composed in 1987, The Dong Xiang Drum Tower has a three-part structure, adopting the techniques of pentatonicity and polytonality. This piece presents the traditional musical characteristics of Gaemi.

Zhao Zhang (b.1964)

Numa Ame Performer: Yuru Ma
"Numa Ame" was completed in 2017. The work consists of two parts. It expresses the author's memories of the landscape, scenery and childhood in his hometown and showing the author's expression of his inner feelings for the past and his reverie for the future on the other.

Ping Gao(b.1970)

Dance Fury(Hommage a Piazzolla)
Performer: Lucy Zeng
The piece is based on the traditional Argentine "tango" rhythm and is a piano piece in the genre of fantasia. The rhythm of 3+3+2 tango is vibrant and energetic, but not without elegance and lyricism.

Shuai Zhang(b.1979)

Three Piano Preludes
Performer: Zhang Qiong
There are different elements in three piano preludes, including Chinese traditional scales and modes with jazz harmonies and rhythms, each prelude presents different mindsets of young people.

categories of repertoire	
Chinese folk musical elements	different styles combined
Numa Ame	Three Piano Preludes
Spring Dance	Dance Fury(Hommage a Piazzolla)
Tower of Gaemi	

20th Century Chinese Piano Repertoire by Living Chinese Composers for Advanced-Level Students

What can experiences of three musicians with disabilities working in Community Music offer to understandings of inclusive practice?

MacGlone U¹

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Musicians with disabilities face specific barriers in becoming those who deliver rather than receive music. For example, those wishing to be community musicians may face environmental, structural and attitudinal barriers in their careers with combinations of each possible [1]. There are community music (CM) organisations, however, who train people with various disabilities to gain skills in facilitation and workshop leading, as well as progressing their musicianship. Little is known about how diverse support needs are accommodated in music organisations, to help people with disabilities gain relevant skills in facilitation. To address this, multiple case study analysis [2] was employed to compare separate 3 studies, involving 3 musicians with disabilities from the same CM organisation. The policy of this organisation is that workshops are delivered ideally in groups of three, and to have one practitioner with disabilities in each group

In study 1, Joseph, who has learning disabilities was interviewed to investigate his approaches to workshop leading. He expressed that he was able to bring his experience of being at special schools himself to tailor ways in which he delivered musical activities. His personal goals for development as a workshop leader were to improve in confidence, adaptability and creativity. Study 2 focused on Mark who is D/deaf and the ways in which he communicated through music, for example by playing a 'soundtrack' to support verbal ideas from the other workshop leaders. A micro analysis of music and verbal communications over a 6-week workshop programme demonstrated that Mark responded to workshop participants musically to reinforce and extend their ideas. Through interviews and analysis of practitioner diaries, study 3 explored how John, who has ADHD, co-created workshop activities and developed ways of structuring workshops. Consistent verbal and musical signposts were developed with mentors and agreed in advance to formulate a consistent pathway if he became distracted.

Over the three studies, each musician was supported professionally in different aspects, for example: i) the affordance to develop a distinct pedagogical identity and ways of delivery rather than following a model; ii) flexibility in workshop delivery through being able to contribute musically rather than verbally and musically and iii) creating signposts to anchor workshop delivery and allowing time and space to internalise overall structure of workshops. These are transferrable points that can be adapted by other organisations working with a diverse workforce.

Finding a flexible future: exploring diversification and specialisation in genre and discipline in undergraduate voice education in Australia.

Maher S¹

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With limited government funding, performers in Australia are now marketing, recording and promoting themselves. They're also diversifying across genres, to access more jobs or individualise their sound. However, juggling multiple, temporary roles can negatively affect musicians' health. For singers, different genres sound and feel different to sing and they have conflicting cultural norms to navigate. Traditionally, tertiary music students have specialised in one genre and discipline for their degree. This can result in a gap between students' specialist skills and the diversity of the industry. Recently, some Australian institutions have introduced flexible voice programs where students can learn multiple genres and disciplines. However, it remains unclear how Australian undergraduate tertiary voice programs conceptualise genre and discipline specialisation or diversification in their curriculums, and how these conceptualisations might intersect with or impact student, staff and faculty views and experiences. That's what this study intends to uncover. Using a constructivist and symbolic interactionist lens, a multiple-case study exploration is being conducted across five undergraduate voice programs in Australia. Data is being collected across interview, observations and site visits, and analysed using grounded theory methods and cross-case analysis. Developing findings indicate the potential for a new conceptualisation of specialisation and diversification within tertiary voice performance education. The findings will be used to develop a model that guides the creation of undergraduate voice programs, taking into account the experiences and needs of staff and students within them, as well as the wider contextual factors that may impact the programs themselves. By implementing sustainable undergraduate voice education that meets the needs of those within it, we have the opportunity to improve the employment and health outcomes of future generations of singers.

It's Nice to Have a Friend: Mapping a Unique Community Music Collaboration with Taylor Swift

Marsella R¹

¹Community Music Schools Of Toronto, Canada

In 2019, Community Music Schools of Toronto had the unique opportunity to have their students perform as special guests on Taylor Swift's "It's Nice to Have a Friend". This paper unpacks the very special journey and learning that was unearthed from such a unique collaboration.

In December 2018, then known as Regent Park School of Music, fourteen students, mostly teens worked on a sample library. Led by producer Frank Dukes (Post Malone, badbadnotgood, The Weeknd) a track on that library would land them on Taylor Swift's Lover (2019) album. There were several factors in this story that led to its success, and Marsella aims to extract these learnings to help inspire others in the field of music education and community music to dream big and explore new avenues for community engagement through music. This paper unpacks the story of Regent Park School of Music and the twenty years of building trust that led them to this golden opportunity, when music education intersects with real life.

Project "Teaching Music Inclusively": Music teacher education for an inclusive and sustainable classroom in Germany

McNamara B¹

¹Ludwig Maximilian University of Munich, Germany

Teaching Music Inclusively: Music teacher education for an inclusive and sustainable classroom in Germany

With an increasing number of students being schooled within inclusive settings in Germany (Merkt, 2019, p.12) and a considerable migratory movement (Statistisches Bundesamt, 2016), responsibility lies within the realm of teacher education in Germany to encourage and empower future educators. To develop the expertise and advocacy needed for establishing sustainable and inclusive music education is vital.

The project "Teaching Music Inclusively" at Ludwig Maximilian University in Munich (2019-2023), funded by "Qualitaetsoffensive Lehrerbildung" and initiated by the German Ministry of Education and Research, aimed to integrate theory and practice for preparing students to teach in inclusive classrooms. It focused on creating teaching materials, outlining principles for inclusive Musicking, and creating a competency model. This research enhances the theoretical foundation for inclusive learning and teaching in Germany (Liebers & Seifert 2014). Another goal is to incorporate Christopher Small's Musicking theory (Small, 1998) into inclusive music education in Germany while considering critical internationalization (Kertz-Welzel, 2018).

With a mixed-methods approach consisting of group interviews and questionnaires, the study involved 126 prospective educators. The primary aim was to investigate future educator's overall attitudes and beliefs regarding inclusion and formal music education, addressing the following research questions:

Main Question 1: What are future educators' perceptions and expectations of inclusion and inclusive school-based musicking? Sub-question: Which concept of inclusion and which principles of inclusive musicking can be derived from these ideas?

Main Question 2: Why is the subject of music or musicking particularly well suited for teaching inclusively? Sub-question: What should be at the center of inclusive music education: The teachers, the learners, or the music?

Main question 3: Which qualities and competencies should music educators have in order to ensure successful musicking and/or to be able to successfully teach music inclusively?

The findings reveal that participants embrace a comprehensive view of inclusion, prioritize individual learner needs and abilities, and recognize the predestination of music as a subject or musicking for inclusive teaching. This emphasizes the necessity for ongoing assessment and advancements in inclusive and teacher education, emphasizing sustainability and inclusivity in the German context.

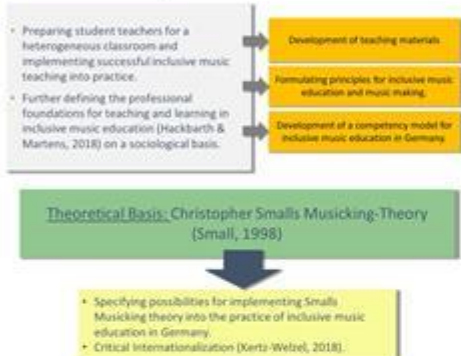
Figure 1

Teaching Music Inclusively:

Music teacher education for an inclusive and sustainable classroom in Germany

Project Participants: Dr. des. Beatrice McNamara, Leonie Hundertmark, M.A., Dr. Sibylle Köllinger, Prof. Dr. Julia Lutz, Dr. Monika Unterreiner,
Cooperation partner: Prof. Dr. Ulrich Heimlich, LMU München.

Research Objectives & Theoretical Basis



Fragebögen

Categories	Codes	% of all codes	Number of responses	% of all Answers
(C) Superordinate & subordinate categories: Types of Inclusion				
C1) Broad concept of inclusion	11	38 %	102	31,79 %
C 1.1 Broad concept of inclusion	3	10,64 %	32	9,88 %
C 1.2 Broad concept of inclusive education	8	26,36 %	71	21,81 %
C 2) Narrow concept of inclusion	2	6,64 %	21	6,58 %

Percentage of highest occurrence: category C1) "Broad concept of inclusion" (31.79%).

Interviews

What should be at the center of inclusive music education: The teachers, the learners, or the music?

Needs and abilities of the learners as individuals = central reference points (39.13 %)

Category	% of all responses for Q2
(Q) Superordinate category: The school subject music and inclusion	100 %
Q 1) Subject proficiency/curriculum	19,64 %
Q 2) Inherent inclusivity of musical activity	39,13 %
Q 3) Natural aptitude for musical activity, and possibility of personality formation/informal character	38,95 %
Total	100 %

Why is the subject of music or musicking particularly well suited for teaching inclusively?

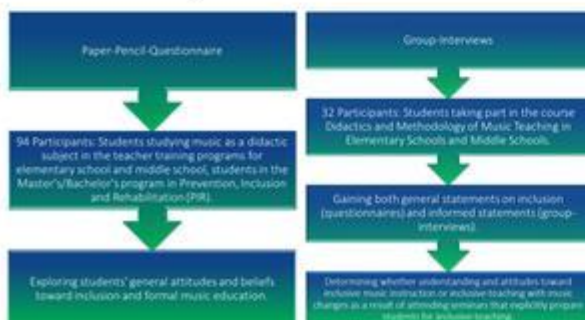
Research Questions

- **Main Question 1:** What are future educators' perceptions and expectations of inclusion and inclusive school-based musicking?
 - Sub-question: Which concept of inclusion and which principles of inclusive musicking can be derived from these ideas?
- **Main Question 2:** Why is the subject of music or musicking particularly well suited for teaching inclusively?
 - Sub-question: What should be at the center of inclusive music education: The teachers, the learners, or the music?
- **Main question 3:** Which qualities and competencies should music educators have in order to ensure successful musicking and/or to be able to successfully teach music inclusively?

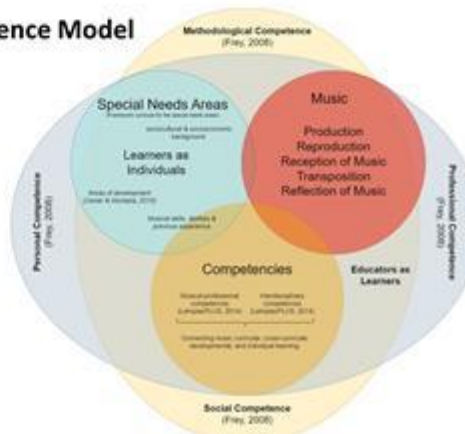
Principles of Inclusive Musicking

Exploration	Comprehensiveness	Egalitarian Difference	Multidimensionality
<ul style="list-style-type: none"> • Theoretical foundation: Small's idea of "education" (Small, 2011; Juntunen et al., 2014). • Exploration of ways to make "imposed space" (Juntunen et al., 2014, p.257) become "imagined spaces". • Connection to research: Interviews: Subject profile of music (openness & space to interpret curriculum); Low perceived pressure to perform; Inherent inclusivity of musical activity (life-world relevance). • Practice implications: Exploration of relationships through in-school and in-class curricula. 	<ul style="list-style-type: none"> • Theoretical foundation: Small's idea of reciprocity and comprehensiveness (Small, 1996, p. 53). • Connection to research: Group interviews: Reciprocal teaching and learning process between teachers, learners, and music. • Inclusive musicking demands whole persons (competency areas: "general competences [A 4]" + /A 3) "social competence". • Questionnaire survey on inclusive didactic teaching principles (C 5): assimilative-inclusive approach (C 5.2). • C 1) Broad concept of inclusion. • Practice implications: Comprehensive performance assessment & performance documentation. 	<ul style="list-style-type: none"> • Theoretical foundation: Equality of all musicians/all types of musical activity (making music, listening, practicing, composing, etc.) (Small, p. 4); Activity (making music, listening, practicing, composing, etc.) (Small, 1996, p. 9). • Connection to research: Questionnaire results: majority = democracy-oriented line of argumentation (C 3.1) • human rights-oriented line of reasoning (C 3.2). • Practice implications: development-oriented didactics according to Georg Feuser (2008) • Assimilative-inclusive approach 	<ul style="list-style-type: none"> • Theoretical foundation: Multidimensionality of the musicking process (Small, 1998). • Connection to research: Group interviews: 80.95% "Multidimensionality and multitemporal" (Q 2.1) / Questionnaires: C 1) Wider concept of inclusion. • Practice implications: Ways of dealing with music based on ways of dealing with music (Venus, 1984).

Research Design



Competence Model



Purposeful Practices to Assist New Language Learning in Elementary Music Classrooms in the United States

Means A¹

¹Indiana State University, United States

Every year, the student population in PreK-12 schools in the United States becomes more culturally and linguistically diverse. As music educators, we welcome diversity in our classrooms; however, most music teachers in the U.S. are monolingual (speaking only English) and have not received any formal instruction or professional development on how to better aid students with varying linguistic practices in their classrooms. This greatly affects elementary general music teachers, as they teach the entire population of their school. My research, specifically focused on the early childhood grades of K-3, provides insight into strategies and practices that may begin to assist elementary general music teachers in implementing more equitable instruction for students learning English as a New Language (ENL). I used a multiple case study design to examine the practices of elementary general music teachers who were regarded by their peers as equitable facilitators of ENL students. This study was situated within a teacher knowledge framework, acknowledging the importance of a teacher's personal practical knowledge in making pedagogical and instructional decisions. Data revealed three main themes that emerged from analysis of the classroom artifacts, observed teaching episodes, semi-structured interviews, and classroom environment descriptions. These themes included the use of multimodalities and multiliteracies, consistency in teaching practices, and purpose/intent. As elementary general music naturally lends itself to singing, playing of instruments, listening, creative movement, etc., using multiple modes of instruction (multimodality) is an effective way for teachers to create multiple forms of meaning. Music also has its own form of text, as musical notation is a literacy that is read and can be imbued with literal and contextual meaning. Even a simple listening activity (aural mode) can include multiple literacies, as meaning can be interpreted rhythmically, melodically, harmonically, aesthetically, or textually (lyrics). Although these two concepts (multimodality and multiliteracies) are separate entities, they are related and habitually utilized together. Consistency and purpose can be also related, but meaningful differences exist between the two. A substantial difference observed during this research was strategies being used consistently, but not enacted intentionally, meaning they became a habit with no true purpose behind the action. This research sought to find practices that are already being used in music classrooms by smart elementary music teachers who are regarded as effective facilitators of ENL students. However, putting these strategies and practices into play is not the last step in this process, but the first.

Headbanging to professional development: heavy metal music training for conservatory teachers

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Teacher's ability to be lifelong learners is fundamental. For instance, all of a sudden during the COVID-19 pandemic, millions of teachers had to instantly learn how to use digital tools which in most cases were not customary. Alongside technology, teachers are required to update their knowledge on subjects such as pedagogy, assessment, lesson planing or teaching strategies. Music teachers also tend to be lifelong learners, given the need to engage with different repertoire throughout their career. This stands as an opportunity to engage music teachers with other music genres that do not have a regular place in the music conservatory. It is not that conservatory teachers don't like popular music, even more heavy metal. In many cases it is the lack of a structured and disciplined approach to such music that stands as the main challenge to overcome in order to help them introduce heavy metal music in the conservatory syllabus.

To address such opportunity I designed an online teacher training program named "Classical Music and Heavy Metal: history, styles and technical-pedagogical affinities". My goal is to bring outsiders which are professional classical musicians (even thou some are no strangers) to the metal universe. Teachers that enrol in the 25h program go through 4x2h synchronous sessions and perform some asynchronous tasks on the subject, like metal sub-genre identification, technical analysis of classical scores to identify metal-like syntax, and construct pedagogic activities to music students. The program is divided in four modules: 1) history of heavy metal, 2) classical appropriations in heavy metal, 3) technical affinities and 4) heavy metal in music education. Each edition has a maximum of 15 participants. Teachers that enrolled outline the advantages of taking a structured and disciplined look into the genre even when not being a fan. They also state preference for training programs that focus on the music itself rather than other subsidiary subjects from general education. I believe this may be a helpful contribution to a roundtable about popular music in the music conservatory system, thus taking a deeper look into the "great divide" (Walser, 1992) between so called lowbrow and highbrow music. Designing training programs to cover the gap between prior knowledge or self experience and expected interdisciplinary learning outcomes in the 21st century may help conservatory teachers to incorporate other music genres - like heavy metal - while feeling that such approach will not compromise embodied high level education standards.

Through the looking glass - better understanding your music classroom through the eyes and ears of your students

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Better understanding your music classroom through the eyes and ears of your students
While there are many lenses through which the phenomenon of music learning and music making has been explored, an often-overlooked aspect of this phenomenon is the experience as lived by the students themselves. By stepping through the looking glass, and gaining access to what the music learning and music making experience is like for the students themselves, we provide ourselves a unique window into this multifaceted experience that can profoundly shape our epistemological constructs of what happens in the music classroom. By engaging with our students in a series of reflective and interrogative experiences, we provide ourselves (and our students) the opportunity to see the music learning and performance preparation process in new ways that allow us to uncover aspects and concomitant pedagogical implications that have been heretofore unexplored.

What is it that students in music classes experience as they interact with music and prepare for performance? How do they engage with the music, the other students and with their teacher? What do they feel as they are confronted with the complexities of learning a new rhythm or skill, preparing their music, and working to successfully interact with their peers to create a cohesive and meaningful aesthetic experience? What does all of this mean for the teacher and their pedagogy?

In this session, we explore a variety of pedagogical insights and reflective practice methodologies and techniques focused on improving student engagement and achievement in the music classroom and ensemble performance experience. These insights and techniques arose through a phenomenological study of band students as they prepared for an adjudicated performance as well as from ongoing reflective practice professional development experiences involving music teachers in a US public school system of 27,000 students.

By beginning to see the experience through student eyes and hearing it through student ears, directors can move past the apparent, embrace a more reflective mindset, and transform their pedagogy by more deeply considering the context of how individuals understand who they are within the music class and ensemble experience and how that understanding shapes their behavior, attitudes and readiness to learn. The insights of the students can help us to generate new understandings of a phenomenon we know quite well, but that often lacks an important facet, the context found by stepping through the looking glass.

The String Academy model: An investigation of string students' well-being and self-efficacy

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Sport participation includes experiential aspects related to inclusion and community integration including mastery, challenge, autonomy (choice), encouragement, meaning and belongingness (Cragg, 2019, p. 1).

Unlike music, sport has been recognized as vital to our country and communities (Cragg, 2019). In 2002, the Government of Canada advanced these ideals to become the country's "single largest investor in its amateur sports system." I argue here that music could fulfill similar goals and objectives while targeting young and diverse constituencies within Canadian communities (Lee & Leung, 2020; Prichard, 2017). To be specific, the goal of this mixed method study was to examine a small, targeted group of young string students (ranging in age from 4–17) in Ontario, Canada, who engaged in a specialized curriculum to determine cognitive and physiological reactions, and various social and emotional developments within a group context. Our research objectives were to (1) consider and assess how string education may fulfill social benefits, well-being, cultural identification, integration, and belonging. Additionally, the study hopes to (2) establish parameters to determine levels of musical awareness and engagement, introduce innovative pedagogies and skills in string performance, and establish a laboratory and model for continued research and training in the string arts in a Canadian context. Research questions for this study were: 1) How does the implementation of high-quality string instruction impact the cognitive and physiological reactions of children involved? 2) How does the String Academy model create a musical "community of practice" through social and behavioural benefits? Bandura's (1989) social cognitive theory, and Kenny's (2016) communities of musical practice theory (CoMP) framed this mixed methods study. Preliminary results of the semi-structured interviews, formal/informal observations, and standardized questionnaires will be shared pertaining to the following topics: perceptions of string education, social interactions, peer relationships, involvement in the arts, self-efficacy, learning challenges, and well-being. Through this mixed method study, the outcomes will determine through its data collection how string pedagogy cultivates and achieves personal and socio-emotional development, belonging, emotional awareness, teamwork, conflict resolution, and decision making among the participants, while strengthening connections between diverse families.

Responses to Musical Encounters: Measured Reactions to Consonant, Dissonant, and Visual Complexities

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A primary research question regarding response to music involves focus of attention, or the ability of listeners to distinguish among musical elements while concurrently attending and responding. Considerable research exists on listener ability to discriminate and/or prioritize among elements in audio only environments, but research with both audio and visual elements is less common.

This meta-analysis explores findings from preference and response studies by the author and others, in both art and popular idioms. Aural and/or visual sequences in several of the studies utilized traditional major musical works, including the Bach Passacaglia, Beethoven Seventh Symphony, Stravinsky Rite of Spring, as well as contemporary popular compositions (several versions of the Cohen Hallelujah). Variables considered in the research included the experience level¹ of participants as characterized by perceived textural and dynamic considerations with consonance and dissonance (Figure 1), musicians and non-musicians (Figure 2), in addition to visual elements as changes in affect such as dramatic and temporal events, dance, direction, speed of travel, tension, repose, and artistic considerations.

Within aural (only) models, it would seem that less experienced listeners attend primarily to individual components of a musical selection, while experienced listeners are able to process more complex information. Knowledge of musical standard practice appears to allow for a higher level of discrimination with compositional techniques.

Within an aural-visual model, response to viewed dramatic elements are heightened, and may even result in a “negative” response (despite consistency with common musical elements in repeated, audio only listenings), which raises questions regarding what provokes aesthetic response, as well as the possibility of participants simply responding to a demand characteristic - e.g., as they may have assumed was expected when dramatic elements in a theatrical scene are presented.

These analyses suggests that focus of attention may be dominated by visual information when present, and respondents are challenged to continue to attend to aural content. Continuous response measurement offers the possibility for further insight regarding concentration and response in complex aural and visual conditions.

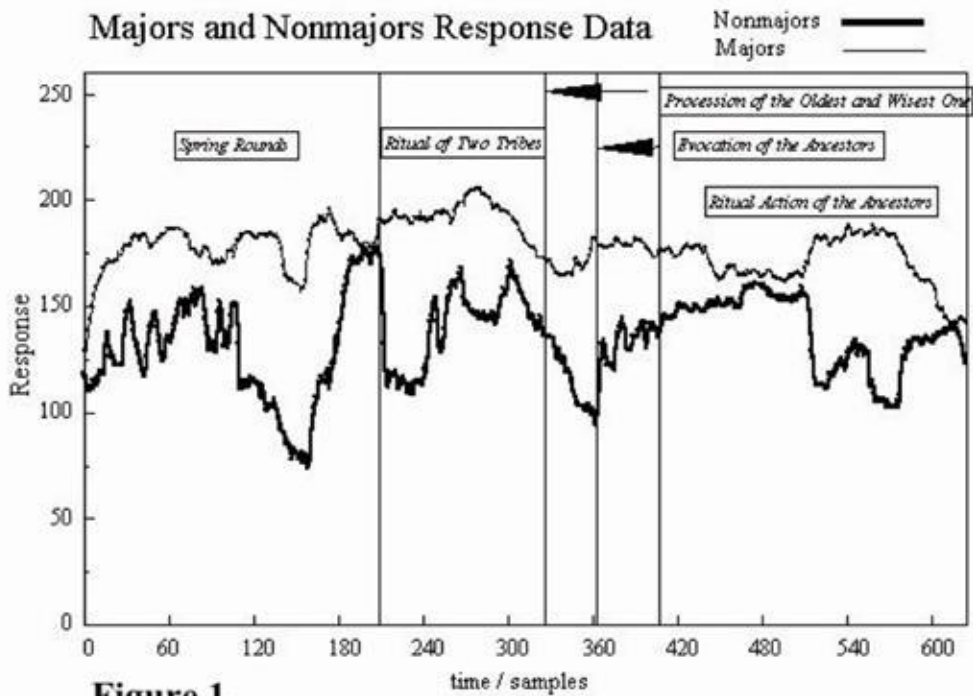


Figure 1.

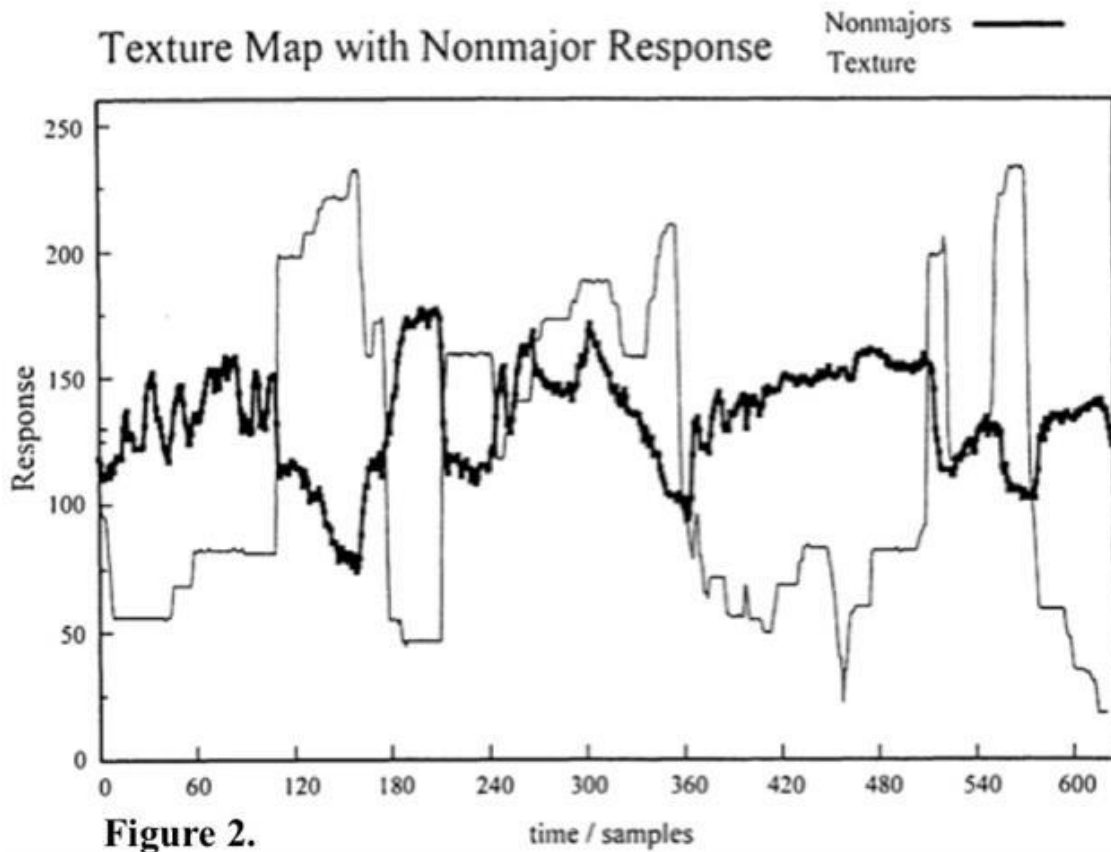


Figure 2.

StringsART, a digital tool in support of sustainable music education

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¹Conservatorio Della Svizzera Italiana, Switzerland

Music libraries are very common in music education and every student, teacher, researcher uses these extensively. However, the growing material in music education, especially concerning the teaching, learning, performing and research on string instruments is not yet organized.

Music teachers in general and string teachers in particular have no tools to arrange, catalogue and organize existing material stemming from different sources and belonging to centennial tradition.

StringsART is a database created to sustain and connect research, teaching and performance in string instruments. To do so, StringsART combines journal articles, books and other resources from different teaching and performance traditions and areas of scientific research, which have been selected for their practical, artistic and scientific relevance by internationally recognized experts.

Information stemming from traditions and practices of string teaching and performance is put in perspective with those emerging from different fields of scientific research, thus promoting a broader exchange between these areas of knowledge.

StringsART was created by the Research and Development Division of the Conservatorio della Svizzera Italiana in collaboration with CodeLounge, the research and software development centre of the Università della Svizzera italiana. Its structure is conceived as an innovative tool for teachers, performers, researchers, students and more generally string amateurs. The navigation is user-friendly, thanks to a system of tags structured around learning competences, chosen by a qualitative features analysis approach. This structure allows to quickly relate materials from different teaching traditions with information from various areas of research.

In summary the database:

- creates a platform for discourse between researchers, musicians and teachers
 - strengthens the international network of active and interested persons and institutions in the fields of research, teaching and performance of string instrument
 - points out relevant interdisciplinary fields applicable in string teaching and playing
- This serves as a considerable tool of advocacy for sustainable development of music education by:
- supporting students at universities and conservatoires as an e-learning tool (research support for projects/semesters/bachelor's/master's theses etc.)
 - launching stimulating impulses inviting students and professionals to put into practice and further develop the evidence-based approaches and research found in the database
- StringsART benefits from the contributions of some of the world's most renowned performers, teachers and researchers and is endorsed and promoted by ESTA - Italy, the Italian section of the European String Teachers Association.

Figure 1

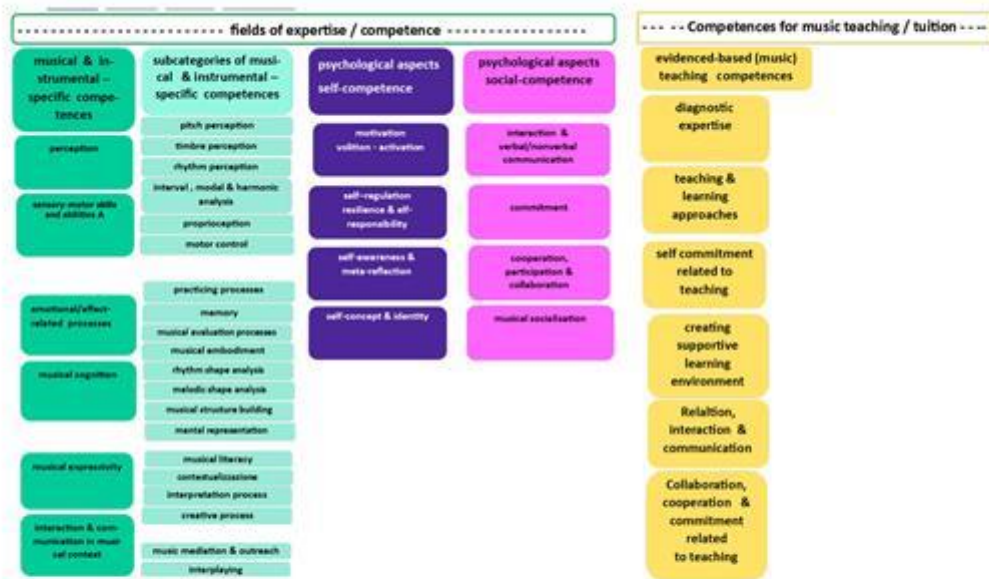


Figure 2

The screenshot shows the StringsART search interface. The search term is 'intonation'. The results page displays two search results with various filters and a detailed sidebar for filtering results.

Search Results:

- 2021, Geringer, J.M. **Summary**
 - Labels: Solo, Colla, Solo, Colla, other types of instruments, ensemble, with the instrument, without the instrument, intonation, perception, assessment.
 - Tags: Pitch discrimination, Pitch & timbre perception, Self-regulation, Self-awareness.
 - Title: A Literature Review of String Intonation Performance
 - Abstract: Pitch discrimination and the ability to perform with good intonation are considered among the most important aspects of musicianship (Marston & Fu, 2002). Listeners judge being "in-tune" as one of, if not the most salient aspect in determining a good musical performance (Gjerde & Madison, 1999).
- 2021, Sethel-Pfeiffer, A., Schneider, P., Benner, J. **Summary**
 - Labels: not indicated, without the instrument, intonation, perception, self-regulation, self-awareness.
 - Title: Psychoacoustic and neurophysiological aspects of pitch perception
 - Abstract: Pitch perception is an essential requisite for understanding music and speech intonation. Although there is a common agreement that the perceived pitch of harmonic-complex tones (the instrumental sounds or vowels in the singing voice) is usually related to the fundamental frequency (F0) of the spectrum, large individual differences in pitch and timbre perception challenge this one-to-one relationship. In particular, if F0 is not physically present, pitch may either be perceived as the missing F0 or as spectral pitch (SP) in the region of present harmonics.

Results Filtering (29 / 29):

- Instrument: 16 / 16
- With Or Without Instrument: 26 / 29
- Musical Aspects: 16 / 16
- Technical Aspects: 11 / 11
- Specific Techniques: 1 / 1
- Musical/technical Competences: 41 / 41
- Musical/technical Competence Specific...: 16 / 16
- Participants Specification: 17 / 17
- Context Of Learning/tuition: 1 / 1
- Stylistic Context: 5 / 5
- Research Resources: 17 / 17
- Research Resources: Subcategories: 16 / 16
- Practical, Didactic And Pedagogical Sou...: 5 / 5

1219

Australian Choral Music for the Middle and High School Choir.

Morton G¹

¹University Of Queensland, Australia

This practical workshop will explore Australian Choral Music as a reflection of time and place.

Australian choral music is a reflection of its historical and cultural roots, and is continuing to evolve as our own cultural identity/identities evolve. In this workshop participants will encounter Australian choral compositions reflective of stages in this evolution, and consider issues that confront composers and conductors today. The workshop will include participants singing appropriate examples and actively discussing issues that emerge. These works are appropriate for performance by middle and high school choirs. Participants will receive sample of works to take home with them.

Sustaining and Building Resilience in Music Education: A Practical Approach towards Assessment and Rubrics

Morton L¹

¹Na, Australia

Sustaining and Building Resilience in Music Education: A Practical Approach towards Assessment and Rubrics

Although not ideal, many Music teachers are faced with the daunting reality of having to teach multiple studies in the same classroom. This workshop highlights a practical way of approaching the pedagogy, assessment and rubrics for Multi-study VCE (Victorian Certificate of Education Australia 2023 new study) Music classrooms (Units 1-4 combinations of Music, Music Contemporary Performance and Music Repertoire Performance) and TVET Certificate III Program.

The structure discussed in this workshop, has had proven success in a variety of settings, and will give practical tips and hints for you to trial. This workshop and discussion forum will include samples and strategies, as well as the inclusion of EDM and digital technologies activities.

Using assessment and rubrics as a teaching tool, can play a vital role in allowing students to access the higher marks in examination and testing systems. This workshop displays and explains the strategies used for this in the current Australian Victorian Certificate of Education.

Students' perception of acquired competences in a music university blended learning system: a case study

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¹National Academy Of Music Gheorghe Dima, Romania

The professional competences acquired after graduating a degree program in music are divided, according to the educational standards in Romania, into general, specific and transversal competences. The fields of educational intervention for obtaining these abilities cover the theoretical, the methodological and the artistic area of training a musician. In order to evaluate the distance education system, as well as its efficiency, a comparative evaluation survey was conducted at the Gheorghe Dima Music Academy in Cluj-Napoca, to assess the professional competences acquired by the graduates of two forms of education – full-time and distance education. The study has a quantitative component, which involved conducting a survey on two samples of 30 respondents. A questionnaire was designed to measure the educational efficiency of a number of 28 competences, being structured on the following dimensions: a set of items aimed at collecting socio-demographic data, competences related to the theoretical knowledge of music, the acquisition of tools for analysis and musical creation, the conception and realization of expressive interpretive creations, with aesthetic valences.

As an assessment tool, different five point probability scales were used, the probability limits indicating the perception of the interviewees on the level of proficiency of the competences expected by the program organizers. The data were statistically processed via the SPSS software and the results brought different insights regarding the studied cases. The results highlighted the following: in the case of competence 1 (C1) building a correct correlation between the musical text and the sound structure, both the full-time students, as well as the DE students equally consider that they have competence in encoding-decoding the sound configuration by applying specific principles and methods.

For C2 - the correct use of the basic elements of the classic writing techniques and of the fundamental methods of musical analysis - by comparing the mean obtained in each case, the DE students possess only in a low to medium extent the skills of conceptual description of the structural elements of the musical language, unlike the full-time students. The same favourable result can be noticed in the case of C4, the correct and functional use of the basic elements of the performance techniques.

The classification of music works, based on the identification and description of the genre characteristics and the main music styles C3 and C5, organising and conducting vocal and instrumental school ensembles, highlights additional training in the case of full-time education students.

Incorporating Social Justice, Spoken Word Poetry, and Music in a University General Education Music Course

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¹Winston-Salem State University, United States

As part of a larger university grant to stimulate undergraduate scholarship in the humanities, the goal of this project was to incorporate social justice into an undergraduate general education music course using spoken word poetry. The purpose of this research was to explore the social justice themes that emerged as well as the benefits of incorporating social justice using spoken word poetry through content examples and student reflections. Spoken word poetry is a performance art where the speaker engages in self-expression by sharing their thoughts and feelings on a particular topic. According to the Poetry Foundation, spoken word poems can be “characterized by rhyme, repetition, improvisation, and word play” and “refer to issues of social justice, politics, race, and community.” These poems can also incorporate elements of music to enhance the presentation through rhythmic or lyrical patterns of organization.

The class used the following working definition of social justice, “everyone having access to the same economic, political, environmental, and social rights regardless of race, religion, socioeconomic status, gender, sexual orientation, etc.” Over the course of the semester, students researched social justice advocates, their quotes, created a spoken word poem based on their social justice quote, recorded the spoken word poem using BandLab, and set the poem to original music/sounds using BandLab. Scaffolding was used to break down the final project into smaller components which could be assembled to create a finished product at the end of the semester.

To determine the efficacy of this project, students were given the task of answering reflective questions related to their personal experience. Questions included topics related to the following: social justice issues, challenges, self-reflection, areas of risk, future involvement in social justice, intrapersonal and interpersonal skills including empathy and active listening. Categories were created using words/language of students to determine themes that emerged within the class.

A Systematic Review of Large Ensemble Adjudicated Performance Research

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Large Ensemble Adjudicated Performances (LEAPs) are a ubiquitous phenomenon throughout the United States. The events are present in every state, are important to music educators, and influence curriculum and instruction (Nussbaum, 2023; O'Leary, 2019; Powell, 2019, 2023; Tucker, 2023). LEAPs go by many names, including music festivals, performance assessments, contests, and competitions. Extant research is as varied as the names themselves and is dispersed across a variety of methods, theoretical frameworks, and practitioner articles. To investigate the corpus of literature and set an agenda for future inquiry, we used the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) method to systematically review scholarship on LEAPs in U. S. schools from 1923 to 2023. The following research questions guided our review:

1. How have researchers studied LEAPs?
2. What are the most common topics addressed?
3. What are the most impactful studies on the topic?
4. How have methodological approaches changed over time?

Our research is underway, and we have preliminary findings for our first two questions. Our initial search identified 518 records, of which 37 were selected for full evaluation. We anticipate that this number will grow as citation searching continues and we review more grey literature.

Our initial findings suggest a divide between empirical and practitioner scholarship. Empirical studies note shortcomings of LEAPs in terms of narrowing the curriculum, constraining teacher agency, inequity, influence of extramusical factors on evaluations, inconsistent adjudication results, and assessment structures that omit contextual aspects of the ensembles and learners. Further, LEAPs often do not conform to or adopt recognized best practices in arts assessment literature. In contrast, practitioner articles tend to position LEAPs as valuable motivational tools that can increase student achievement and hold teachers accountable for high-quality instruction. Advocacy arguments are common, as many scholars suggest that LEAP results are easily communicated and understood by administrators and other stakeholders.

This divide between research and practice suggests that LEAPs are an opportunity area for scholars to build connections with policymakers and practicing educators. Partnerships could improve the educational utility of festivals, integrate best practices for assessment of arts learning, and further investigate how educators can demonstrate and share students' music achievement in ways that resonate with stakeholders and represent sound educational practice. Our data collection, analysis, and full manuscript, including implications and directions for future research, will be complete by July 2024.

A Comparison of Borankana/Phathisi (Bakwena of Botswana) and Gumboot Dance (South Africa)

Phibion O¹

¹University Of Botswana, Botswana

The purpose of this research article is to make a comparison between Isicathulo (Gumboot) Dance of South Africa and Borankana (Phathisi) music of the Bakwena of Botswana. After conducting an empirical research among the Bakwena of Botswana, the authors of this article realized that the two musical genres' performances have some similarities and differences. The researchers intend to establish the origins of these two musical genres as well as whether there are any similarities in their performances. This research also aims at establishing whether one of these two musical genres is an offspring of the other or they originated and developed independently. The researchers also went further to find out if the two musical types had influences on one another's developmental processes since South Africa and Botswana share borders. Since Gumboot Dance developed in the Gold mines of South Africa in which Batswana and South Africans were working, the researchers intend to establish whether mine workers from these two countries' musical and cultural genres might have influenced each other.

With regard to Borankana music of Botswana, the authors managed to conduct a number of interviews among the Bakwena of Molepolole the administrative capital/centre of the Bakwena tribe. Information on Gumboot Dance was obtained mainly from library searches, books, journals, internet, observation of YouTube videos and other information repositories. There is very little information researched about Borankana music of the Bakwena. With Gumboot Dance which was historically a South African Music genre practiced by miners during the apartheid regime, it attracted a lot of interest to a number of authors. This resulted in its wide publication in books, internet, journals and other information repositories.

Cooperation between schools and universities to improve the musical training of future teachers

Prats i Rins G¹, Capdevila i Sola R

¹Universitat Ramon Llull (URL), Spain

Cooperation between schools and universities to improve the musical training of future teachers

1. Theoretical/pedagogical background of the paper

The years since the creation of the current Education Degrees have seen a decrease in the number of university credit hours devoted to traditional teaching specializations. This has led to a decrease in teaching quality in these areas. This research focuses on musical education, a field in which the issue of current university students' lack of musical/artistic/cultural background has emerged as a key debate at universities and in Education. A range of observers have called for changes in the education system to address this, specifically by rethinking the musical training of future teachers and seeking out strategies to improve teacher training in this field.

2. Aim/focus of the work/research reported

- To collect and document the musical experiences generated under the auspices of the ForMMus project, which forges links between the university and teacher training placement centers.
- To analyze these experiences and classify them into typologies with distinct characteristics.
- To detect the benefits of these projects as well as the difficulties involved.

3. Method/approach/modes of inquiry

This research adopts an interpretive, socio-critical paradigm. In order to meet the objectives identified above, a number of qualitative data-gathering techniques were used to collect information from the seven Catalan university Education degree programs. Data were collected using an instrument created by the ForMMus project team. Data analysis was carried out with an eye toward identifying the different types of experiences and shedding light on the benefits of each as well as the difficulties involved.

4. Results and/or summary of the main ideas

The results show that school-university cooperation in real-world contexts has a positive impact on teacher training. These experiences provide future teachers with useful professional tools and resources, as well as contributing to their self-knowledge. It is also worth highlighting the prevalence of multidisciplinary musical experiences, as well as the benefits for the students and teaching staff of teacher training centers, who view these collaborations as valuable experiences and opportunities. The project is marked by a more integral approach to education, where teacher training transcends the boundaries of the university and where schools look outside themselves to connect with new educational visions. However, the analysis showed some common difficulties, including issues with organization, coordination and scheduling among the various participants. It is also clear that these experiences demand additional effort and dedication on the part of coordinators. Finally, the analysis highlighted pre-service teachers' lack of musical background, as well as problems related to their planning and classroom management skills.

The situation and reflection of contemporary nursery rhyme teaching from the perspective of "curriculum standard"

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¹Guangxi Arts University, China, ²Guangxi Arts University, China

The 2022 version of the "Compulsory Education Art Curriculum Standards" requires primary school students from grade 1 to grade 2 to learn "funning in sing and play", with children's songs and nursery rhymes as the main content. Based on the perspective of primary school music curriculum standards, this paper combs out the development of nursery rhyme teaching in modern China from all curriculum standards since 1904 through literature research. Using statistical methods to sort out and analyze the works of nursery rhymes in 11 editions of primary school music textbooks in China. The author puts forward the teaching path of nursery rhymes, hoping to better exert its educational value. This study can provide theoretical support and reference for the practice of nursery rhymes teaching, and also provide specific guidance for its implementation in primary school music education. The teaching of nursery rhymes has a long history. And the educational significance of nursery rhymes has been affirmed in the policy documents issued by the Qing Government in 1904. From the perspective of the total number of nursery rhymes and the proportion of Chinese nursery rhymes, the music textbooks of "Jieli Press" in Guangxi are more in line with the requirements of the new "curriculum standards". In view of the above phenomenon, researchers put forward three approaches to contemporary nursery rhyme teaching, namely, enriching teaching content, optimizing textbook design, and developing school-based curriculum.

Diversifying the Music Education Curriculum: Mariachi Students and the Pursuit of Music Education Licenses

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Recognized in 2011 as an Intangible Cultural Heritage by UNESCO, Mariachi is a musical tradition originating in Western Mexico in the 18th century and would become a symbol of Mexican Culture. It has been a part of music education programs in the United States since the 1960's. However, opportunities for students to pursue Mariachi training and a professional degree in music education are very few. Palmer (2011) noted that access to music teacher education programs in U.S. higher education is a growing concern, especially for people of color including factors such as socioeconomic status, race, gender, and cultural expectations. Howard et al. (2014) noted, teachers are confronting social justice issues in their curriculum development and, furthermore, university faculty members are grappling with how to develop courses that address musical diversity (p. 27). Moreover, Powell et al. (2020) contended that "if music education is to continue and thrive in the 21st century and beyond, widespread curricular changes are needed in preservice music teacher education to move toward a model that is inclusive, equitable, diverse, and cultural responsive." (p. 1) Because Mariachi music education continues to lack acceptance within the tertiary music curriculum evidenced by less than 5 degree music degree paths in the field in the U.S., many secondary students may not see a place for themselves in music education beyond high school graduation thus confounding the very issues that many institutions are apparently attempting to address.

Participants (N = 250) in this study will complete an online survey to answer two research questions: 1) Do Mariachi students currently enrolled in an American secondary Mariachi ensemble intend to pursue music education as a primary focus of study in higher education? If so, why? If not, why not? 2) What relationship, if any, exists between Mariachi students' intent to pursue music education as a primary focus of study in higher education and the availability of Mariachi study as part of the degree program? 3) What barriers do American high school Mariachi students perceive to their being able to pursue a music education degree or license to teach Mariachi in the public schools? Descriptive statistics will be calculated, and qualitative responses will be coded, themes identified, and triangulated. Based on the statistics, themes, and conclusions, implications regarding Mariachi students' pursuits of music education degrees and licenses will be discussed.

Elementary musical activities as Art of Living - an interdisciplinary, participative project with homeless young people

Reitinger R¹

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This Poster bases on the assumption, that methods and principles of Elemental Music Pedagogy (Dartsch 2006) – e.g., play, creativity and improvisation, as well as intermediale, process-based, body-centered and relationship-oriented approaches – can help to catch up with future needs of a diverse society. Furthermore is assumed, that this is specifically the case if these principles are complemented by concepts like Community Music (Higgins 2012, 2017), Capability Approach (Nussbaum 2011, Lehmann-Wermser & Krupp 2014) or Anti-Bias-Education (Derman-Sparks 2013) and if they address one or several sustainable development goals (United Nations 2023).

The poster focuses on the question of how far the discipline of Elemental Music Pedagogy can contribute to participative and diversity-aware formats and approaches in music/art making and music education. It examines the possibilities of institutional environments like music schools in Germany to provide room and opportunity for those who do not count to their traditional focus group. It searches for sustainable and resilient structures and their conditions for success.

Instances of Artistic Citizenship drawn from an interdisciplinary practice and research project with homeless young people in the overlapping areas of Elemental Music Pedagogy and Social Work serve to exemplify the above-named concepts. The project carries the title *Lebenskunst* (Art of Living) and includes different forms and formats such as song-writing, instrument making or a community video project. Constitutive is the implementation of a participative bottom-up project structure that includes planning, providing and responsible organizing of low-threshold activities by all project members, especially the homeless people, in order to strengthen personal aims and skills in life and to promote the well-being of any individual in society through music and art.

Elementary music activities seem to be a generally suitable approach to catch up with future needs of diverse and participative settings in the field of music education (and the whole field of education and participation). Concepts of Elemental Music Pedagogy should further be complemented through the involvement of multiprofessional and interdisciplinary constellations, e. g. specialists from the field of social work or other cultural disciplines. Music schools and other communal and/or cultural institutions should extend their outreach activities and experiment with interdisciplinary settings, e. g. the employment of people with more than music- and art-specific expertise (therapy, social work etc.). They should open up themselves to the whole range of individuals in their surrounding society and implement conditions that allow low-threshold access in order to promote sustainable educational environments.

Social Justice in Orchestra and Music Education: Preparing Teachers in United States Context

Resta C¹

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The focus of this session will be to address social justice and equity in preparing pre-service string and music education teachers for 21st-century classrooms. Many young teachers have considered classroom context, but perhaps not to the extent they may need in facing the challenges of dealing with young people challenging circumstances in modern schools. Multiple issues face those in schooling today, with teachers and communities added to the students themselves. Understanding the role of sociocultural issues in bringing about musical and educational achievement is vital to helping new teachers create success and impactful artistic learning.

In the discussion here, major sections include an overview and introduction, music teacher preparation, inside and outside the classroom, connections to music teaching, and moving toward social change. Selected specific and other topics center on equality, culture, background, ethnicity, socioeconomic status, understanding multiple abilities, identities, diversity, equity, inclusion, cultural understandings and ensembles, and several other related areas in string teaching and music education pedagogy. Though much of the session will offer direct ideas from the presenter, it is hoped some time can be devoted to interactive dialogue among participants to better understand these issues. There will also be references and resources suggested that may support attendees in their daily practice. While the discussion here takes place in United States context, it is certainly relevant in many countries, and more conversation amongst international colleagues can provide new ways of thinking and doing. While the idea here is to help prepare college string and music education students to be ready for the challenges of contemporary classrooms, there is certainly meaningful knowledge for all teachers, of any experience level, to be gained and contribute to the larger conversation of social justice and equity in music education settings.

Focusing on 'Overtone' to Develop Interest in Traditional Japanese Vocal Music

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Background

There are many genres of traditional vocal music in Japan, each of which shows various acoustics with stunning techniques. Regrettably, today, even the Japanese no longer appreciate this richness.

The author suggests that experience with vocal exercises to control overtones helps develop an interest in traditional vocal music.

The acoustics of Japanese vocal music are closely related to the characteristics of the Japanese language. In Japanese, a consonant is always followed by a vowel consisting mainly of integer overtones. The acoustic structure of vowels can be varied by adding non-integer overtones or emphasizing certain ones. This factor plays a significant role in creating a vast variety of sounds.

Aims

This study aims to guide music-teacher trainees to a comprehensive appreciation of the various acoustics of Japanese vocal music through an understanding of the overtones in their voices.

Approach

Besides lectures on the Japanese language, the following voice exercises were conducted:

By pulling the tongue root back and narrowing the vocal tract, more integer overtones are produced while vocalizing. The strength and amount of integer overtones can be changed by moving the position and angle of the tongue, the soft palate, and the throat muscles.

Non-integer overtones are produced by articulating consonants or vibrating the vocal tract. Different vocal tone qualities can be produced by the way these are combined. To practice, students listen to the sounds they produce and check the overtones with a frequency analysis app. Although the students struggled with moving the tongue and throat muscles at the beginning, they improved in a month. The method is not difficult.

Results

The students came to new insights about voice that they never had before. They can now analytically discuss their own voices and those of their favorite celebrities in terms of overtone structure. Having watched a Gidayu performance, they marveled at the way one singer created different voices for men and women of various ages, statuses, and personalities. Having observed a rehearsal of a child Noh actor, they noticed that the overtone structure of the father's (master's) and the child's may be almost the same. This approach is still in its early stages, but it seems to be serving its purpose.

Suggestion

Although no teaching method has been developed that focuses on "overtone", it is an essential concept for understanding the various types of music in the world.

Optimizing feature quantities of eye movement and body movement in musical expression in early childhood

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This study proposes to introduce eye tracking data to complement full body 3D motion data to enhance prediction accuracy of classifiers evaluating developmental degrees of music expression in early childhood. In designing feature quantities for machine learning, combinations of kinetic statistics derived from full body motion capture were statistically and empirically selected to achieve certain level of desired accuracy in machine learning. Recently eye tracking system wearable even by early childhood children became available for behavioral research. The aim of this study is to optimize feature quantities extraction with gaze and saccade of eye movement together with body movement data to enhance predictive performance of classifiers.

In this study, the author conducted a quantitative analysis of body movement in musical expression with eye movement at the same time. 43 children in two early childhood facilities participated in analysis of eye movement and body movement in musical expression. The author extracted the feature quantities regarding the developmental degree of musical expression based on the result of a quantitative analysis of eye movement with body movement in musical expression.

As a result, it was verified that both eye movement and body movement tended to occur larger data when singing in major key than in minor key. The numbers of occurrences and the total moving distance of saccade were characteristic. The total moving distance of the saccade was larger at T facility than at S facility, the moving distance of right hand was larger at S facility than at T facility. It was found that the movement to express image of lyric is reflected in the magnitude of the moving average acceleration and the moving distance of right hand, and those feature quantities of right hand which were more remarkable, different from other feature quantities.

Those results show characteristics of body movement and eye movement when early childhood children involve in musical expression, and would be helpful to think about what kind of music experience are need to encourage developmental degree of musical expression based on individual proficiency based on music education.

Awakening the inner musical witness - presentation of Musethica method

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Most of the curricula dedicated to the education of professional musicians mainly focus on improving technical skills of the instrument playing, placing a young musician in different settings - as a soloist, a member of a small ensemble or an orchestra musician. Although university programs create space for working on deepening expression, collaboration and group awareness, there is a lack of a natural context in which music should be performed: the presence of the audience.

Having this in mind, the founders of Musethica, an educational method for exceptionally gifted instrumentalists, have come with the idea of creating a learning environment that combines daily concert performances with mentoring and feedback sessions. Within a couple of days young people and their mentors experience conditions that support development of their performative skills and help to cultivate inspiration, ability to listen and motivation for working in a musical profession. Small ensembles work on the pieces from the classical repertoire during standard rehearsals and so called social concerts, preparing for the final presentation at the end of the week in a regular concert venue. Young musicians are guided by tutors who coach the groups and sometimes join the ensembles. Social performances take place in the venues that are not typical concert halls: hospital wards, prisons, refugee centres, care homes, schools, kindergartens, special education institutions and others. Performing for the people who are less accustomed to the conventions of classical music gives the opportunity to receive a direct emotional feedback - the reactions are often spontaneous and sincere since the listeners feel free to show what they experience. For the musicians it has a great meaning - strengthens their conscience about the communication process between artists and audience and awakens the inner musical witness in each of the performers.

Musethica was first introduced in 2012 by Avri Levitan, a violist and Carmen Marcuello, a professor in business management, and since then has been successfully realised in 12 different countries, Finland, Germany, Izrael, Poland, and Sweden among them, in cooperation with music universities, chamber music societies and concert institutions. The program is operated from Berlin wherer the Musethica organisation has its premises. Musethica activities - guided rehearsals, social performances and regular concerts cover up to 40 weeks per year, on average 1,5 Musethica concerts are being played every day. The method has proved to provide great benefits both to young instrumentalists and listeners of the social concerts.

School Music Curriculum as Experienced by Japanese Children: A Statistical Analysis of Questionnaires

Sasano E¹

¹Kansai Gaidai University, Japan

1. Theoretical background

The fundamental question of this research is as follows: How do children or teachers, namely, the relevant parties, experience the curriculum of school music? This study examines the experience that teachers and children have with the curriculum and their understanding of a “school music curriculum experience.” Subsequently, the study attempts to clarify how the school music curriculum is “lived” by teachers and children.

This study relies on research on “hidden curricula.” Research on hidden curricula focuses on the learners’ “experience” by identifying “discrepancies between the intention of education and the learning experience.”

2. Aim

This paper focuses on Japanese children and students and aims to elucidate their experience with a school music curriculum. We will discuss and analyze how children and students experience their school music curriculum; the analysis will show experiences with both a “manifest curriculum” and a “hidden curriculum.”

3. Method

This paper adopts a quantitative analysis method based on questionnaire surveys. Specifically, it conducts an exploratory factor analysis using the content structure of Japanese children’s experiences with curricula as a hidden variable. First, we will examine the Japanese “manifest curriculum.” Second, we will examine the children’s experiences with the curriculum using quantitative analysis. Third, we will analyze the relationship between the institutionalized curriculum and the children’s experiences with the curriculum in school music.

4. Results

The analysis reveals the following:

- 1) We were able to show three factors in elementary schools (“group cooperative learning,” “enthusiasm toward music,” and “musical thinking”) and six factors in middle schools (“cooperative learning,” “music awareness,” “enthusiasm and emotion toward music,” “class order,” “incorporation of music into life,” and “musical meaning”). These factors can be considered the content structure of the curricula experienced by Japanese students.
- 2) Japanese children experience school music in an integrated manner within group cooperation.
- 3) Japanese children experience a curriculum differently depending on gender.
- 4) Japanese children do not construct “skills” as a coherent experience.

5. Implications

Children do not experience an institutionalized curriculum directly; rather, children experience the curriculum by attaching meaning to it based upon their own framework. This study reconsiders the conventional view of curricula and previous research that attempts to connect “the content taught” and “the content learned” with a straight line. The present

study enables a reconstruction of school music curricula based on multilinear and multidimensional fields of vision.

Figure 1

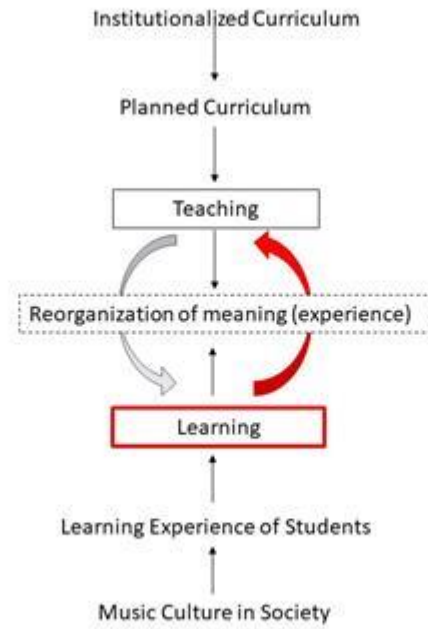


Figure1 Framework of this study

Exploring Motivation and Personal Values to be a Music Teacher in Brazil

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The reasons that lead a professional to become a teacher are diverse; however, it is known that the conditions of teaching environment are a fundamental point for the retention, or not, of a teacher in the basic school. Through the study of motivation, it was possible to perceive that teachers feel self-efficacious to teach when they graduate, but their sense of self-efficacy declines over the first year of work. The first year of work for a music teacher is crucial for their career longevity. This research aimed to investigate the personal values and future aspirations of music educators in Brazil. The methodology employed a quantitative approach, utilizing an internet-based survey. After evaluating the scale, data collection was conducted with music teachers from various regions of Brazil, with a sample of 339 undergraduate music education students. The data underwent descriptive and inferential statistical analysis, revealing high reliability for the constructs, with an overall Cronbach's Alpha of 0.88. Factor analysis grouped the data into six main components representing the studied constructs (need for affiliation, self-acceptance, sense of community, financial success, conformity, and popularity). The results indicate that engaging in activities during the undergraduate course is a positive factor for the perception of constructs in the present and in one's personal values. Therefore, it's important to emphasize the projects that aimed to integrate students into the work context during their undergraduate studies. By illuminating the intrinsic motivations driving individuals to embark on a career in music education and highlighting the importance of the initial year of teaching, this study contributes to a more comprehensive understanding of the dynamics within the field. We believe that these findings can base educational policies and practices, ultimately enhancing the quality and advocacy of music education in Brazil and beyond.

Orchestral Strings and Ukuleles: Musician Identity Development in a Mixed String Ensemble

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String orchestras have been a common instrumental grouping reaching as far back as the 1600's (Hanning, 2019). In recent years, ukulele orchestras have developed in schools, such as the Langley Ukulele Ensemble (<https://www.langleyukes.com/our-history>). Identity development is a topic of interest across all disciplines including the field of music education (Lamont, 2002; Secoy & Smith, 2019). To our knowledge, no research exists regarding musician identity development of those who participate in an ensemble including orchestral strings and ukuleles.

The purpose of this qualitative instrumental case study was to learn how participants enrolled in a string chamber orchestra and beginning ukulele class developed their musician identity through a mixed string ensemble collaboration project. We were interested in learning their perceptions of musicianship, musical leadership and musician identities. The 24 participants in the study included undergraduate students, faculty, staff, and community members who participate in the chamber orchestra and beginner ukulele class at a public university in Virginia. Data sources for the study included: rehearsal and concert photographs/videos and two questionnaires. The first questionnaire gathered insights on participant's musical backstory while the second reflected on rehearsal and concert experiences. Data was gathered during Spring semester 2023 and data analysis will be completed in Spring 2024.

Initial results from the study were based on two a priori themes regarding personal perceptions of musicianship and leadership within the ensemble. Emergent themes included participants' musical influences and learnings from the collaborative ensemble experience. Several of the chamber orchestra members believed they gained confidence through assuming a leadership role for the beginner ukulele students, and discussed how the experience was fun and productive. Some of the ukulele students discussed how they felt nervous for the first rehearsal, but gained assurance as the rehearsals progressed. Whether through developing confidence or learning how to effectively listen to others in an ensemble, each participant expressed how the collaboration concert impacted their musical identities.

Implications to be discussed in this presentation include how music educators could implement a mixed strings experience to build or sustain programs. In addition we will share how a mixed string ensemble experience offers students with diverse backgrounds in musical training an opportunity to develop musicianship, nurture musical identities, and interact with various musical contexts. Through this inclusive experience, future music educators may find ways to include creative solutions for building, growing, and sustaining music making opportunities in their schools.

Determinacy in Western Music and Subjectivity in Indian Music

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Just as music and its respective patterns are prevalent in all societies, regardless of semiotic orientations and discourses, musical outcomes find expression in performances that may or may not be related in the same performative manner to specific music texts (Nattiez, 1987). Diatonic and modal scales and many atonal compositions with their derivative music in most Western classical music find themselves in authoritative texts that are generally intolerant of improvisatory tampering except in jazz music and their respective performances. But in other music traditions such as in Indian classical music, the 'text' as such does not exist except for educative notational purposes. Here the multivariate rags (Hamilton, 1989) are the basis by which a performer must rely on improvisatory, subjective inclinations (Walker, 1990). These can be characterized as subjective actualizations based on the education and taste of an individual performer (Hamilton, 1989). It is an interesting phenomenon that Western music is not interested or does not entrust performers with freedom in the actualization of its music texts i.e., compositions (Senyshyn, 1996). The notion of ownership by a composer results in mostly unvariegated and conformative performances that must stick to a given text regardless of any digressions, subjective orientations and even departures from the instructional musical text. Just as interesting is the phenomenon of Indian classical music where multivariate rags are the basis of a 'composition' in the actual moment of improvisatory performances. The performer is now the composer and the byproduct as it were is not subjected to becoming an etched-in-stone composition with a musical text. Rather its existence is only in the moment of its performance. Determinacy is the driving force of the West whereas in Indian music culture, the emphasis depends on indeterminacy and the subjective inclinations of the performer who becomes the temporary composer in the actual but ephemeral moment of the performance. Thus, it is possible to relate musical outcomes in performances of different music cultures in the world to various theoretical concepts such as the fixed and unfixed self (Harre and Gillett, 1994), subjectivity as indeterminacy, objectivity and determinacy (Kierkegaard 1846/1974, Eisenberg, 1992), various religious philosophies and what may be referred to as artistic knowledge and creativities.

Narratives of Modern Band Teacher Educators

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Modern band is a term used to describe school ensembles that include popular music instrumentation and incorporate technology to play popular music styles and promote songwriting (Powell, 2022). Modern band classrooms are inclusive spaces that draw on student experiences and ideas (Powell, 2021). The instructor acts as a facilitator rather than a direct instructor, and this leads to a more interactive, accessible, relevant, inclusive, and student-centered school environment (Vasil, 2020). Modern band classrooms in over 400 United States school districts have provided students with choice and freedom to work in small groups and on individual projects (Vasil, 2020).

The purpose of this narrative research study was to tell the stories of three modern band teacher educators who self-identified as either an extrovert, ambivert, or introvert. By doing this research, we hoped to story how modern band fellows perceive and make meaning of their personality and experiences incorporating modern band into their undergraduate and graduate level teaching. Participants in the study were three modern band fellows: David (extrovert); Alexis (ambivert); and Moira (introvert). Data sources for the study included: (1) an entrance interview, (2) monthly journal reflections collected via Google docs, and (3) an exit interview.

Results from the study were derived from three emergent themes: (1) community building in modern band, (2) behind the scenes work of modern band, and (3) confidence and authenticity. All participants in the study described community building as being the heart of what they hoped to accomplish in their courses. Introvert and ambivert participants in our study described spending more time planning behind the scenes in order to feel prepared in modern band teaching situations. All three of our participants shared how participating in the modern band fellowship and teaching popular music in their courses helped them build confidence and connect to their core selves.

Whether through planning (Moira), self-care (Alexis), or engaging in a variety of music making outlets (David), each participant shared ways they manage their energy input and output to help them feel their best in and out of the classroom. Participants also shared how popular music pedagogy led to their own evolution and growth. Implications may include the ability of music educators to see themselves in these stories and discover strategies for sustaining healthy careers.

At his grandfather's knee: Exploring the values, culture, and identity of a mariachi educator

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Music educators have seen the integration of music from cultures outside the Western classical tradition become an enriching way of providing educational equity to their students (Banks, 1993; Hess, 2015). If integrating the music of cultures beyond their own is impactful to students, school, and society, it would be beneficial to explore the experiences of those engaging in such work to understand the influence of a multicultural music classroom on the teachers. As a precursor to a broader investigation encompassing other mariachi educators, I focused this exploratory study on the experience of one music educator of a culturally and educationally prominent genre of music: mariachi.

The purpose of this intrinsic case study was to explore the experience of one mariachi educator and how his participation in mariachi helped to shape his culture, values, and identity as a teacher. I approached Robert to be a collaborator on this study, a music teacher who has had over sixteen years of experience in mariachi education, performed in mariachi ensembles throughout his life, continues to work around the country as a mariachi education consultant, and is currently serving as the facilitator in the development of a standardized mariachi curriculum with the Nevada Board of Education. To highlight Robert's experience, I opted for an intrinsic case study to bring "the focus [to] the case itself...because the case presents an unusual or unique situation" (Creswell & Creswell, 2017, p. 174).

I conducted two virtual interviews with Robert, a week apart, for a total of 151 minutes. Interviews were held using Zoom and an audio recording device with continued member checking after each session. Field notes were taken during the interviews, while open and focused coding were used to identify emergent themes as well as disconfirming evidence. Preliminary analysis revealed that Robert had developed a changing value system. In his early years of teaching, his focus was on creating a top performing ensemble and the performance of technically difficult music. Through his involvement in mariachi education, his value system evolved toward attending to the holistic wellbeing of each student, with a growing commitment to his own identity as a Mexican-American. Though an exploratory case study, preliminary findings suggest that teachers who open their classrooms to encompass music and students of diverse backgrounds may encounter opportunities for developing a deeper teaching philosophy, enhanced relationships with their students, and enriched connections with their own musical culture.

Sounds in Keelung

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Sounds in Keelung

In today's information-driven age, the demands of modern life often make individuals overlook their surroundings, especially in Taiwan, where students often focus solely on their studies. To address this, we explore the concept of "soundscape" to encourage students to venture beyond the classroom and use their auditory senses to deeply connect with their city and its familiar landscapes. The term "soundscape," introduced by Michael Southworth in the 1960s, refers to the "aural environment perceived by humans" and has diverse applications in urban planning, architectural design, and music composition. In the 1970s, Canadian composer Raymond Murray Schafer popularized it, leading to the global "World Soundscape Project" aimed at raising environmental awareness through sound. Keelung, nestled in northern Taiwan, encircled by mountains on three sides, with a modest coastal plain to the north hosting Keelung Harbor, known as the "Deep-water Port," where it meets the sea. It serves as a multifaceted hub for commerce, military activities, and fishing, stands as the gateway to northern Taiwan, facilitating international interactions and fostering a rich tapestry of cultural diversity. Keelung plays a pivotal role in Taiwan's historical narrative as a cultural nucleus. With educational institutions situated in the mountainous terrain and most students residing near the coastline, we encourage students to collect auditory stimuli from their immediate neighborhoods or the school vicinity. Through active listening, they can reestablish their connection to the local terrain. Subsequently, they utilize music software to manipulate and edit the gathered auditory materials, resulting in compositions reminiscent of "concrete music." In an era of globalization, students often direct their musical interests toward international horizons, inadvertently overlooking their local heritage. Hence, our curriculum introduces students to Taiwanese musician Shui-long, Ma, a distinguished native of Keelung. Ma's musical compositions ingeniously blend Eastern and Western elements, with his work "A Sketch Of The Rainy Harbor" serving as an eloquent portrayal of his memories of Keelung, expressed through a piano suite. This approach acquaints students not only with Keelung's natural environment but also with its indigenous musical heritage. Music, as an auditory art form, provides a unique realm for imagination and abstraction through sound itself, nurturing critical thinking and discernment. Through the lens of the soundscape concept and the localized perspective it offers, we gain an enriched comprehension of the places we call home. This understanding fosters authenticity, empowering us to engage with the world with unwavering candor and sincerity.

Investigating Music Beginners' Responses to Metric and Non-Metric Music Excerpts Through an Alternative Instant Notation Program

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One of the important issues in temporal music perception and cognition studies concerns the recognition of metrical patterns and non-metrical patterns. Prior studies have indicated that metrical patterns tend to be identified and replicated with greater precision compared to non-metrical patterns. The purpose of this study was to investigate how music beginners respond to a music excerpt featuring both metric and non-metric patterns, transitioning from a consistent tempo to *ritardando*, using a software called Alternative Instant Notation Program (AINP). Six years old Taiwanese children (N=12) participated in the study. The music excerpt started with steady tempo as metric patterns, and just before the end of the music, the tempo gradually decreasing. While listening to the music excerpt, participants were asked to count the beat by clicking a mouse which has been connected to AINP so that their clicking performance could be recorded as red and blue dots. The distance between two dots indicates the duration of the notes. Data included: (a) the first, second, and the last AINP records (N=36) with each participant; and (b) researcher's field journal during employing the project. Based on the analysis, the observed findings from this project encompassed the following aspects: (a) Advancement in Listening Stages: Music beginners demonstrated an enhanced ability to perceive auditory connections between metric and non-metric events as a result of their listening experiences. Through preparation and practice, these beginners became more acquainted with the tempo of the music. (b) Diverse Meter Structure Approaches: Music beginners exhibited various methods for constructing meter structures. Their response strategies included maintaining a consistent beat, responding to auditory cues, and using physical gestures such as fist-rolling. (c) Cultural Influences on Kinesthetic Responses: Kinesthetic responses among music beginners appeared to be influenced by cultural factors. Body movements and elements specific to certain cultures were the strategies commonly adopted by children to represent the meter of the sound they were hearing.

Figure 1

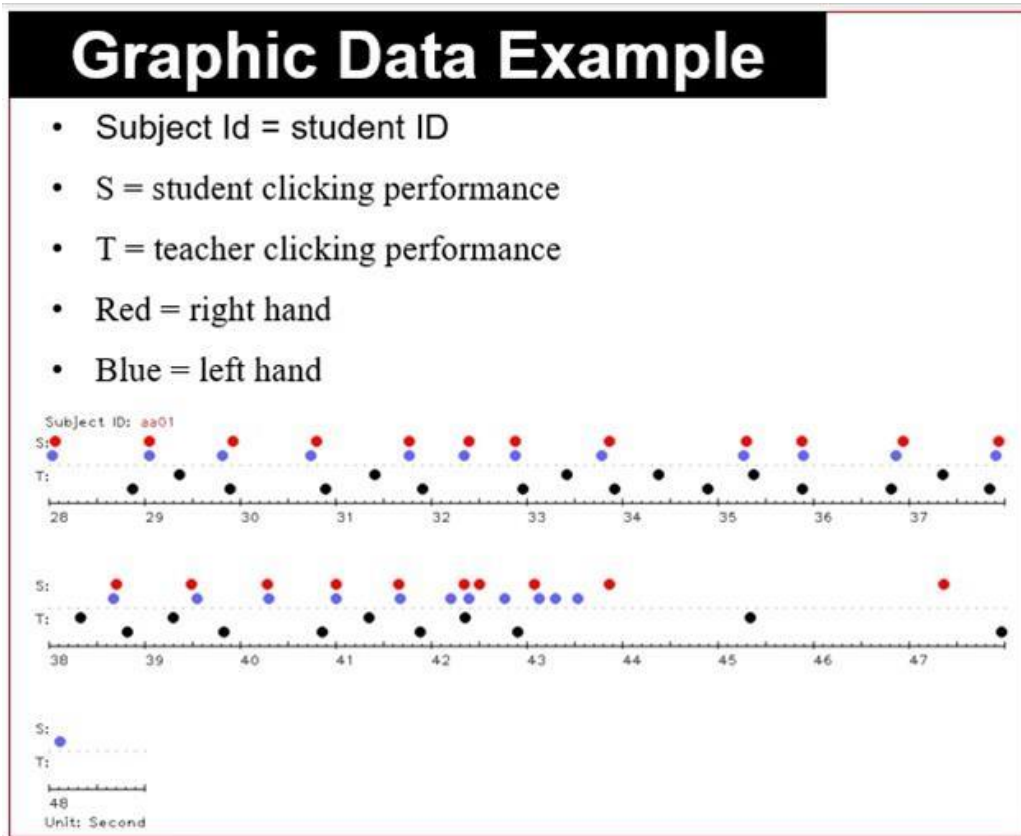


Table 1

Excel Data Example

Female	Date of Birth	First clicking	Second clicking	Third clicking
No.1	2017.11.9	29.125	0	29.203
		29.406	29.407	29.515
		29.422	29.641	29.562
		29.75	29.953	29.843
		29.75	30	29.89
		30.078	30.282	30.203
		30.109	30.344	30.265
		30.453	30.657	30.546
		30.453	30.703	30.578
		30.781	31.313	30.89
		30.781	31.61	30.921
		31.109	31.891	31.234
		31.109	31.922	31.265
		31.453	32.188	31.546
		31.469	32.25	31.906
		31.766	32.625	32.406
		32.125	32.969	32.734
		32.125	33	32.796
		32.437	33.313	33.171
		32.437	33.407	33.171
		32.703	33.828	33.5
		32.719	34.188	33.515
		32.984	34.219	33.906
		33.016	34.547	33.921
		33.359	34.563	34.265
		33.375	34.86	34.281
		33.687	34.907	34.578
		33.703	35.203	34.609
		34	35.203	34.937
		34	35.532	35.234

Study of Makiko Kinoshita: Her popularity in Japanese Music Education Field and Analysis of her Piano works

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¹Elisabeth University Of Music, Japan

This research delves into the life and work of Makiko Kinoshita, a prominent female composer in Japan. Her choral compositions have become beloved by many Japanese choir groups and are frequently performed and in high demand. With over 300 choral works to her name, Kinoshita's compositions are also featured in Japanese school music textbooks and serve as a staple in choral competitions for junior high and high school students. Her popularity in school classrooms and club activities has helped to cultivate Japan's cultural and musical foundation, with many young adults discovering their fascination for orchestral works through her compositions.

Despite her success, there remains a need for more research on Kinoshita's works, aside from two theses focused on her piano compositions in the United States. This may be due to her unique position in the Japanese composer's scene, where she faces biases as a female composer, famous for her choral works, and working as a freelance composer outside of academia. This sheds light on the conventional gender aspects and the gaps between Japanese contemporary music, the academic world, and music in general education. This study aims to analyze the allure of Kinoshita's works and explore how those three biases have functioned. The first author, a pianist, examined the characteristics of her compositions through practical performance tests. It becomes clear that Kinoshita's works are among the few contemporary pieces of music that can be enjoyed by both performers and audiences alike.

Music outreach based on the Japanese song “Machiboke” — In a class for 5th grade elementary school students —

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Introduction

By incorporating the techniques of outreach concert, the musicians and teachers will develop the course, in which the students can think together, refine their sensibilities and become aware of their expressions, instead of the course with one-way appreciation. We use the piece called "Waiting" from a Japanese music textbook as a teaching material.

Methods

- a. A vocalist (Sop. Ms. Sachiyo Tamura) sings the first verse of the lyrics. But she will sing lyrics in two way; "expressing" and "not expressing".
- b. The students discuss actively about differences between "doing" and "not doing". From this discussion, they realize that they are "expressing" through the intension to express their "feelings".
- c. The students will focus on the lyrics from No.2 to No.5, and discuss in groups how they would like the vocalist to sing the lyrics.
- d. The students will make a presentation in groups. Then they request the vocalist to sing the lyrics with impromptu based on their request from the presentation.

Discussion

If the musician sing the song with using their technique of showing "expression" thought by the students, then the children can be exposed to the essence of "expression" and their individual creativity will be nurtured further.

In addition, through free and diverse "expressions" of musicians in live performances at front of children will lead to the nurturing of their creativity.

Moreover, by using teaching materials in a familiar classroom, students can be able to "improve their own sensibilities" naturally rather than specially.

This is the course that considers the role of A (Art) in STEAM education, which is attracting attention in Japan and the world. Especially in Japan, the ability of students to think and express by themselves is particularly weak. Therefore, this is the course to cultivate those abilities.

This program will be held four times in total throughout the year. This presentation focuses on the first session, but it is also important to continue this program to consider whether there are any changes in the students' sensitivity and the teacher's sense of the class.

How children in Japanese nursery school learn music?

: focusing on communication situations

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The recent spread of the Kakehashi (bridge) Program through the Japanese Ministry of Education, Culture, Sports, Science and Technology led to a focus on young children's development as learning as well as development. Although the term "learning" has not been often used in Japan for the transformation of young children, this program discusses the link between learning in primary schools and learning during early childhood (Muto, 2023, pp. 9–10). How are young children shaping their music learning in Japanese early childhood education? In Japan, the prevailing view is that learning in early childhood education is formed through play. This indicates that early childhood education is not a precursor to elementary school education, but rather is viewed as something that is in line with early childhood development. By clarifying this aspect of music learning for young children in Japan, we can propose a more proactive form of music learning for young children. This presentation analyzes case studies in Japanese early childhood education, particularly nursery school, to clarify how children learn music.

This paper is presented as a case study. The presenter conducted participant observation in a class of five-year-olds at a public nursery school in Japan for six months. Although the school had little time for music instruction, musical scenes could be found in children's interactions with others during free play time and class activities, such as drawing and movement. These scenes were ethnographically described by the presenter, based on data from written fieldnotes.

The descriptions were organized and analyzed using the "reciprocal feedback model of music communication" (Hargreaves et al. 2005, p. 18). The results showed that in Japanese nursery schools, young children engage in music communication by rapidly switching back and forth between the positions of composer, performer and audience in a noticeably brief period. Situations and Context tended to be shared through occasional interludes of verbal communication.

This study examined the specifics of music learning in Japanese nursery schools by observing young children over six months, based on the transformation of their musical communication. This study examined early childhood education in Japan from the perspective of "learning." Its results have important implications for music education in countries that, like Japan, do not position early childhood education in pre-school and where play-oriented education is emphasized.

The Framework of Managing Music Performance Anxiety: An Exploration of Coping Strategies through Literature

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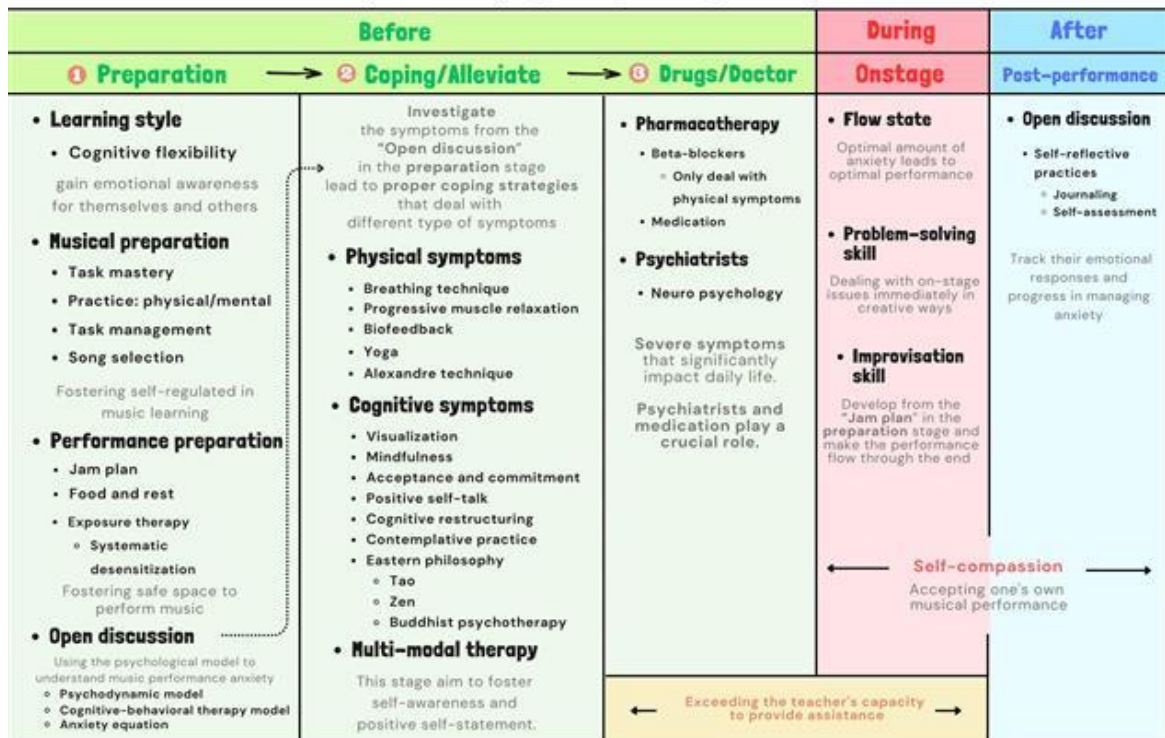
Music Performance Anxiety (MPA) is a prevalent concern among musicians of all levels, potentially hindering their ability to deliver successful and enjoyable performances. Currently, there is a significant amount of study on how to manage MPA to help develop highly effective performances. Various types of knowledge are presented in books and research studies, which provide extensive details. Numerous subfields and branches have emerged, allowing individuals who wish to study to choose their preferred methods of exploration. However, there is still no comprehensive overview that has been compiled to encompass all the knowledge that has been studied from the past to the present. The purpose of this qualitative research is to explore a comprehensive framework for managing MPA by conducting a thorough examination of coping strategies through an extensive review of relevant literature. The sample consists of two types of relevant literature: 1) books or book chapters related to MPA, and 2) systematic review and meta-analysis research studies on the management of MPA from the EBSCO database, with a retrospective period of less than 10 years. The research instrument is the data collection form of MPA coping strategies. The researcher employs content analysis as the data analysis method and then creates the comprehensive framework from the data.

The result provides a framework for managing MPA, divided into three performance conditions: before, during, and after the performance. For the before-performance condition, there are three sub-stages in order: 1) a preparation stage for helping musicians understand MPA and fostering emotional awareness, 2) a coping or alleviation stage for dealing with symptoms of MPA, and 3) doctor and pharmacotherapy for helping when severe symptoms significantly impact the daily life of the musician, exceeding the teacher's capacity to help. For the during performance condition, music teachers cannot help in this stage, so the flow state and problem-solving skills of the musician play a crucial role in achieving peak performance. For the after-performance condition, self-reflective and self-compassion practices help musicians accept their performance and find ways to enhance their performance for the next time.

This research provides a specific overview of the literature that has been studied and used as references in the context of managing MPA. This body of knowledge is crucial as it significantly influences sustainable music skill acquisition and teaching, fostering well-being in musical performance. Beyond the direct experiences of musicians, which represent another essential aspect warranting further investigation.

Figure 1

**The Framework of Managing Music Performance Anxiety:
An Exploration of Coping Strategies through Literature**



Practical Piano Skills - and How to Teach Them

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Piano playing has many traditions, originating from classical era, evolving through jazz music into various genres of popular music of today. How has the teaching of piano changed? What does a piano student expect to learn? How to answer to the rise of teaching piano on-line? What are the essential skills that a modern piano teacher should deliver when teaching piano?

This workshop is based on practical piano teaching experience of multiple instances from private music school to university level courses. Its aim is to give hands-on activities and examples at the piano, as well as share experiences on the subject among the participants.

Practical piano skills could be divided into five sections:

- 1) Improvisation
- 2) Harmonic devices
- 3) Rhythmic devices
- 4) Listening skills
- 5) Creativity

This workshop will demonstrate how to go through these five steps. One exercise in each category will be taken, and one or two participants will perform the task. The audience will participate when the task allows, like keeping the pulse or preparing the listening exercises. The goal is to solve problems together with given tools.

In the beginning, I will demonstrate the use of simple improvisation tools will relax the playing situation, allow more communication among the players, and finally will lead to more free interpretation of notated music.

Chord symbols give the structure for all accompaniments. By starting from the root in left hand, and playing the chord in right hand, will able basically all the rhythm patterns needed for accompaniments. After finding the common tones, combining the chords is easy. Chord changes are arranged in a different way in contemporary pop music than in classical music. Rhythmic thinking is essential for an accompanist. There are several ways to enforce the inner pulse, like using the subdivisions of the beat or alternate with the syncopations. The audience will participate all together in this exercise.

Listening skills are needed when there is no sheet music available, or the arrangement is too easy or too difficult. We will find the melody and the harmony by ear using both the scale degrees and the characteristics of the intervals.

In the end we will combine the results as a complete new piece of music, played by the participants of this workshop.

A Cross-Silo Collaboration Initiative: Master of Arts in Visual and Performing Arts Education Degree

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At a time when budgets in higher education are tightening, professors are expected to achieve more with fewer resources, and smaller departmental master's programs are being discontinued due to sustainability, an opportunity emerged through the cross-disciplinary goals of a new dean in a college of the arts at a west coast university. This cross-disciplinary initiative sparked an idea to creatively and meaningfully develop an innovative master's degree that pools the strengths of each arts education program and professors' areas of specialization while increasing availability of resources and personnel across all departments in the college. The Master of Arts in Visual and Performing Arts Education emerged as an answer to the challenge of cross-disciplinary collaborations while serving the students within our individual departments.

The purpose of this paper presentation is to provide a platform to 1) share and discuss how this innovative degree evolved through horizontal collaboration across the music, art, and dance departments, 2) provide insights into how courses, final projects, and theses can be developed from cross-disciplinary and integrated arts perspectives, and 3) present a template for those who wish to initiate cross-curricular changes relevant to their own needs.

We will specifically focus on the significant cross-disciplinary elements of the degree program—the Seminar in Arts Education, the electives, and the final project and thesis options. Grounded in a theoretical or educational concept that is relevant to the topic being explored, the course assignments in the Seminar require student collaborations to develop and present cross-disciplinary projects that augment students' interactions and knowledge beyond their own experiences. The electives expand the possibilities to take courses in departments outside of a student's primary medium to further develop their research interest knowledge, and the final project and thesis options open a broader platform to integrate cross-disciplinary research and performance events that are grounded in focused research.

Structurally, we will also address the developmental process and how we navigated institutional, departmental, and personnel challenges. Within this discussion, we will describe our initial thoughts and reservations to move out of our silos and venture into a cross-disciplinary degree, outline the scope of the 30-unit degree program, share the proposal along with new institutional processes and committees that were developed, and provide the current status of the degree at the time of the presentation.

Figure 1: Two-Year Roadmap for Master of Arts in Visual and Performing Arts Education

Year One		
Fall	Spring	Summer
Introduction to Research in Arts Education (3)	Qualitative Research Methods in Education (3)	Applied Research Writing in Arts Education (3)
Seminar in Arts Education (3)	Seminar in Arts Education (3)	Prepare for advancement
Year Two		
Fall	Spring	Summer
Elective (3)	Elective (3)	Reserved for Thesis/Project Completion
Elective (3)	Thesis/Project (6)	

Music Students' Health and Wellness

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In recent years, health and wellness among musicians has become a growing concern within the music education community. Many studies have investigated musicians' performance-related medical issues, such as hearing, vocal, and musculoskeletal health, and injury prevention. However, less information can be found about the mental health and well-being of musicians, specifically undergraduate music majors. Due to the overwhelming course schedules and life circumstances (i.e., outside employment, school loans, lack of family support, financial burdens), undergraduate music majors are having more mental health issues than in previous years. Since the COVID-19 pandemic, mental health issues have seemingly increased, especially in university students.

Many researchers have examined the topic of well-being and engagement with music (e.g., Busch & Gick, 2012; Kang, 2019; Perkins & Williamon, 2014; Waddington-Jones, King, & Burnard, 2019; Weinberg & Joseph, 2017), but the majority of research has focused on adults and adult musicians. Fewer studies have been conducted focusing on the well-being of undergraduate music students in the United States (e.g., Gilbert, 2021; Koops & Kuebel, 2021; Payne, Lewis, & McCaskill, 2020).

The purpose of this pilot study is to determine the self-reported levels and causes of stress and anxiety for undergraduate music majors. Subjects will be a convenience sample of undergraduate music majors from two universities: a HBCU (Historically Black Colleges and Universities) and a moderately-sized PWI (Predominantly White Institution). An online survey will be distributed to students identified as music majors at both universities.

Research Questions:

1. What are the self-reported levels of stress, anxiety, and sleep for undergraduate music majors?
2. What are the self-reported causes of stress and anxiety for undergraduate music majors?
3. Have the levels of stress and anxiety changed since the COVID-19 pandemic for undergraduate music majors?
4. What are the self-reported coping mechanisms for undergraduate music majors?

Survey Questions:

1. How are you feeling today physically?
2. What emotion are you feeling the most today?
3. How would you describe your level of stress/anxiety now as compared to before the COVID-19 pandemic: Less stress/anxiety now, More stress/anxiety now, or About the same stress/anxiety now? Please explain your choice.
4. What do you feel are the major causes of your stress/anxiety?
5. What do you do to help relieve stress/anxiety?
6. How much sleep did you get last night?
7. What do you do to bring yourself joy?

An Interdisciplinary Curriculum on Music and Reading: Lives Support Lives

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This research implements an interdisciplinary curriculum of music and reading on life education in a country junior high school by adopting action research. The researcher, who was awarded the Ministry of Education's Reading Promotion Individual Award in 2023, had expertise in music and reading to create a curriculum that integrated life education. This study focuses on constructivist teaching strategies, using practical experiments to observe and document student learning in various situations. Through the constant revision of the teaching strategy, the researcher guided the students to reconstruct their conception of life and fulfill the goals of life education and Sustainable Development Goal 3 "Good Health and Well-being".

It delves into the various facets of existence, encompassing birth, aging, illness, and mortality while contemplating life's transitory nature and the quest for its purpose, value, and significance. This curriculum adopts a comprehensive approach, intertwining elements of Social and Emotional Learning (SEL), Project-Based Learning (PBL), and SDG 3 to engage students in profound discussions about life issues. Moreover, it actively incorporates learner feedback, further refining the design of life education activities.

The curriculum used approaches such as "The Music about Life and Death," "Reading Life Education Books," "Meeting with the Author," "Rural Healthcare Issue," and "Concert for the Elderly Person Living Alone." These activities are strategically embedded within teaching plans that prioritize "caring for others" as a core principle. The researcher employs action research methodology, employing deductive research techniques. To assess learner growth, the study focuses on five SEL dimensions: Self-Awareness, Self-Management, Social Awareness, Relationship Skills, and Responsible Decision Making. These dimensions serve as the framework for analyzing learner experiences and feedback, as well as evaluating the curriculum's effectiveness. The findings gleaned from this analysis are crucial in guiding adjustments and enhancements to curriculum design.

The research outcomes show two significant conclusions: Firstly, students showed high engagement with the curriculum. Secondly, the introduction of SEL within interdisciplinary courses, coupled with the PBL learning model, exerts a positive influence on students. This research provides valuable insights into the potential for interdisciplinary education on music and reading to foster a deeper understanding of life and well-being among students. Based on the above, this research aims to provide educators with a reference point for developing a life education curriculum by music interdisciplinary teaching.

Instrumental teachers' pedagogical preparedness in post-Soviet Estonia: Advocating for more inclusive and learner-centred music schools

Vähi K¹

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Since Estonia's re-independence in 1991, the former Soviet Socialist Republic has transformed into a technologically advanced member of the European Union. However, there is little information on Estonia's extracurricular music education, as similarly to several other former Eastern Bloc countries, research on vocal/instrumental education is uncommon in Estonia, creating disparities between formal and non-formal education. Due to little previous research on that topic the sustainability of Estonian music school system, and instrumental tuition's ability to adapt to the ongoing integration and migration crises is uncertain. The existing studies show a concerning lack of awareness on non-formal learning's potential in contributing to social cohesion, and a great contrast between the society's expectations and the hobby school's readiness to involve children from socially diverse backgrounds. Furthermore, music schools' inability to provide engaging education is illustrated by students' drop-out rates reaching up to 91%.

This poster presentation introduces one of the first studies that aims to fill the knowledge gap concerning the learning conditions of 12,000 students who study in the 7-year programmes of the 87 Estonian public music schools, many of which were founded during the Soviet occupation. The currently early-stages research will explore the characteristics of Estonian music school system since the country's re-independence, highlighting an Eastern European educational system that displays interesting political systemic issues in the late modern society. By analysing the changes implemented in the system during the past three decades regarding learner-centredness, curricular development, and strategic goals of Estonian education, the challenges of adapting to the transforming needs of today's society could be identified and tackled.

This study contributes to research on how the arts can meet the social challenges of the 2020s by asking: What has changed in the Estonian music school system since the country's re-independence in 1991, and how do the teachers in music schools adapt to the new student-centred curricular demands and other related changes in their society?

The data for this interdisciplinary study is based on semi-structured interviews with 12 early-career and experienced teachers from music schools across Estonia. Narrative analyses and Soft Systems Methodology (i.e., systems thinking) are used for analysing and interpreting the data. This study aims at improving teacher preparation and implementing learner-centred practices in Estonian music schools. Based on the findings of this study, potential changes concerning policy and curriculum will be suggested.

Music Jury Assessment: Impact on Student Learning and Degree Completion

VanAlstine S¹

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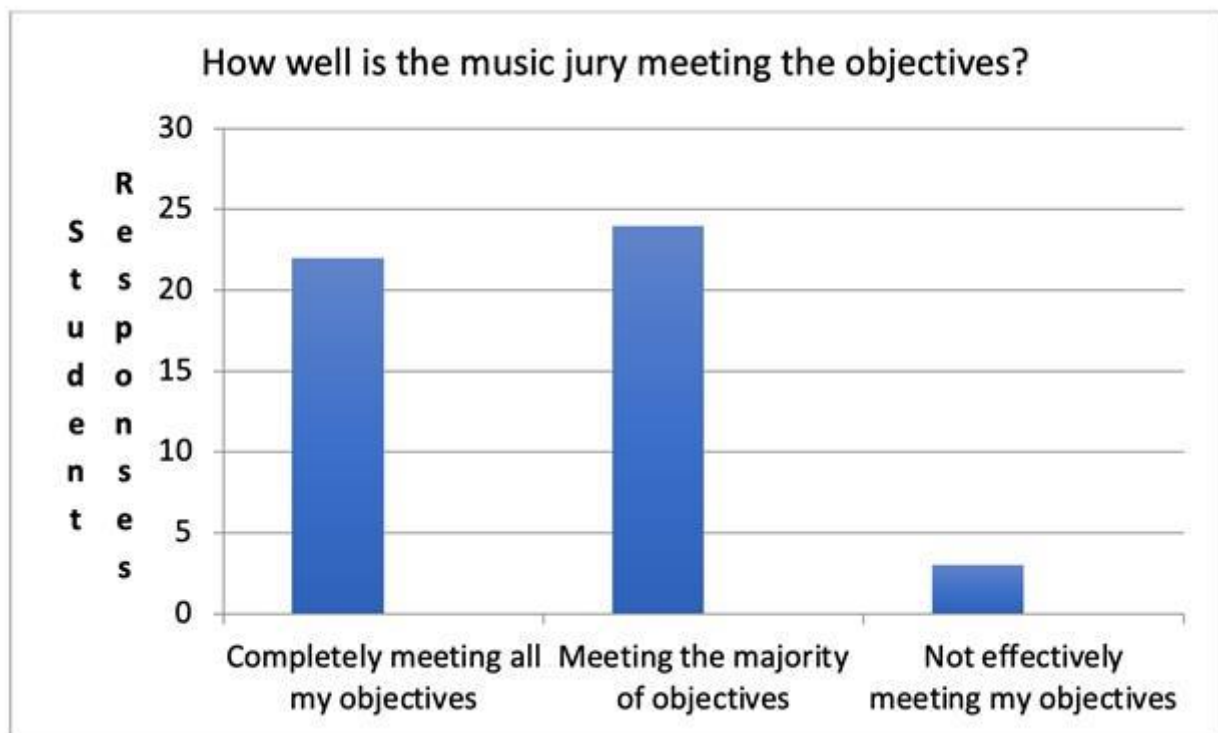
The university music department's mission is to help students develop their musicianship toward degree completion. Music juries have commonly been used as a way to track student progress and encourage growth on their journey toward graduation. The purpose of this study was to determine the value of music juries and how they impact musical development toward degree completion.

According to jury scores, there is no significant difference between students who completed the degree and those who did not. Faculty and student commentary, however, indicates music juries are important in the development of musicianship and individual growth toward degree completion.

Figure 1



Figure 2



Active musical practice as “pseudomedicine”

Vernia-Carrasco A¹

¹Sem-ee, Spain

Alzheimer's is the most common form of dementia among older people. Today, there is no known cure for this disease. Existing medications in Europe can only help treat symptoms related to memory or behavior. More than 700,000 people in Spain suffer from Alzheimer's and it is estimated that there could be two million cases in 2050 and 132 million worldwide, according to the Comprehensive Alzheimer's and Other Dementia Plan of the Ministry of Health, Consumer Affairs and Social Welfare. This disease also represents a significant economic effort for families. The Spanish Alzheimer's Confederation points out that the average cost of caring for a person in this situation is more than 31,000 euros per year. People with dementia often lose their ability to communicate verbally with loved ones in the later stages of the disease. However, there are studies that show how this gap can be bridged through music. This landscape of limited treatments for dementia, concerns about Alzheimer's disease, and widespread access to information have brought a worrying rise in "pseudomedicine."

Music can act on various areas of our brain, stimulating them simultaneously. Something we can see when we listen to a song and almost automatically start humming it. Some of the brain areas that are activated are responsible for memory, movement and mood. Therefore, singing and dancing at the same time is a workout for our brain that benefits us in different ways.

Music is such a powerful sensory and emotional experience that it can serve various purposes, such as: entertaining us, concentrating, and even falling asleep. It can activate us, encourage us or help us combat stress. Let's look at the main positive effects that music has on the brain.

In L'Alcora, a municipality in Castellón (Spain), different projects are being carried out that use active musical practice to improve the quality of life of people with some type of cognitive impairment. The evidence from these projects is very encouraging, although they are still in initial phases and small samples. In any case, active musical practice can be recognized as a non-invasive medicine with important benefits. The MUSAS Project is being implemented at the Magdalena Hospital (Spain), through an Active Musical Program (AMP), created expressly for this project.

A musical group of older people is part of this Project. No musical knowledge is necessary. The simple act of singing, using body language, percussion and improvisation allows us to obtain important responses from all participants.

Development Of Aesthetic Capabilities Through Interdisciplinary Creative Processes Between Music, Dance, And Mathematics

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1. Theoretical/pedagogical background of the article

Working with creative processes that integrate artistic languages is a good scenario for students to stimulate creativity by putting into play capacities and skills that help them face different critical incidents, which are key to the growth and development of artistic competence (Viñas, Casals, and Viladot, 2021). Based on this premise, Art Education becomes a key element within the curriculum (Ronderos and Mantilla, 1997; Galvan, Manjarres, Osuna, 2006) because through the study of this area, students not only promote their creative instinct but also systematically develop the aesthetic capacities that constitute the traits of artistic personality (Ronderos and Mantilla, 1997).

2. Objective/focus of the work/reported research

This work aims to detect and analyze the aesthetic and artistic skills manifested by students during a didactic proposal that integrates music, dance, and mathematics, where strategies based on compositional processes are promoted.

3. Research method/approach/modes

The methodology of this study was based on action research. In order to address the objective, three didactic sequences of 20 sessions each were implemented between 2018 and 2023. These proposals were focused on the musical and choreographic creation of a collective work that integrated musical, bodily, and mathematical languages. Furthermore, they were implemented between the months of January and March of each academic year with students in the middle and upper cycles of Primary Education (8-12 years old) at a school in Barcelona.

4. Results and summary of the main ideas

The results of the study demonstrated that when students engage in a methodological approach based on interdisciplinary creative processes between music, dance, and mathematics, they acquire aesthetic capabilities characteristic of the traits of artistic personality, such as expressiveness, creativity, sensitivity, and critical judgment, while also adopting three distinct roles: creator, performer, and spectator. Therefore, it is recommended to promote these types of didactic proposals in the classroom, as in the pursuit of intentionally and consciously achieving the desired work, students generate emotions and a profound aesthetic enjoyment that completes the entire process and encourages the acquisition of artistic competence.

Promoting Wellness and Performance in Chamber Music through Team Coaching

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Team coaching has become an important asset in the sports and corporate world. According to the International Coaching Federation, team coaching is one of the fastest growing disciplines in the coaching profession and “empowers teams to work toward continued high performance and ongoing development, requiring innovation, flexibility, adaptability and goal alignment.” While team coaching is increasingly utilized in organizations, it has not been systematically implemented in the context of music ensembles and music education. Chamber music is a highly interactive and communicative activity and requires a strong team spirit and refined leadership skills. This research aims to understand the impact of team coaching on physical and psychological wellbeing in a chamber music setting and provide insights for music educators and future research. The session also explores how the core competencies of team coaching can be applied to chamber music ensembles in order to build a shared vision, establish psychological safety and support overall wellbeing. A pilot study with two similar string quartets at an educational institution: One string quartet received team coaching from a certified leadership coach, while the other string quartet served as a control group. The intervention group was assessed using the EQ-360 tool, and received individual debrief and monthly group coaching sessions throughout one semester. Both groups were assessed before and after the study for physical and psychological wellbeing using the MPIIQM and K-MPAI tools. Results showed significant improvement of physical and psychological wellbeing and improved motivation and self-efficacy in context of the ensemble work. Based on the promising data this session will cover: (1) Introduction to team coaching and how it has been successfully applied in sports and business; (2) Presentation of study results and its practical implications; (3) Advocacy for an integrated approach to ensemble leadership leveraging assessment and coaching skills; (4) Practical framework for musicians and educators to apply in their ensembles/pedagogy. The music industry can learn from sports and business in applying assessment tools, measuring progress, and emphasizing the importance of creating a psychological safe space for diverse people. Applying team coaching has the potential to not only significantly improve physical and psychological wellbeing, but also elevate teamspirit, improve communication, support conflict resolution, build empathy, raise motivation and encourage leadership. This body of work is intended to inform musicians, music educators and stakeholders about best practices in team coaching and how these can enhance the experience of playing in an ensemble.

The Current Status and Educational Significance of Nanyin among Chinese Diaspora

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Nanyin, originating from Quanzhou, Fujian, is one of the oldest surviving music genres in China, with a history spanning over two thousand years. In 2009, it was inscribed on the UNESCO Intangible Cultural Heritage List. Nanyin, accompanying the footsteps of Chinese diaspora from southern Fujian, has gained widespread popularity in Southeast Asian countries. For these diaspora communities, Nanyin, as their haunting "hometown melody," serves as a deep bond with their place of origin and a vital vehicle for the international transmission and preservation of Chinese culture. This paper explores and summarizes the current status and educational significance of Nanyin among overseas Chinese, drawing on the personal experiences of Chen Mingwei and the international performance history of the Jinjiang Nanyin Art Troupe. Through fieldwork conducted in Quanzhou's Jinjiang and interviews with Chen Mingwei, the director of the Jinjiang Nanyin Art Troupe, this study sheds light on the forms and impacts of Nanyin dissemination among Chinese diaspora. The findings can be summarized as: 1) dissemination pathways: early Quanzhou Nanyin spread with the migration of Fujianese overseas Chinese communities along the ancient maritime Silk Road to various Southeast Asian countries. 2) target audiences: Nanyin's international dissemination primarily targets overseas Chinese communities of the Minnan dialect group in countries such as the Philippines, Singapore, Indonesia, and Malaysia. 3) dissemination venues: international Nanyin learning institutions, like the Nanyin Heritage Center established by the Jinjiang Nanyin Art Troupe in the Philippines, and Nanyin departments at institutions such as the City God Arts College in Singapore, have become bridges for the world to understand and appreciate Nanyin. 4) challenges in preservation: in the Nanyin diaspora communities, issues such as outdated repertoire, the gradual loss of dialect, and a relatively uniform style clash with the fast-paced, diverse cultural contexts in which they are transmitted abroad. These challenges require innovative solutions to bridge the gaps. This paper aims to inspire new perspectives and ideas for the international dissemination of regional artistic forms and enhance the international impact of Nanyin.

Keywords: Nanyin; Overseas; Inheritance; International communication

A Study on Chinese College Students' Music Self-concept

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Self-concept is important for mental health, helps achieve personal goals, and can potentially explain and predict the way a person behaves. Music discipline has certain particularity and pays more attention to the expression of inner emotions, so it is more important to study the self-concept of music. The purpose of this study is to investigate the music self-concept of Chinese college students.

The research questions are as follows:

(1) What is the status quo of Chinese college students' music self-concept?

(2) What factors influence Chinese college students' musical self-concept?

This study is quantitative, aiming to investigate college students' musical self-concept by using a questionnaire. The questionnaire was divided into three parts: informed consent, demographic information, and music self-concept scale. The self-concept scale was adjusted to the Chinese background according to the Development and Verification of the Musical Self-Concept Scale for College Students (Phillip M. Hash, 2017). About 200 college students from different regions, majors, and music learning backgrounds in China will participate in this study. Cronbach α reliability coefficient test was performed on the questionnaire, and then descriptive statistics and differences between groups were measured.

The study will be completed by January 2024. The results will reveal the status quo and influencing factors of Chinese college students' music self-concept. This study also tries to provide some enlightenment for the construction of diversified Chinese school music education.

The lived experience of performance-related health and wellbeing issues among flautists

Wang J¹, Welch G¹

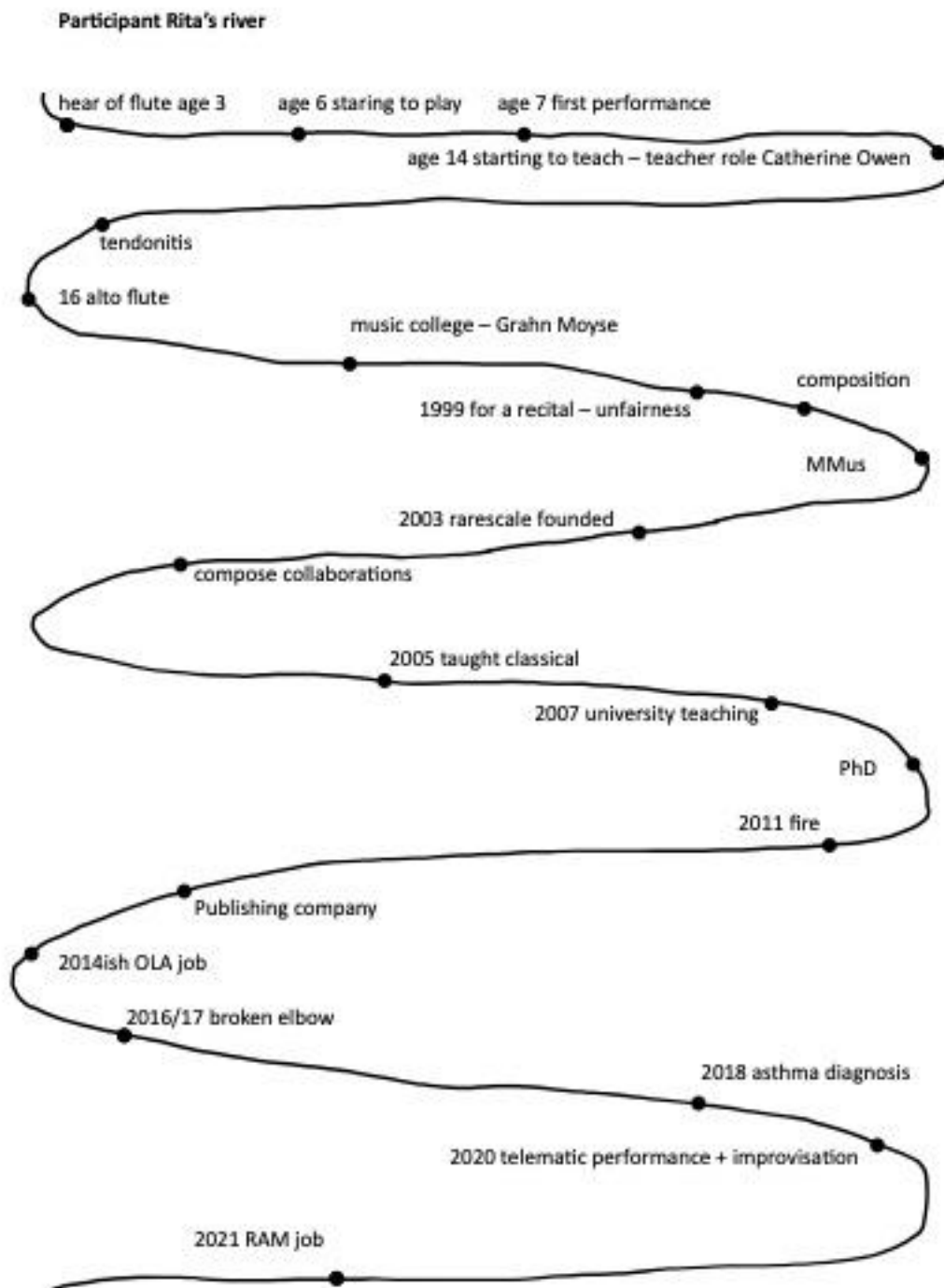
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Despite the rapid rise of research in the field of performing arts medicine, there is limited previous research that has examined flautists' lived experience of health and wellbeing issues. It is unclear how flautists identify themselves as being injured, and how they might address such concerns. Consequently, the aims of the research have been to provide flautists with an opportunity to reflect on any physical or psychological performance issues in their own words, and to understand the subjective meaning of the experience to flautists. It explores flautists who self-identify as healthy, those who have experienced performance-related health issues in the past, and those who are currently facing such issues. It seeks to shed light on the challenges that flautists face within flute learning and performance. A related objective of the study is to examine the resources that flautists require and make use of in order to address any performance-related health issues and the challenges that are associated with practice, rehearsal and performance.

The study has been undertaken during the Covid-19 pandemic. Consequently, the participating flautists were deliberately selected using professional networks on the basis of the combined characteristics of their personal backgrounds and their experience, and being able to participate remotely. There have been two data collection phases in the study. Phase 1 was a specially designed pre-interview questionnaire drawing on appropriate literature. Phase 2 was built on the pre-interview questionnaire responses and was designed as semi-structured interviews on Zoom and included opportunities for participants to create a 'River of Flute-playing Experience' during the interview. The River of Flute-playing Experience sheet helped to illustrate the flautists' narratives through particular personal statements.

Ten flautists participated and reported a personal history of performance-related health and wellbeing issues and challenges that they had faced at some point in their careers. The combined data analyses drew on thematic analysis. The findings reveal that flautists encounter health-related challenges associated with their practice and performances, and they require an understanding of performance-related health challenges and need supportive resources to assist them in managing these challenges. The research highlights the importance of flute teachers having practical knowledge of injury prevention to support their teaching.

Figure 1



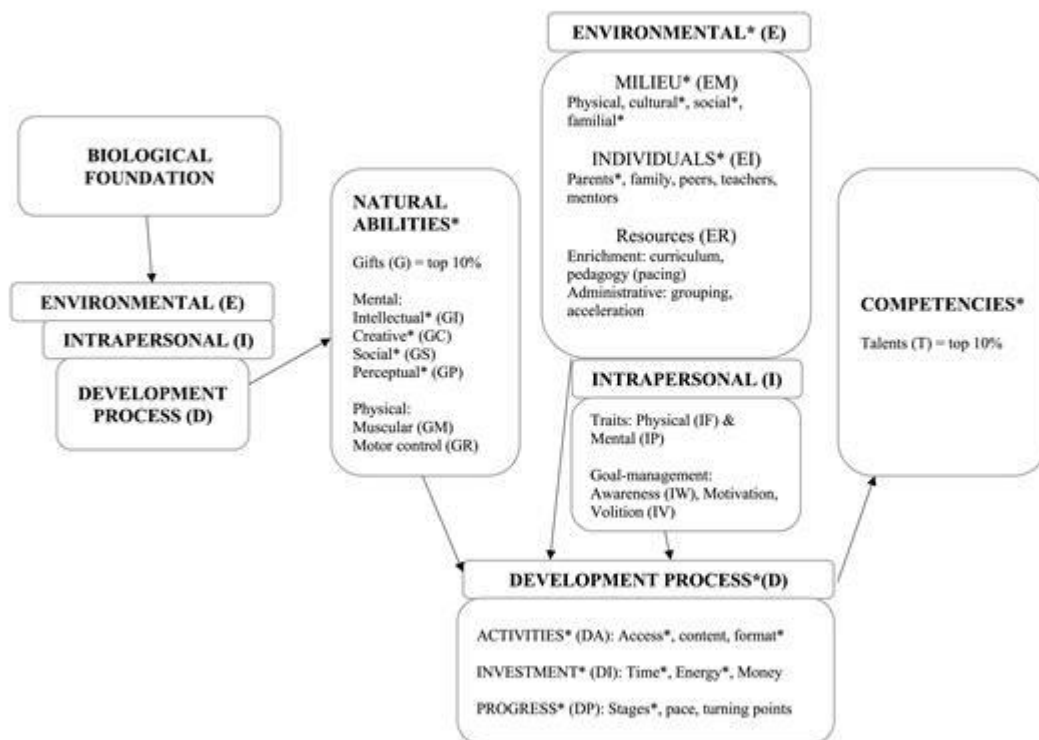
Exploring the perspectives of Asian American parents on their musically talented children

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This qualitative study employed Gagné Integrative Model of Talent Development as a conceptual framework to explore the perspectives of nine Asian American parents on their musically talented children in the United States. The analysis yielded five macro themes: (1) children's innate abilities and importance of hard work; (2) parental sacrifice and investment; (3) benefits and challenges; (4) influence from Asian culture; and (5) future expectations. This study offers deeper insights into the complex interplay between children's individual abilities and parental investment, which can be influenced by cultural identity and work ethics, especially in Asian American communities. The findings illuminate the intricate process of nurturing gifted and talented young children from a parental perspective and provide implications for how parents can support their children's talent development.

Table 1



A review of music education papers in Chinese conservatory journals in the past 20 years

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This study takes the papers on music education published by the existing eleven conservatory of music in China from 2004 to 2023 as the research object. Based on the combing, classifying and summarizing of the papers on music education published by conservatory, this study explores the research achievements and focuses of higher professional music academies in China in the field of music education as well as the outlook of the future of China's music education and so on.

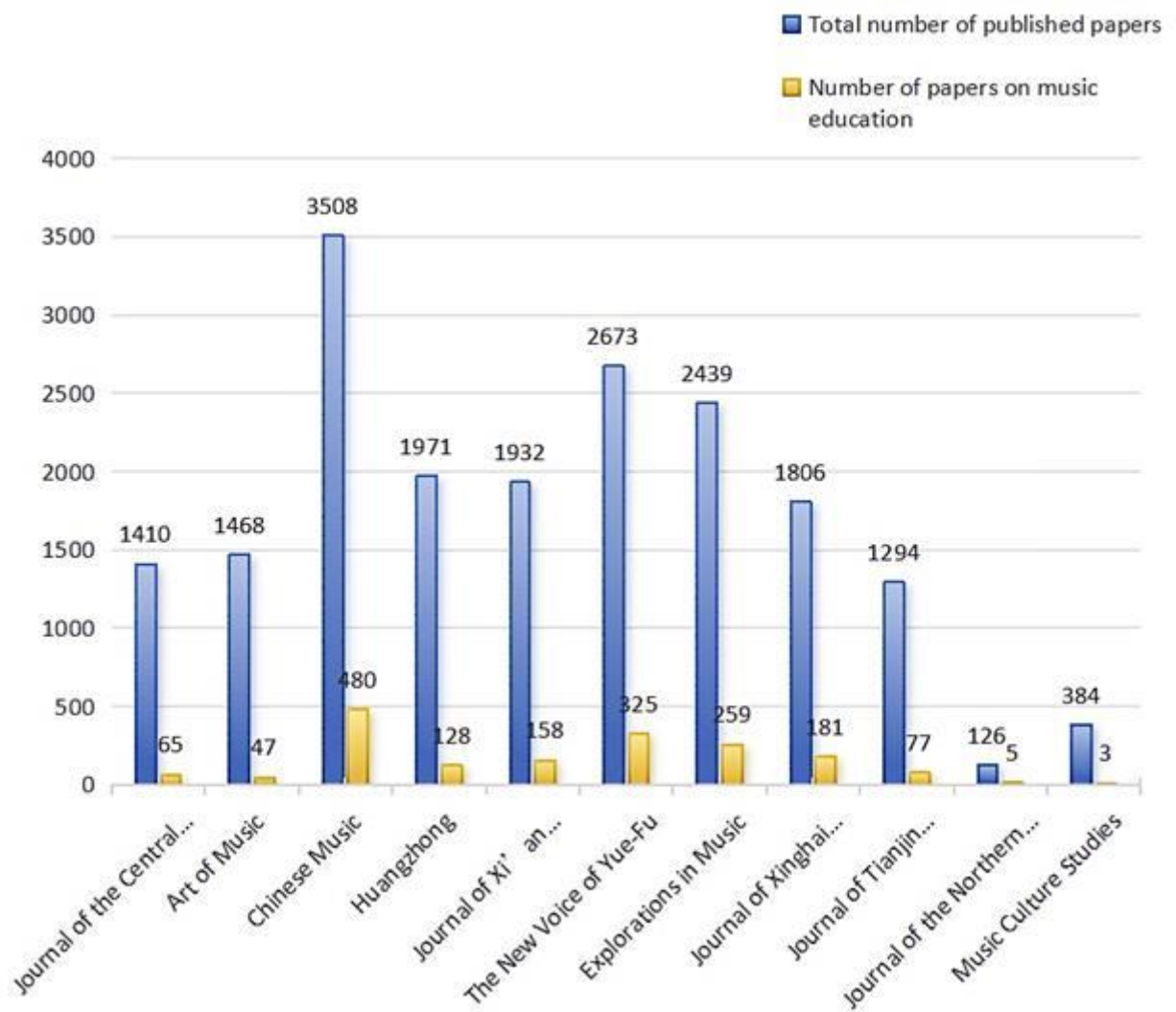
Conservatory of Music serves as a higher education institution specializing in music and art education and research, and cultivating music professional skills and technical talents. The journal of the Conservatory of Music represents the latest situation of the development of Chinese music education and possesses the most cutting-edge ideas of music education, which has considerable authority.

This research mainly adopts quantitative analysis method, through various kinds of data statistics and text analysis, and classified according to the topic and content, attempts to summarize the publishing situation of music education papers in Chinese conservatory through research, and explore the characteristics of each fields of Chinese higher music education. This paper focuses on the case study of each category of music education literature, puts forward targeted questions and suggestions, and discusses the significance of music education from the perspective of music education values.

Table 1

Categories	Music educator		Pedagogy		Specialized course teaching		Discipline construction		Curriculum		Teaching material		Philosophy		Educational thoughts		Review and others		Sub-total
	N	Proportion	N	Proportion	N	Proportion	N	Proportion	N	Proportion	N	Proportion	N	Proportion	N	Proportion	N	Proportion	
Journal title																			
Journal of the Central Conservatory of Music	10	15%	1	2%	2	3%	7	11%	6	9%	0	0%	1	2%	4	6%	3	4%	65
Art of Music	6	15%	3	6%	4	9%	6	13%	2	4%	2	4%	1	2%	4	9%	2	4%	47
Chinese Music	105	2%	6	1%	1	22%	3	7%	5	11%	9	2%	2	4%	1	4%	2	4%	480
Huangzhongs	18	1%	2	2%	3	30%	2	2%	2	20%	2	2%	4	3%	1	1%	5	4%	128
Journal of Xi'an Conservatory of Music	7	4%	0	0%	9	6%	6	4%	5	3%	6	4%	1	9%	1	11%	9	3%	158
The New Voice of Yue-Fu	3	1%	4	1%	4	14%	6	2%	4	12%	1	4%	2	1%	8	2%	2	6%	325
Explorations in Music	9	3%	6	2%	3	12%	1	6%	3	13%	7	3%	5	2%	3	1%	1	5%	259
Journal of Xinghai Conservatory of Music	4	2%	1	1%	2	13%	1	6%	1	9%	3	2%	1	7%	7	4%	9	7%	181
Journal of Tianjin Conservatory of Music	6	8%	1	1%	1	16%	5	6%	8	10%	1	1%	0	0%	5	6%	3	4%	77
Journal of the Northern Music	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	5	100%	5
Music Culture Studies	0	0%	0	0%	0	0%	1	33%	0	0%	0	0%	0	0%	0	0%	2	77%	3
Total	57		24		272		94		193		43		60		68		916		1728
The ratio of papers on music education to the total number of papers published in 2004-2023		3.3%		1.39%		15.7%		5.43%		11.17%		2.49%		3.47%		3.94%		53%	

Figure 1



Rethinking our Approach to Teaching and Learning in Music Education

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There has been a recent shift in how individuals interact with the world around them. It is apparent to the workshop facilitators that a shift must also occur in music education. One traditional approach is the Banking Model (a term coined by Freire), which assumes learners are empty vessels devoid of knowledge, filled by the authority figure in the room; the teacher (Freire, 2018, *In Thinking about Schools*, pp. 117-127). Paulo Friere's Critical Pedagogy eliminates this power structure, features dialogue between teachers and students, and "seeks to empower learners to think critically to transform their living conditions" (S. Kalsoom, N. Kalsoom, Mallick, 2020, p. 26).

We suggest a person-forward approach, focusing on the learner and teacher as whole human beings, providing space for learner experimentation, critical thinking, inter/intra-personal skills (e.g., empathy, perseverance, growth mindset) and problem-solving with newly acquired knowledge. In this approach, individual needs come first. Person-forward learning allows a cyclical process to begin where the learner feels safe and supported, enabling the learner to engage in music in a meaningful way. In turn, this improves the music and the musical experience, enriching the learner as a whole and allowing the learner to begin the cycle again with more impactful musical experiences in the future.

How might a conductor who wishes to keep some decision-making power as the teacher also include some student agency and voice? Should directors shift their approach away from Direct Instruction? What are the benefits and drawbacks? What might this look like in an ensemble setting?

In the person-forward approach, student ownership over their learning is crucial. Unlike the direct instruction model which does not allow for the extensive student-driven learning to occur, in person-forward education the teacher acts as a facilitator. The teacher guides learners in the decision-making process to continue developing their musicianship and their life skills. Learners need multiple opportunities to practice responsibility and to make decisions in order to become competent and responsible adults. Practicing responsibility gives learners the chance to develop critical thinking skills, independence, and the ability to work independently and in groups.

The workshop facilitators will guide a group discussion of contemporary learners and their needs. They will provide examples of person-forward learning in various settings from K-12 to higher education and discuss how to incorporate evidence-based practices from other disciplines into music education settings. Participants will engage in dialogue, brainstorming opportunities for person-forward music education.

1210

Life in the Key of C: Communities of Practice and Social Justice

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Music explores the tensions of consonance and dissonance. As a young pianist, I enjoyed the comfort of playing in the key of C because it was predictable. As a beginner, I knew that it was all the white notes. I always knew what pitch was coming next in the scale, and if I was unsure, the context of white notes made for consonance. On the other hand, dissonance represents conflict, confrontation, challenge, and change. In music, composers resolve dissonance through cadences that restore consonance. The political dissonance of this country impacts us as music educators. But what can we do as a field of music education to contribute to the resolution of dissonance to consonance? This session defines what communities of practice are, explores how communities of practice inside of a social justice framework can be a vehicle for advocacy, and suggests how this model might be appropriate for music educators to consider in these dissonant times.

There is a clear alignment and connection between community and music. A community of practice explores the link between music, the individual, the social world where one exists, and the interrelatedness of musical and social interaction. It connects to Freire's notion of acquiring a critical consciousness and the ability to read and write the world. Based on the defined elements of a community of practice, many teachers are fostering communities of practice within their music programs

Our music programs and classrooms can function as sites for communities of practice promoting social justice. Throughout history, music has been the vehicle that accompanies or even supports important movements and activities: rituals, wars, and civil rights. And even in our personal lives, music has a profound influence on how we interact with the world. As music teachers, we have experienced the power of music and wish to share that with all our students. I am not suggesting a departure or abandonment from the conventional or established methods or strategies used in music teaching. I am promoting a both/and approach, which is rooted in a this/with approach. Communities of practice and a commitment to social justice in music education bring consonance. It fosters awareness of injustice and contributes to mindfulness. We make and perform music that can make our society and the world a better place. And what better way to do that than the experience of communities of practice where students create, rehearse, and perform music.

The aesthetic image of Chopin Op.10 No.3

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Chopin favored absolute music, which led to his piano works being entitled based on different musical genres rather than related to content. It contrasted with the synthesis that most composers pursued, who sought to create individualistic, descriptive, dramatic, and programmatic music with hints in the title. Even though Chopin did not follow this trend, some of his famous works were entitled by publishing houses, such as the “Tristesse” etude (Op.10 No.3), the “Raindrop” prelude (Op.28 No.15), the “Army” Polonaise (Op.40 No.1). The reasons editors entitled Chopin’s work were varied. Judging from the title function through the cultural perspective, it owned the characters of “the orientation of the mental sets, the stipulation of emotional experience, imagination and association, and the combination of virtuality and reality, the transcendence beyond the image” (Xiu & Luo, 1999, pp. 450-452). Both performers and audiences could be inspired by the title hints as the track to understand the musical content and to process the musical imagery with empathy psychology (Dai, 2013).

This ongoing study takes Chopin’s piano etude Op.10 No.3 as an example. The research path will follow historical literature research, music text analysis, and interdisciplinary research, integrated with an aesthetic connotation of “factors other than music”. It focuses on discussing why the alias “Tristesse” can be commonly passed down and how the aesthetic image of “Tristesse” is generated in the music.

It is hoped to provide a vivid aesthetic example for music appreciation and piano performance and deeply understand the cultural value of the title aesthetic image of piano music. Some people consider tristesse the separation between their lovers, and others think of the helplessness and indignation of parting from their motherland. After literature studies and music analysis, this study is more inclined to the latter. This aesthetic image is mainly conveyed through the weak expression of melodic phrases, the dramatic tension of chords, the change and flow of voice parts of the multi-sonic texture, and the rich and changeable expression marks.

Improvisation in Popular Music: A Workshop for Improving Vocal Skills and the Creation of Original Songs

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Popular Music is directly relevant to the contemporary music and music education world. The presenter shall explore various aspects of popular music that help students become amazing popular music singers. It is important to enjoy the music and to be a better musician.

This workshop presents methods to increase vocal skills for improvisers in popular music singing and creatively start songwriting. It is important to find a way to improvise proficiently in popular music and develop harmony skills, building on this foundation to create student's own pop songs. Based on improvisational singing skills, one should be free to sing in multiple pop music styles. It is important to be creative in listening, singing, finding suitable music material, and letting improvisation be connected to the music. Then, the next step is to write original songs. Successful musicians and educators maintain a regular and significant amount of time dedicated to watching and listening to popular music and various other styles of music, keeping an open mind to all different styles of music. Because all styles of music have the potential to inspire singers to varying degrees, they help develop their songwriting skills and create their original popular music.

This workshop aims to help musicians and educators enjoy popular music from any country, know that all music is a nutrient for musicians to learn music, and sing and create original popular music. It also aims at helping musicians and educators to be more confident and comfortable singing popular music pieces, whether they are cover songs or their own original popular music songs. Become and be more skillful ed in improvisation in any popular style. If an instrumentalist can improvise, then a singer can do the same because the singer's voice is their instrument.

AI and the Body: A Study of the Early Childhood Music Literacy Curriculum System Chinas

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1. theoretical/pedagogical background of the paper

A music literacy type of curriculum exists as the core and foundation of music education in China's National children's center, which mainly serves children aged 3-6 years old. The curriculum is based on the theory of music and movement (Eurhythmics). It aims to incorporate AI interactive technology into the teaching system, thus realizing physical participation and deep involvement of the mind in music education activities.

2. Aim/focus of the work/research reported

The aims of the study are mainly the following.

1. Strengthen the willingness to learn as well as perceptual cognition in 3-6 year olds
2. Enhance the fun of learning and deepen emotional and rational cognition by implementation of AI interactive technology
3. Diversify the development of interdisciplinary music education by those implementations.

3. Method/approach/modes of inquiry

To accompany scientifically the curriculum, comparative method and interview method in qualitative research were used in this study. The students were randomly divided into two groups (A. B.), with group A students doing the regular music literacy type of lessons and group B participants doing the new model system implementing AI interactive technology. All the sources of the students tested were randomly selected and all had different backgrounds. The two groups of students were assessed separately at the end of the semester, as well as qualitative group focus interviews with parents.

4. Results and/or summary of the main ideas

The children in Group B who participated in the new model system showed higher rational perceptions of basic musical knowledge than the children in Group A. On a perceptual level the children in Group B also had also better (physical) representations of music than the children in Group A. In the interviews with the parents of Group B, 80% of the parents believed that they had full participation in the program and had gained new knowledge about music literacy and child education.

5. Conclusions and implications for music education

The introduction of AI interaction makes rational cognition easier for children and allows them to enter the world of music better. AI interaction in combination with the body as a cognitive and perceptual tool can enrich the means and modes of music education and effectively enhance the continuity of music education for children.

The Difficulty of Childcare Training Course Students in Playing the Piano: Based on the Analysis of Student Interviews

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1. Theoretical/pedagogical background of the paper

It is no exaggeration to say that Japanese childcare training courses are still "piano oriented." Many music education researchers have long pointed out that the use of the piano in childcare, and the burden placed on students to learn the piano for this purpose, is questionable and burdensome. These are problems that cannot be avoided when fundamentally rethinking the significance of expression in childcare and training childcare professionals to engage in it. The current guidelines also contradict each other, and the childcare training programs, which are supposed to train childcare professionals who can flexibly see and support children's expression, are teaching values that adhere to a specific culture without relativizing them.

2. Aim/focus of the work/research reported

The focus of this research is to examine the actual of piano difficulties among students in the childcare training course. Many researches have been conducted on piano education in childcare training courses with the aim of "to play to some extent," but to the best of our knowledge, I couldn't find the researches focusing on qualitatively examine students' difficulties.

3. Method/approach/modes of inquiry

In this research, I interviewed students and conducted a textual analysis of the interview data. The methodology was centered on SCAT. The interviews took the form of an in-depth investigation of the students' narratives, focusing on the question, "At what point did you feel that you were not good at the piano? The sense of difficulty here is not defined subjectively as whether they are good or bad at the piano, but rather as whether they feel stress, including a wide range of emotions such as anxiety and nervousness.

4. Results and/or summary of the main ideas

It was clear that students who had difficulty with piano had a strong sense of "this is the way to do it." This was not because of what they were told by their teachers in class, but because of their preconceived notions about the piano or music.

5. Conclusions and implications for music education

It is not good for a child to be influenced by the preconceived notions of caregivers about the piano and music. The origin of students' preconceptions should also be addressed in the future. Piano in the childcare training course is a subject-specific difficulties, and there is room for further study as a learning content for students.

The Significance of Elemental Music and Dance Pedagogy in lifelong education

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Orff-Schulwerk, also known as the Elemental Music and Dance Pedagogy, is widely recognized as one of the most influential and prominent music teaching methodologies of the 20th century. It underscores the interconnectedness of music, dance, and language, presenting a holistic approach to education. Since its introduction to China in the 1980s, scholars have extensively examined it from various perspectives. Initially, the Elemental Music and Dance Pedagogy gained popularity in early childhood music education, as well as in special music education and other related fields, due to its highly comprehensive nature. However, in the 21st century, there has been a shift towards expanding its application into professional fields and engaging a broader age demographic, encompassing diverse disciplines.

Traditionally, Han Chinese culture lacked dance-oriented body movements, though ancient China intertwined poetry, music, and dance as closely related art forms. Over time, these art forms evolved into distinct disciplines due to individual artistic differences. Nevertheless, the intrinsic relationship between poetry, music, and dance has endured in Chinese culture. This paper aims to explore the theoretical and practical significance of the Elemental Music and Dance Pedagogy for middle-aged and elderly individuals through a literature reviews, interviews, questionnaires, and other research methods. It addresses the absence of dance-based body movement in the Han Chinese population and discusses its importance in encouraging lifelong education and promoting the health of the Han Chinese people.

A study on the joint application of music therapy and rehabilitation medicine under the hospital operation model

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This article aims to delve into the origins of music therapy in both China and the West, and to underscore the invaluable applications of music therapy in the realm of rehabilitation medicine. By scrutinizing the distinctive features of music therapy, this article offers profound insights and contemplations for the future integration of music therapy in rehabilitation medicine. Moreover, this paper will scrutinize the practical obstacles confronted by hospitals in China under the prevailing operational model, and draw parallels between the operational model of music therapy in Germany and its integration into the healthcare insurance system. With this as a basis, the paper aims to analyze, from a comparative perspective, how to further advance interdisciplinary research in music therapy and how to seamlessly integrate music therapy into healthcare in Chinese hospitals.

Development of Non-Music Undergraduates' Soft Skills: Integrating Movement-Based Instruction in General Music Classroom

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Development of Non-Music Undergraduates' Soft Skills: Integrating Movement-Based Instruction in General Music Classroom

Theoretical Background: Movement as a visible expression is one of the evaluation criteria by which educators measure learners' performance in learning music. However, it has not been widely adopted in adult general music education. As crucial soft skills, the development of interactive, cooperative, and creative skills is an important criterion for undergraduates to adapt to professional development and social needs, as well as an inevitable requirement to adapt to the competitive trends of the twenty-first century. The question to be explored in this study is whether the soft skills of non-music undergraduates can be developed in a general music classroom that is integrated a movement-based instruction. Based on previous research findings on the positive effects of body movement on the brain during human music learning, it is potentially important to confirm that soft skill development is gained in the same way in the general music classroom for non-music undergraduates. This is quite different from professional music learning and children's music education, where the main purpose of integrating movement-based instruction is to assist in improving students' musical skills and stimulating children's brain development.

Aims: This study investigated the perceptions of non-music undergraduates regarding the integration of movement-based instruction in the general music classroom to develop soft skills.

Methods: Quantitative research was employed in this study, and 150 non-music undergraduates between the ages of 19 to 21 as participants completed questionnaires. They all enrolled in the related general music courses that integrated movement-based instruction.

Results: The results demonstrated that most participants thought that their interactive, cooperative, and creative skills improved to varying degrees after participating in a general music course that integrated movement-based instruction.

Conclusions and Implications: These findings suggest that the combination of music and movement can be effective in improving the soft skills of non-music undergraduates. The study filled a gap in the impact of integrated movement-based instruction in the general music classroom on the soft skills of non-music undergraduates. This is undoubtedly a valuable implication for higher music educators and at the same time provided successful practices and examples for music teaching reform in China's colleges and universities. Future research in this area could delve into specific pedagogical content appropriate for adults. Such as the type of music that is more appropriate for adult learning, the structure of the music, and the difficulty of the movements.

The Communication of the Erhu Music in Japan from the Perspective of Culture-Specific Cues Theory

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Music is understood as expression. Studying music from an emotional perspective involves unraveling how different musical mediums convey and evoke specific emotional states. Of particular significance in this exploration are musical instruments, which act as fundamental conduits for the expression of emotions within music. The varying degrees of popularity that different instruments enjoy across countries and regions suggest that instrumental music not only possesses culture-specific emotional expression attributes but also transcends cultural boundaries. This study aims to delve into the mechanisms underlying the conveyance of emotions through instrumental music, offering insights into the intricate process of cross-cultural musical reception and resonance. It also seeks to enhance our understanding of the fundamental principles governing emotional resonance across diverse cultural contexts. To achieve these objectives, we first identify unique cultural emotional cues employed in music across different societies, engaging in the cross-cultural decoding of emotional expressions through music. Additionally, we explore the shared acoustic properties between music and speech prosody, uncovering a potential common culture-specific cues for emotional communication, enabling the expression of cross-culturally recognized emotions and aesthetics. Our investigation provides a fresh perspective for future cross-cultural studies on the interplay between music and emotions. It establishes a theoretical foundation for deliberations on the shared aspects of music and emotions across diverse cultures. This research sheds light on the intricate relationship between culture, music, and emotions.

The effect of the experience of song writing for children on the self-expression of pre-service early childhood teachers

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The purpose of this study is to find out how the experience of song writing for children in early childhood music education classes effects the self-expression of pre-service early childhood teachers. For this purpose, 19 students in the Department of Early Childhood Education at a 4-year university in South Korea, were asked to participate in a song writing program for children, and then a pre- and post-test on self-expression was conducted. The data were analyzed using SPSS 21.0 statistical program.

The results of this study are as follows: First, the experience of song writing for young children statistically significantly improved the self-expression of pre-service early childhood teachers. Second, the experience of song writing for children became an opportunity for pre-service early childhood teachers to discover themselves enjoying music and developing through empathy and communication. These results showed that creative musical experiences have a positive effect on the self-expression and musical experience of pre-service early childhood teachers, and this has implications as basic data for the pre-service early childhood teacher education curriculum.

Rural Music Education in China: Perceptions of Music Educators in Henan Province

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In China, rural education holds enduring importance due to the large population, the underdeveloped state of education, and the Rural Revitalization policy (Ministry of Education of the People's Republic of China, 2019). In recent years, government efforts have been directed towards alleviating academic pressure and promoting aesthetic education, with music education gaining prominence (Ministry of Education of the People's Republic of China, 2021). However, the under-prioritization of music programs, especially in rural areas, is difficult to make noticeable progress in a short time. Therefore, in this critical juncture for the advancement of rural music education in China, it is essential to gain a deeper understanding of the current state of rural music education in China. Such academic endeavors will contribute to the sustainable enhancement of local rural music education. Thus, the purpose of this qualitative case study was to investigate the experiences and perceptions of music educators in rural areas of Ren County (a pseudonym), Henan province, China. Henan Province, both my hometown and a developing agricultural province in central China with the largest rural population in the country, holds particular significance for rural music education. Ren County is one typical less-developed rural area in Henan, with a below-average GDP. I recruited three music teachers and one music director in Ren County using the researcher-developed criteria. Data collection included a written survey to collect the participants' demographic information, two 90-minute interviews per participant, their photographs, personal documents (lesson plans and curriculum), and official records (district policy and guidelines). I also wrote researcher reflections on the data collection process. Findings revealed that in Ren County, the growing emphasis on aesthetic education has elevated the status of rural music education within national policy and at the county level in recent years. However, music program remains vulnerable within the school community due to the unchanged test-oriented education system. Additionally, the inequitable educational policy of teacher recruitment and retention exacerbates the severe shortage of music educators in rural schools. This study uncovered the structural challenges that Chinese rural music education has encountered, as represented in Ren County, which resulted in discrepancies in the application of national educational policies. Nevertheless, teachers in this study also envisioned promising trends for future development in Chinese rural education. The results of this study suggested some possible strategies for the sustainable development of rural music education in China.

Music teachers' teaching performance scale revision and reliability and validity test for fostering students' creativity

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Purpose: In this study, the Teacher's Teaching Performance Scale (CFT Index) was modified by localization and subject.

Methods: The revision process includes determining the theoretical basis and subject-based revision, among which the subject-based revision stage includes translation stage, back translation stage, revision stage according to the characteristics of the music subject and the characteristics of the study section. The test and formal test subjects were primary school students from grades 1 to 6, with 465 test subjects and 1966 formal test subjects.

The results show that: after two rounds of tests and analysis of the test results, the reliability and validity of the teaching performance scale of music teachers who cultivate students' creativity are better.

Conclusion: The scale modified by localization and subject in this study is a good, effective and reliable measurement tool for the teaching performance of music teachers to cultivate students' creativity in China.

Research on the influence of music teachers' teaching performance on pupils' innovative consciousness

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Background: Music teachers are the main promoters of the formation and development of primary school students' innovative consciousness, and play a crucial role in cultivating innovative talents.

Objective: This study analyzed and tested the influence of music teachers' teaching methods, teaching evaluation and teaching atmosphere on students' innovative consciousness.

Methods: A questionnaire survey was conducted among 1966 primary school students in seven regions of China. Structural equation model was used to examine the effect of music teacher's teaching performance on primary school students' innovation consciousness. The results show that there are differences in teaching performance and innovative consciousness among students in different regions. The application of music teaching methods, the implementation of teaching evaluation and the creation of teaching atmosphere have a significant influence on the internal tendency and external performance of pupils' innovative consciousness.

Implementation of the Formative Assessment in China School Music Classes: An Action Research

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Formative assessment (FA) is an assessment-kind classroom activity that helps teachers track and understand students' progress, allowing for ongoing evaluation. It encourages collaboration between teachers and students and is well-known for improving student performance and promoting creative classrooms (Yan & Pastore, 2022). In China, FA was introduced by the government since 2001. However, it also faces challenges when implementing it in a content-driven curriculum and teacher-oriented teaching environment, with large class size provided for students' communication and collaboration with teachers and their peers (Zhang & Leung, 2023). The above findings were presented with an interview study at the conference of 2023 Asia-Pacific Symposium for Music Education Research. Findings revealed that most of the 12 interviewed music teachers were not very familiar with FA and had not used it in their classrooms before.

This is a follow-up study. The goals of this research are to find effective ways to incorporate FA into the actual music teaching and understand how students perceive these assessment practices. For the study design, action research will be applied to introduce FA in singing and composition classes. Four previously interviewed teachers, from four schools) and their respective fifth-grade school students (in total 417 students) will participate in this study. Specifically, participants will be first assessed using FA scales and then provided with training in FA pedagogies and strategies. Then, participants will be required to apply their learned FA strategies with an eight-month-length four research cycles. Following the iterative process of action research, which includes planning, taking action, making adjustments, re-planning, reflecting, and taking further action (Stringer, 2017), participants will work with researchers to design and implement four FA-included music lessons. Data collection will include questionnaires for teachers and students, semi-structured interviews with ten students, notes from teacher meetings, a research journal containing observations during lessons and pupils' concerts, and assessments of students' performances. Qualitative thematic analysis (Miles et al., 2018), constant comparative methods, and theme mapping were applied to analyze and code the above data. Since this research is in process, the main findings will be presented at a later conference.

This study is essential for understanding how FA can be implemented in China context. Especially for those regions that have a similar background as China having a collective-based and teacher-oriented learning environment, this study will provide a valuable chance to explore how to actively engage students in learning with a progressive evaluative system.

ROUNDTABLE PAPER

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Crafting Counter-narratives: A Case for Aesthetic Justice Pedagogy

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This submission explores the concept of aesthetic justice pedagogy, and advocates on behalf of it. In contrast to aesthetic injustice, which denotes any harm done to a person's aesthetic capacities, aesthetic justice pedagogy aims at facilitating the development of students' imagination, perception, and feelings, wherein narrative and story-making are prime locations in the music classroom to contest coloniality and oppression. We emphasize the practice of this philosophy, refusing to see it as only as metaphor or theory. In our attempt to build a praxis of philosophy, education, and art, we lean upon diverse thinkers such as Ursula Le Guin, Paulo Freire, and Augusto Boal. We maintain that aesthetic justice pedagogy requires spaces of liberation whereby initiates can practice, rehearse, and perform new realities and create counter-narratives through various modalities of story-writing. Le Guin's critique of the father tongue, Freire's work in Culture Circles, and Boal's theater exercises like the rainbow of desire are locations that combine art, re-storying, and imagination in ways that are unique to the traditional practices of arts education. We conclude by reemphasizing the liberatory ways in which (1) practice (aesthetic work that is done alone), (2) rehearsal (art work with others) and (3) performance (imagination's accomplishment) come to identify qualities and practices of an aesthetic justice pedagogy.

Playing by ear and the development of music skills at pre-school age

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The aim of the particular paper is to present certain elements from the research I have carried out on a group of pre-school children in a private kindergarten in Athens, Greece. It was a case-study which investigate the evolutionary course of rhythmic development and improvisation in pre-school pupils through Lucy Green's 'Playing by ear' method. The objective of this method, which is based upon informal learning, is to develop students' acoustic, rhythmic, and musical skills in general. Given the age of the children, 4-5 years old, their need for socialisation, cooperation, and teamwork through gameplay, as well as the fact that they have not been taught music notation, the aim of this study was to investigate to what extent the method constitutes an effective choice for the application of an informal method of music learning in formal educational environments in the specific age group. Tools and strategies taken from qualitative methodology, and more specifically from action-research and case study were used. What was investigated was to what extent the 'Playing by ear' method developed the rhythmic skills of the students and to what extent it enhanced the students' ability to play music in small groups without the teacher's guidance. The results of the research showed that Green's 'Playing by ear' method helped the students' development of rhythmic ability with the use of musical instruments, as well as their rhythmic ability through kinetic behaviour. It also helped students to engage in early experimentation. Finally, the method enhanced the students' ability to play music in small groups without the teacher's continuous and direct guidance, developing in this way new communication and cooperation practices and skills. The development of students' well-being at a personal and social level was an element that was observed to the maximum extent. The students came into contact with experimentation and exploration through enjoyable musical processes that offered them both development of friendships and a sense of belonging. In conclusion, it became evident that the whole experience of applying the 'Playing by ear' method not only increased the students' musical skills, but also had a significantly positive appeal to the students: overall, they characterised it as an enjoyable and recreational new experience. The above results and observations of the research have a direct relevance to the thematic of the conference.

Music teacher education and activism: Modelling key pedagogical principles based on global competence

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Music education has perpetuated practices that have not necessarily been subjected to critical or constructivist pedagogical debates within university communities. Hence, music education undergoes dehumanisation when the high quality of musical work becomes a requirement to the point that the psychosocial situations experienced by music students during the learning process become invisible (Angel-Alvarado & Trejo, 2022). Examples of such dehumanisation are the testimonies of psychological violence in music conservatories (Fernández, 2018) and physical aggression by teachers in music classrooms (Angel-Alvarado et al., 2022). This is a consequence of the symbolic violence arising from the discursive hegemony that teachers apply to their students. Therefore, it is necessary to orient pedagogical knowledge, both theoretical and praxeological, towards a perspective that embraces human rights education. That is, to install a problematising and humanistic music pedagogy that does not avoid educational, social, and political controversies. An honest debate will drive social transformations, empowerment, and civic engagement. This position is consistent with the supranational vision defined through global competence (OECD, 2018), which is not limited to the transmission of knowledge, skills, attitudes and values, but extends to mobilisation and activism in complex situations in order to favour interaction with diverse and dynamic subjects and socio-cultural environments. Hence, we have constructed key activist principles relevant to music pedagogy, which were evaluated by the academic staff of several Chilean universities through a Proof-of-Concept. Subsequently, the refined version of the key principles has been validated empirically in music teacher education contexts through extracurricular workshops that seek to foster the development of activist-oriented pedagogical identities in music student teachers. The current paper aims to report the results of this last quasi-experimental activity, which is established in the fieldwork phase according to the four-phase structure defined by Design-Based Research. The sampling unit comprises student teachers that have passed the introductory practicum, and are enrolled in the participant university programmes offered in Chile. Findings reveal that implementing the proposed principles is beneficial because the student teachers become aware of the importance of social justice and human rights in pedagogical work. This is not only limited to pedagogical reflection, but also outlines activist initiatives that promote equal opportunities in music education.

“The Artistree” – Transforming music teachers’ beliefs through research-based tools and collaborative blended learning

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The role of teachers' beliefs in music education is a subject of considerable interest and research within the field of education. Teachers' beliefs can significantly impact their teaching practices, pedagogical choices, and student outcomes (Pajares 1992; Reusser et al. 2011). As these beliefs are often informed by the teachers' own educational experiences and training, they also play a role in perpetuating pedagogical traditions and obstructing the path towards more inclusive, participatory, creative and empowering music education practices (Mills 2003; Pellegrino 2009; Weber 2021). The transformation of such beliefs through teacher training and research-based knowledge is nevertheless a challenging task: The limited accessibility to continuing education resources and programs, their disconnection to the teachers' everyday practice, as well as the complicated relationship between beliefs and academic knowledge constitute often insurmountable hurdles for teachers – even for those intrinsically interested in the further development of music education and their own teaching (Hargreaves 1996).

The project “The Artistree” approaches this challenge by creating collaborative blended learning spaces for students in higher music education and active music teachers in the region, in which they encounter accessible and user-friendly research-based knowledge and tools, and are invited to reflect together and develop visions and methods for their teaching practice and their specific working contexts. The denomination “The Artistree” alludes to the idea of cultivating musical agency (Elliott 1995) as a core and common goal for a wide range of music education initiatives and efforts.

In the paper the theoretical background, guiding principles and structure of the blended learning platform will be presented, as well as observations and challenges from the first implementation phase.

Reflection on a Career - How Did I Make it This Long?

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I walked into my 18th year of teaching music in public schools this year and thought, "How am I going to sustain this pace?" This isn't the first time I have felt overwhelmed, under supported, and with a burning in my belly that this is The Most Important Work. But how do I continue? One way is by looking at how I have stayed, survived, and even thrived amidst the turmoil that is public education in America.

Over my career I have taught kindergarten through higher education, International Baccalaureate music, Montessori, choir, general music, guitar, piano, theory, and music in special needs classes. My career is not anything like I pictured it. And yet, I have had a fulfilling career and I have learned so much. However, throughout this unconventional career, I have wanted a leader who will pave the way for music education to be sustainable and valued in America.

For years I have been asking myself the question: "Is music education sustainable the way it is being implemented?" I ask as a person; with the pressures, expectations, and external world pushing in on me. I also ask as an educator; one who is passionate about music education but see others faltering under the weight of the education system in America. If music education is to survive, and if the teachers teaching music education are to survive - the questions of sustainability as well as leadership are important ones to ask. And these questions are simply the starting point for connection, inspiration, ideas, and movement toward what comes next. We must move together asking these question of ourselves, and each other.

This is a qualitative pilot study where I ask the question - Is music education, as we know it in America, sustainable? I ask myself and reflect on my career built on sustainability and leadership. Which takes me to others to ask the same questions. I have and will continue to gather data from colleagues I know, as well as colleagues I have met for this study. I will collect these conversations and document where the answers lead us. We will discuss sustainability, careers, and how we can be the leaders we need in a profession we love. Ultimately, the time spent together sharing the information gathered from myself and others, is a time to hear how teachers are faring in this 21st century of education. If the journey they are on is sustainable as it is, and then, what do we need in leadership for what comes next.

Critical responsibility in socially sustainable music education

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In times of increasing immigration and growing socio-economic differences, accessibility has become a complex matter within institutional music education. This presentation addresses the need for music education professionals to engage with critical responsibility in encountering new student groups and the societal changes at hand. I will focus on the emerging responsibilities both on the micro and macro levels that can be seen in the everyday student-teacher relationships and institutional practices.

One way of engaging with social change in music has been social innovations, characterized as initiatives or practices designed and implemented to advance the wellbeing of individuals and communities (OECD). By using a showcase of a social innovation within the music school network in [country name omitted], this presentation focuses on a theoretical work that identifies the paradoxical nature of social innovations (Baker, 2021) and critically explores the challenge of creating transformative practice within music school institutions. The critical exploration is based on sociologist Pierre Bourdieu's concepts of *illusio*, the belief that the 'game' we collectively agree to play is worth playing, and *doxa*, the taken-for-granted rules and practices within the music school field (Bourdieu 1977; Threadgold 2018). In this presentation I argue that social innovations both hide and make visible societal issues within the music school field. Through a critical gaze at unwanted hegemonies, unequal practices, and structures revealed by the case of social innovation in the music schools, I suggest that enhancing social sustainability in music education requires critical self-reflection and public recognition of the responsibilities not only of the teachers but also other professionals such as institution leaders and policymakers. I conclude that social innovations can become part of developing transformative practice in music education only through critical responsibility, further increasing the institutional resilience and innovativeness in facing current and future societal changes.

Preparing for an uncertain future: Proposing a pathway towards productive and reflexive professional music teacher identities

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The current uncertainties around what music education may look like in the future lend much credence to the need for a pedagogy of teacher education that facilitates a flexible, responsive, relational and creative approach to music teaching. Teachers of the future will need to be able to adapt, and not just react, to the inevitable changes that they will face, imagining new potentialities for themselves and music education in general. This paper presents an argument for a pedagogy that helps pre-service music teachers develop the skills to reflect on their developing identities. Following an exploration of the prior literature and practices in teacher education the Reflexivity and Professional Identity Development (RAPID) Cycle is introduced. Whereas many models of reflection begin by reflecting on an action, the RAPID cycle begins with hypothetical and enacted identity reflection and then looks back on actions. It borrows from action research, reflective practice, and identity development to promote regular and ongoing cyclical consideration of professional identity. Practical strategies to implement the cycle within the teacher education space are proposed and discussed.

Unlocking Cultural Funds of Knowledge: Empowering Home Pedagogies through Musical Engagement

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In the field of music education, the importance of caregivers in shaping their children's learning experiences at home cannot be overstated. The Cultural Funds of Knowledge (CFoK) are the vast and invaluable cultural, linguistic, and practical knowledge that contributes to children's education (Ladson-Billings, 2009; González et al., 2006). This presentation explores the intersection of familial engagement and CFoK to determine how these synergistic forces can be utilized to promote effective home pedagogies and improve educational outcomes. Using a variety of ethnographic studies and early childhood research, this presentation seeks to illuminate the profound impact of parental involvement in their children's musical journey (Baxani, 2018; Custodero, 2006; Ilari, 2005). The research demonstrates how primary caregivers, who are the most influential educators in many households, contribute to their children's music education through an abundance of culturally rooted practices, traditions, and knowledge. These CFoK encompass a wide range of skills, values, and worldviews that are frequently marginalized or ignored in formal educational settings.

In addition, this presentation emphasizes the importance of recognizing and validating the diverse CFoK within different cultural and socioeconomic contexts. It examines the possibility of collaboration between music educators, researchers, and families to co-create culturally responsive and inclusive pedagogical approaches. By utilizing CFoK, music educators are able to bridge the gap between the home and school environments, thereby creating a more holistic and enriched learning environment for children (McKoy & Lind, 2022). Recognizing the cultural diversity of CFoK and the significance of this diversity in education will be discussed as one of the main topics.

In conclusion, this presentation argues for a paradigm shift in how we view familial engagement and CFoK in the music education landscape. By valuing and integrating these cultural knowledge resources, we can promote more equitable and inclusive educational practices, empower parents as co-educators, and nurture the full potential of each child's music learning journey.

Music, value, and the good life: A pluralist view of music education

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In his modern philosophy classic *The Varieties of Goodness* (1963), Finnish philosopher Georg Henrik von Wright describes “the multiplicity of uses of the word ‘good’”, enumerating categories such as instrumental, technical, utilitarian, beneficial, medical, hedonic, eudaimonic, and deontological goodness. This philosophically oriented paper draws on and expands von Wright’s categories in order to develop an analysis of value attributions in contemporary music education policies, curricula and practices, focusing on the role of music education in increasingly diverse European societies.

The insight that music can contribute to a well-lived life in many and various ways is particularly relevant for publicly funded extracurricular music education, where students learn music on a voluntary basis as part of their everyday lives and may decide to continue or discontinue their studies based on a complex set of personal value experiences, priorities, complications and challenges. I explore the connection between the potential goodness of musical practices and value experiences in individual lives with theoretical support from Christine Korsgaard (2014) who has argued that the concept ‘good-for’ is prior to the concept of ‘good’ and advanced as an implication that everything that is good is good for someone: “everything that is good must be related to someone in a particular way before it can really be something good at all” (Korsgaard, 2014, pp. 410–411). This view of persons as “entities for whom things can be good or bad”, which provides [them] with “the grounds for taking a passionate interest in [their] own [lives]” (Korsgaard, 2014, p. 405) is compatible with music education policies that encourage students to develop free, personal relationships to music (Ardila-Mantilla, Röbbke & Stekel, 2015; Björk, 2016). However, beyond a liberalist view of pluralism as relating to individual(ist) choice, the paper discusses the variety of musical affinities and meanings from an ecosystemic perspective, pointing to the value of musical pluralism not just in terms of genres and styles, but also through recognition of matters that human beings care about and the ways in which different musics draw attention to them (see Dissanayake, 2013). The intention is not to provide recommendations for practice; instead, the approach is descriptive and critical with the aim of contributing to a conceptual basis for pluralism in research, curriculum and policy for publicly funded music education in contemporary transcultural societies.

Getting (back) in the Groove: Rebuilding Post-Covid through a Scottish Secondary School Jazz Project

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Following an extended lockdown and prolonged remote learning as a result of the global COVID-19 pandemic the move back to in person teaching and learning in secondary schools in Scotland was welcomed, although not always an easy transition. Musical performing had been severely disrupted for a considerable length of time and many young people in schools were experiencing wellbeing and engagement challenges. Composing activities had been completely removed from examination requirements in Scotland and research shows that improvisation is not usually prominent in schools.

‘Imagine if there was no fear of failure’ (Sam aged 14, conversation with author)

This illustrates a view of music education in UK schools, where exam pressures and accountability go hand in hand with anxiety.

One of the enduring problems of music education is building music teachers’ skills and confidence to include more creative as opposed to recreative music making in their classrooms.

This paper will share findings from a case study where the researcher facilitated professional learning sessions focusing on creative music making with music teachers and jazz musicians. Thereafter the participants co-created projects based on exploration and curiosity in a secondary school, in an effort to overcome specific challenges for each class. This paper will discuss the results of this collaborative musical project in the secondary school, using ideas from jazz and improvisation (group interaction, improvisation, experimentation, playing by ear and collaboration).

The paper will report on attitudes, experiences and impacts on practice for both jazz musicians (n = 3) and music teachers (n = 4) as well as data from a learner focus group. Semi-structured interviews were analysed using inductive thematic analysis following guidelines for Interpretative Phenomenological Analysis (IPA). This project relates to United Nations (UN) Sustainable Development Goal (SDG) Number 3: Good Health & Well-Being (UNESCO, 2020).

Evidence has shown that participating in the project led to music teachers feeling more confident at embedding creative activities in their teaching. There were a mixture of positives and negatives for jazz musicians and learners. Implications for rebuilding confidence in music making with young people post-COVID will be discussed.

It is hoped that this paper will provide pedagogic as well as relational knowledge and awareness of the attributes that music teachers need to utilise in practice to support and enhance the development of jazz and improvising in education, to combat any fear of failure.

UNESCO (2020). Education for sustainable development: A roadmap.

<https://unesdoc.unesco.org/ark:/48223/pf0000374802.locale=en>

Opinions of Music education undergraduates about their music lessons in middle schools

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In the last decades, several challenges in music education have emerged, accompanying rapid social, cultural, and political changes in contemporary societies, such as technological advances, increasing accessibility of music to children and young people, globalization, demographic changes, cultural diversity, multicultural classrooms, democratization of education, expansion of knowledge, social inclusion, and broadening of music education to non-formal and informal contexts (Jorgensen, 2019; McPherson, & Welch, 2012). As the world changes, so music education should change itself (Bowman, 2018). Teachers are crucial in influencing learning (OECD, 2018) and music teachers need to be prepared to respond to these challenges (Teachout, 2012).

In contrast to the outside world, many generalist schools remain relatively unchanged, where teachers, curricula, and programmes resist to any alterations, which might cause instability or uncertainty. In the case of Portuguese middle schools, current academic discussions seem to revert around issues such as the quality of music education and teaching, and how limited are the repertoire and the musical instruments used.

This study investigated the opinions on school music education of undergraduate students of music education. The purpose is to understand their views on the music education they have had as children (10-11 years-old), attending years 5 and 6 of basic education in middle schools. Years 5 and 6 are the only period in the Portuguese education system during which music is a compulsory subject of the school curriculum, being taught by specialist music teachers.

The students were asked to write a statement on “The music education I have had at school...” Their statements were analysed and categorized, according to their responses. The results show that some students had positive opinions about the music teachers and lessons they have had, remembering interesting activities and repertoire. However, most opinions tended to be somehow negative, regarding music lessons as unappealing, mainly because of the repertoire and instruments used (e.g., recorder), the kind of activities carried out (e.g., learning notation), and the teaching strategies. Music was often perceived as an undervalued school subject among children, their families, and even within the school context, and this is also one of music teachers’ reported difficulties (Boal-Palheiros & Boia, 2021).

These results might help to reflect, besides other factors, on the music teacher education that has been implemented for more than 35 years, and to understand to what extent it has contributed to improve music education in Portuguese generalist schools.

Musicians-at-hand: On the pedagogical implications of understanding the impact of technology on the relationship between composer and performer.

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Part of the work of a composer is to 'hear whatever you write. Every note, every rhythm, every dynamic, every timbre, every expression, every slur: you must imagine it all to perfection in your inner ear.' (George Benjamin, 2023; and many other composers express similar sentiments).

In more technical terms, then, an instrumental part is not just a series of notes and rhythms. Rather, it directly relates to the physical properties of the instrument, the biomechanics and psychology of the player, and how those two things combine to produce sound. Part of the 'job' of a composer, then, is to have an empathetic connection with the embodied, physical nature of musical performance.

This paper is concerned with the complications thrown up for this relationship between composer and absent performer by the use of music notation software.

Technology such as music notation software, digital audio workstations, sample libraries, and virtual instruments are increasingly ubiquitous in music-making and music education. The impact of these technologies has been explored (e.g. Marrington 2017, Strachan 2017), though not often specifically with regards to performer/composer relationships (or, indeed the impact of these technologies after their use).

While all music technologies are interesting to study in terms of their impact on the compositional process, this paper will focus on notation software specifically, in preparation for ongoing research includes interviews with composition teachers in HE settings, empirical studies involving HE composition students, and analysis of empirical studies across disciplines.

The paper will therefore explore three main functionalities of music notation software:

- Audio playback.
- Playability indicators (notes turning different colours when the software thinks that note is unplayable).
- Copy and paste.

These functionalities will be explored in terms of the impact they can have on the development of, and implementation of, the embodied, empathetic understanding of instrumental performance required for successful composition.

The paper will then close with a discussion as to how teachers of composition, particularly at HE level, can ensure that music notation software does not get in the way of developing essential compositional competencies. Similarly, it will ask if there are ways that this software can be used as an additional tool to help students develop these competencies.

Documentary Design Research – How Can Research And Educational Design Be Linked?

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In this presentation I will present our approach to documentary design research (author, 2022) that we developed in the context of different studies. Design-Based Research (The Design-Based Research Collective, 2003) and (Educational) Design Research (e.g. McKenney & Reeves, 2013, 2019; Bakker, 2018) is theory generating, is characterized by an interventionist character, the interplay of prospective and reflexive components, the iterative and cyclical nature and the practice orientation. Along these typical characteristics, I will reflect on the methodological references of our approach to the documentary method (Bohnsack, 2014, Martens et al., 2022) and the praxeological sociology of knowledge (Bohnsack, 2017) and give insights into our research practice. I will refer to our classroom research focusing on composing (Theisohn, 2023) and improvising (Treß, 2022) in school, cultural diversity in the classroom (Völker, 2023) as well as two new projects that have a more collaborative nature. In one study we develop workshops on music making with digital instruments for music teachers and reconstruct the implicit and explicit knowledge that guides teachers in dealing with technology in the classroom. In the other project we offer music ensembles and choirs workshops to reflect their potential for change and reconstruct processes of transformation, that react on socio-cultural change (author et al., 2022). On this basis, I discuss the potential of our approach for music education and research on teaching and learning and reflect how reconstructive research combined with processes of design can give impulses for processes of reconfiguring praxis.

Whose knowledge and how to exchange it?: Critical perspectives on themes arising from CUMIN network

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This presentation looks critically at the knowledge that was created from the AHRC-funded Contemporary Urban Music for Inclusion Network (CUMIN) and the economy of knowledge exchange that arose through the network's activities. CUMIN's funding ran from the January 2022 to the end of 2023, enabling three specifically-themed workshops in the first year culminating in a one-day conference event in June 2023. CUMIN's funding bid noted that a large body of music (hip hop, grime, house, techno, dubstep, etc.) as well as modes of music-making (DJing, rapping, beatboxing, beatmaking and more) rarely get included in mainstream music education and are often sidelined from mainstream culture despite being among the world's most popular musics. CUMIN has argued that such musics (a) can bring a healing power, (b) could improve sustainability for music education and community music and (c) should lead the way in impact evaluation practices. In short, that these musics and their respective music-making modalities need to be included more fully, and respected with higher regard, going forward.

We also explore core themes from forthcoming CUMIN-related output *Music for Inclusion and Healing in Schools and Beyond* (Oxford University Press, 2023). We argue that CUMIN's various manifestations were themselves practice-as-research: the flow of knowledge exchange was such that research findings arose and were documented and shared within the events themselves. Indeed, an atmospheric element of the CUMIN events has been the creation of visual minutes (freely available to see on the CUMIN website). These emerging visual minutes (featuring thematic drawings with annotations) generated a 'liveness' where the practice of 'research-creation', a complex intersection and meeting place of art practice, theoretical concepts and research, was transparent. The act of producing visual minutes by an artist is an approach to research that engages artistic expression; an important tool for not only capturing detail in an engaging way but also for helping event-attendees to feel an integral part of the exchange and development of knowledge at each event.

This live sense of inclusion was needed because a large number of delegates at these CUMIN's events were artist practitioners rather than academics. Many invited speakers and non-presenting attendees were acclaimed artists, practitioners or educators for whom the world of research and knowledge exchange was less familiar. By heightening the sense of liveness, and imaginative co-creation, a strong sense of inclusiveness was further enhanced. Such knowledge exchange methods were entirely in-keeping with CUMIN's mission and highly effective.

Future Forward: Examining efficacy of popular music education in the classroom

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While the genres of hip hop, country, pop, EDM, and other popular music are the vast majority of all music streams in the world, popular music education is still in its infancy. However, there has been a larger acceptance and uptick in popular music education; just a decade ago only a handful of music education programs had any mention of popular music, while currently over 90 universities in North America have sections of the curriculum dedicated to it.

While pre-service educator programs are catching up to the importance of the genre in modern culture, there still are quite a few barriers towards acceptance and implementation on a larger scale in the United States. One of the largest is the lack of opportunity for student teachers to observe seasoned instructors of popular music in the field, since most instruction is still in relative infancy compared to more traditional music programs. The majority of current educators with more than five years experience teaching popular music in the classroom learned through their own experiences outside of the university system or through external professional development provided through non-profits such as Music Will (formerly Little Kids Rock), Musical Futures, and others.

The purpose of this paper is to examine current practitioners of popular music in the K12 classroom and observe how they implement the popular music instruction they received through professional development. The authors visited the classroom of numerous teachers in an urban city after they participated in "Modern Band" training, or a popular music education workshop. They then looked at the aspects of the core values espoused at the workshop and made note of how the teacher implemented them in the classroom, particularly in regards to use of student-centered culturally relevant teaching, iconic notation, creative music making, and others. The goal of the study is to note the efficacy of training and how it impacts learning and relationships between the teacher and students.

Music in Italian immigrant families with young children: developing cultural awareness and belonging.

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In the last decade, Italy experienced a new wave of outbound migration as a means for escaping the precarious conditions of living, determined by a combination of political, economic, and social factors. Since 2006, the number of Italians leaving their own country in search of more dynamic work environments and compelling life opportunities had an increase of 87%. Although data was not gathered in a systematic way, different research sources (e.g.: Migrants Report, 2022) show how this significant outbound flow includes a majority of highly skilled and educated individuals initially driven by a desire to break away from a system perceived as lacking opportunities, corrupted and socially unjust (Fiore, 2017), and now compelled to permanently establish a life abroad with their own family and children. While the so-called “Italian brain drain” or “flight of talents” (Nava, 2011) has been widely documented and reported, it appears not to be research regarding the life of Italian families abroad, their socialization and enculturation process, and whether/how they maintain cultural ties with their home country. This is in contrast to a large body of literature describing the life of immigrant families who moved to the US from China (e.g.: Zhang & Slauther-Defoe, 2009), India (e.g.: Kallivayalil, 2004), Brazil (e.g.: Lindsay et al., 2019) and other Latin American countries (e.g.; Menjívar et al., 2016), to mention a few. This study aims to document the life of families with young children living in United States by exploring how music plays a role in developing cultural understandings, maintaining cultural awareness and ties with the country of origin. Music is ingrained in the Italian culture and therefore serves as a lens through which to describe family members socialization process, multi-cultural awareness, parenting strategies and the development of multi-language proficiency for the children.

A survey will be sent out to Italian families residing in the United States who have children aged 8 and younger. Afterward, I will conduct semi-structured in-depth interviews with a small group of families who express a desire to continue their involvement in the study, following the completion of the questionnaire. Participants will also be asked to fill out a musical-experiences journal to document the daily musical lives of their family and describe what role music holds in their relationships and dynamics. Understanding how these immigrant families navigate and reconcile different socio-cultural structures may expand the discourse on sustainability in music education and show the multiple paths through which the integration of local and global perspectives might occur. Implications for practice will be provided.

Reinventing Everything: Identity, Injustice, and an Arts Program for Justice-Involved Young Adults

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In the last thirty years, a large body of research has documented the growth in the number of arts non-profits working with justice-involved persons, as well as the efficacy of their work. This coincides with bipartisan criminal justice reform at all levels of government in the United States, itself spurred by recent theories of desistance that suggest the cessation of criminal behavior is more likely when the involved persons have the opportunity to consciously reshape their identities. However, little of this research focuses on programs that work with the justice-involved post-incarceration, and few papers address the ways in which participants in these programs view their experience in the justice system in the light of the social injustices that they have experienced, such as poverty, systemic racism, and more. This study focused on a paid arts fellowship program for 12 young adults in Los Angeles, CA – the program was evaluated through the lenses of desistance, positive youth development (PYD), and liberation pedagogy. Findings suggest that the program cultivated a space in which students could be vulnerable, connect and care for themselves and others, and exercise creative autonomy and agency. However, it also seems that students came to the program with strong senses of self, and while the experience did not greatly affect their views on social injustice, it appears to have provided them with an opportunity to confirm their positive self-identities, to seek their own liberation and to contribute to their community.

Music as a Home-Learning Activity in the Early Years: Survey Findings from a National Australian Study

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Early childhood music education research has enhanced understandings of how early music experiences and opportunities positively impact the overall development of young children (birth to four years). In addition, cultural-historical psychology, starting with Vygotsky (1978) and extending to his contemporaries (Gonzalez Rey 2011; Rogoff, 2003; Stetsenko, 2010; 2012) and a focus on learning as part of a community provides a sociocultural lens through which to examine the musical experiences of young children within the homes of Australian families. An ease of access to music because of technological advances, coupled with changing social and cultural constructs about the role of music in early childhood is potentially impacting the modes and frequencies of music activities that young children engage in at home. Currently, there is little research into how these changes are impacting shared musical activities, and in turn how these changes have the potential to impact the overall development of young children. This paper presents preliminary findings of a national Australian survey (N=481) as part of a larger mixed-methods study. The study has two aims: to investigate the modes and frequencies of music activities in Australian homes and to explore Australian families' beliefs toward the importance of music in early childhood development. The following types of activities were included in the survey: singing, listening to music/background music, playing musical instruments, dancing/moving to music, TV/media exposure, spontaneous singing by the young children, and group/family music-making. The findings of this paper indicate nearly 85% of respondents sing regularly in their home with their young children and that children are exposed to music that reflects the preferences of the parents. Most respondents agreed that music in early childhood should be fun and that it should be incorporated by the parents in the home during this phase of development. The findings also suggest a preference of music source depending on the type of activity, for example using popular music from a streaming service for dancing or listening, and songs from the parents' childhood or favourite children's songs for singing. This knowledge enables a greater understanding of the role of music in early childhood from the perspective of the parents. It adds to research on the social and cultural functions of music and has implications for families and early childcare centres in supporting and promoting the value of music as part of the natural rhythms of the lives of young children.

Designing and applying educational scenarios using Synth4kids musical educational software in preschool education

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Recent technological advancements have drastically changed the way people engage with music. Children growing up in the digital age are constantly exposed to new experiences and musical genres, leading to the creation of digital learning environments and software aimed at preschoolers. This has resulted in an educational framework that diverges from traditional methods. Integrating current technology into music education offers both thrilling opportunities and distinctive obstacles. Studies reveal that digital media in the music classroom can yield favorable results, even for preschool-aged children. This approach fosters innovative multimodal music encounters, inspires imagination, and enriches comprehension of musical principles.

Reflecting the above perspective, the advent of virtual instruments and digital music games has deeply impacted music education, presenting a broad spectrum of interactive musical encounters and visual feedback. This has opened fresh avenues for musical practices like listening, performing, creating, and arranging. In keeping with conventional teaching approaches, technology can enrich music learning by enabling opportunities that would have been unattainable otherwise. Examples include sensors, tangible interfaces, smart devices, and augmented reality.

Technology's impact on kindergarten education has been a topic of interest in research for more than two decades. However, music education has yet to adapt to this new digital context, relying on teaching models developed decades ago that do not incorporate digital technology. There seems to be a general reluctance to incorporate digital media, particularly in music education. The conventional methods of music education still in use today were devised many years ago and must adapt to the evolving music-technological landscape, highlighting particular genres and musical instruments that may no longer be applicable in the present digital era.

This presentation delves into an educational intervention that sought to integrate digital media into preschool and pre-primary music education. The intervention utilized Synth4kids, an educational musical software virtual synth. The activities were designed with a project-based perspective, emphasizing creativity development through active participation in real-life scenarios. The activities were also aligned with Resnick's creative learning spiral principles. They were crafted to be adaptable both within and outside the classroom, reflecting formal and informal learning environments as digital media is prevalent in both. The instructional scenarios presented real-world problems, and the research results demonstrate creating a new technocentric learning environment where children found meaning and actively participated enthusiastically in authentic music teaching-learning situations. This led to the transformation of their experiences and the acquisition of new musical and technological skills.

China Music Education Yearbook (2010-2020): a textual study

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This study focuses on the only music education industry yearbook in China, the "Chinese Music Education Yearbook" (2010-2020). Utilizing textual analysis of the yearbook, the research explores the research achievements, hot topics, and the guiding role of China's music education industry over the past decade.

Since its first publication in 2010, the "Chinese Music Education Yearbook" has reached its eleventh edition. Edited by Professor Yu Danhong from Shanghai Conservatory of Music, this yearbook involves contributions from 44 professor experts in the field of Chinese music education. Through the texts in seven sections, the yearbook faithfully records the annual trajectory of contemporary music education research in China.

This research employs a mixed methodology combining philosophical and empirical research. It conducts various data statistics and textual analysis, aiming to outline the overall development trajectory of music education research in China over the past decade. Additionally, the study attempts to identify the differences, convergences, and mutual resonances between Chinese music education research and international music education development.

Figure 1



Developing Child-Centered Piano Lessons for the Chinese Preschool Children – A Study with Design-Based Research

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Chinese piano teaching today is still primarily teacher-centered, emphasizing on skills training. Many Chinese piano teachers want to change this situation and suggest child-centered piano lessons. Despite their various attempts, until now, only few systematic studies have been conducted.

According to Jackie Wiggins, learners could develop their own musical understanding through solving authentic music problems. Wiggins' theory offers a concrete way to promote the learners to take responsibility for their own learning and enable the growth of their musical understanding. But how can we adapt this concept for piano lessons to create a student-centered learning environment for Chinese preschool children? My research addressed this question. Additionally, in developing the theoretical framework of the new learning environment the sociocultural context in China as well as important aspects from other disciplines such as constructivist didactics, cognitive psychology, developmental psychology, piano didactic and music education are also considered.

Because of the study's exploratory nature, the methodology "design-based research" was adopted. Six Chinese preschool children were involved in the design experiment, which lasted 139 learning hours. I took the dual role of researcher and practitioner (piano teacher) in the research. The first step was to develop a design assumption based on the theoretical framework, which was then tested and evaluated in real classroom practice with the children. The relevant data was simultaneously collected from a combination of participant classroom observation, video-based observation, field interviews and memos. Qualitative content analysis approaches by Mayring and Kuckartz were used to analyse the data. After evaluating the learning outcomes of each child, the final design principles for a child-centered piano lesson were established in an inductive way. These principles consisted of both guiding and implementing elements. The guiding principles prescribe the objectives, methods, contents, and procedures of the lessons, as well as the characteristics of the new learning environment, including understanding and using the dimensions of music properly, applying diverse learning contents and methods, learning by problem-solving, learning through play and with the whole body. The implementing principles serve as instructions for the teachers on how to plan and arrange this learning environment in their teaching practice.

This research makes a contribution to the field of Chinese piano didactics, as it provides Chinese teachers with systematic advice on how to design child-centered piano lessons. Furthermore, it demonstrates the music researchers how "Design-Based Research" can effectively help solve problems in practice.

Quiet quitting from the rat race: The “lying flat” phenomenon of Chinese music teachers

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This study focuses on the “lying flat” phenomenon in China’s involitional social context. We used in-service Chinese music teachers [CMTs] as the participants to explore the life experiences of CMTs in involitional situations, how involution leads to CMTs adopting the “lying flat” behaviors, and what kind of “lying flat” behaviors CMTs employ in the context of involution. To collect data, we conducted in-depth interviews with sixteen participants and applied thematic analysis with inductive and deductive approaches to the qualitative data. Findings indicate that CMTs will be impacted by the conflicts from the subject competition, pedagogical research, music skills, and teacher recruitment under the background of competitive title-oriented teachers’ evaluation. Moreover, the CMTs would prefer to adopt the “lying flat” behaviors as the defense method, against involution, rather than be involved in it persistently. In addition, CMTs will employ three “lying flat” behaviors: evasive behaviors, emotional compensation, and stigmatized self-presentation. We further discussed the “lying flat” phenomenon from a cross-cultural perspective and de-stigmatized the conception of “lying flat” in academia. Based on the findings, the present study also explored why paying efforts become shameful in current days.

Traditional arts as a pedagogical practice in school music education: qualitative case study of YueOpera in Chinese schools

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All the time, incorporating traditional arts into school music education has been an essential aspect of music education research. This study focuses on the traditional arts pedagogical practices in school music education. We have considered Yue Opera as an example of traditional arts; hence we selected two Chinese schools, an elementary school (J school) and an art vocational school (S school) as the research cases. To collect data, we conducted participant observation and semi-structure interviews with sixteen participants. In within-case analysis with inductive approach, the findings indicate that two schools integrated Yue opera into school music education in different ways: the J school employed formal learning and informal learning, while the S school through structured curriculum and artistic practice. Then, the cross-case analysis from a profile matrix, we adopted to explored how the two schools remodel the Yue Opera teaching model in school music education. We found that the traditional teaching model of Yue Opera has developed in school music education with a great extent in teaching objectives and process of teaching-learning, teaching method, and teaching structure system. Detailly, in the process of training, the students are granted more autonomy in S school while in J school they are provided with opportunities to learn Yue Opera that helps in breaking their preconceived notions and arousing interests with regard to Yue Opera. Secondly, with respect to the teaching method, both the schools applied western art music system in their school music education, such as the harmonic system, stave notation, and performance techniques. Thirdly, In the aspect of teaching structure system, the apprenticeship system has been retained to some extent, but it has transformed into masterclasses in S school and artist-partnership. The results have been discussed; some traditional arts have lost their artistic features in the process of institutionalised teaching, due to the dominant position of the current western art music system. We further provided suggestions for schools to improve traditional arts pedagogical practice in school music education.

Choice and Wellbeing: A Focus on Orff-Schulwerk Approaches Applied to Children's Traditional Piano Lessons

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Choice and Wellbeing: A Focus on Orff-Schulwerk Approaches Applied to Children's Traditional Piano Lessons

The Orff-Schulwerk philosophy challenged the dominant conventions for music education at a time when Western European art music was a primary source of musical appreciation and assumed to be worthy of exclusive study. The Orff-Schulwerk presented an alternative approach wherein its pedagogical assumptions allowed for a means of changing the world through improving the lives of all students. This approach provided students with agency to determine their own thinking and actions in relation to music, rather than perfectly imitate the performances of others (Andrews, 2011).

This study sought to determine the perceptions of parents and children of an Orff-Schulwerk programme applied to the children's traditional piano lessons. An instrumental case study and qualitative paradigm were used to interpret the perceptions of seven children from five backgrounds over an eight-week period. Parents' perceptions were also examined. The data was largely subjective in nature, providing much empirical evidence to support a central theme of the Orff-Schulwerk philosophy that music has the greatest relevance and meaning when it is personally encountered (Regner, 1975).

The findings of this study have implications for the crucial role of music education in reducing levels of mental and emotional distress among the young observed in many developed and developing countries. The World Health Organisation (2019) reports depression and anxiety disorders cost US\$1 trillion per year, 700,000 lives lost by suicide, and worsening since the pandemic (World Health Organisation, 2022).

One important finding of the study was children's observation that they could access music as if referring to a higher order of music over and above their experience with piano lessons. This is where the Orff-Schulwerk became a catalyst for meaningful change in the children's perceptions of what they were actually capable of. This removed the children's focus from external examinations to effort, even if their offerings were hesitant and untried. The Orff-Schulwerk's elemental music allowed children to experience music as a revelation. A simple singing activity enabled the children to hear and appreciate their own emerging voices for the first time. The Orff-Schulwerk was a further catalyst for children and parents perceiving children's developing musicianship for the first time through a reduction in stress of a need to perform. The children recognized their power in their ability to think and choose even in negative circumstances. Such choice has important implications for music education that lead to concepts of wider societal order that begin as transformation within an individual.

Advancing Internationalization and Skills Development: The Implementation of a Blended Intensive Music Education Program

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In our increasingly interconnected world, higher education institutions face a pressing need to prepare students for global challenges. This paper presents findings from a small-scale research study that examined the implementation, outcomes, and implications of a newly launched Blended Intensive Program (Erasmus+) involving three European institutions: the University of Granada (Spain), the National and Kapodistrian University of Athens (Greece), and the University of Oldenburg (Germany).

The inaugural cycle of this program unfolded in the Spring Semester of 2023, comprising online instruction in February and March, followed by a one-week on-site teaching event at the UGR Melilla campus in May. Throughout the program, comprehensive research data were collected to assess its effectiveness based on the perceptions of participating students and instructors.

The primary objectives, aligned with the Erasmus+ initiative, encompassed the following areas:

Exposure to Diverse Perspectives: We evaluated the extent to which students were exposed to a rich array of viewpoints, knowledge, teaching methods, and research practices within their fields, with a specific focus on European and international contexts.

Transversal Skill Development: The program aimed to cultivate transversal skills such as effective communication, language proficiency, critical thinking, problem-solving, intercultural competence, and research prowess. Our research explored the degree to which these competencies were enhanced.

Forward-Looking Competencies: Recognizing the evolving landscape, the program aimed to equip students with forward-looking competencies, including digital literacy and eco-friendly skills. We assessed the program's effectiveness in nurturing these skills.

Personal Growth: Personal development was a fundamental pillar, fostering adaptability and self-confidence in students to navigate diverse contexts and situations. Our research examined the extent to which students experienced personal growth and empowerment. Moreover, the program's objectives extended to teaching staff, encompassing knowledge sharing, exploration of innovative teaching environments, and the cultivation of collaborative networks to enhance higher education institutions. We sought to understand the perspectives of participating professors and teaching staff regarding the program's implementation and the challenges they encountered.

In summary, the main objective of the BIP "Mapping Music Education Research" is to help shape a worldwide viewpoint on music education and research. After evaluating the program's structure and its initial implementation from the perspectives of both students and professors, we have observed a significant positive influence on students' learning. This impact extends beyond the course material itself to encompass the valuable experiences gained during the in-person week. Simultaneously, we have pinpointed certain areas in online learning that require enhancements for future editions.

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The place of women in Mozambican popular music in Maputo City.

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Popular musical practices in Maputo City are overwhelmingly dominated by men. This is the case with Marrabenta and Pandza, two of the most widespread Mozambican musical practices in Maputo. Marrabenta emerged from the traditional genres of dzukuta and marabi in the 1930s and 1940s (Laranjeira, 2005) and pandza sprouted from the crossing of marrabenta with hip hop and other genres in 2005/6 (Bahule, 2017, Lorangeira, 2010). This paper aims to present and analyse the networks of collaboration and musical creativity developed by women practising these musical genres and to examine the significant under-representation of women in studio production in Maputo. All the data was collected through my ethnographic observation and collaborative participation as a musician as part of an ethnomusicological research project on Musical Practices and Creative Interactions in the City of Maputo.

Pioneers of Kodály Music Education : Historical Research on the Introduction of the Kodály Concept to China

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The international dissemination of the Kodály Concept began in the mid-1950s. Within this framework, international observers coined terminologies attempting to linguistically describe the Hungarian music education phenomenon based on Kodály principles. In 1964, at the International Society for Music Education conference in Budapest, the term 'Kodály Method' was officially adopted, marking its global spread.

During this period, Chinese musicians and music educators started to pay attention to Hungarian music education and Kodály's educational philosophy. Some individuals traveled to Hungary to study their music materials, while others conducted systematic theoretical and practical research on the Kodály Concept and Hungarian music education in China, based on information provided by the Hungarian Embassy. They initiated teaching programs related to the Kodály music education system in universities, achieving remarkable results.

In 1978, the People's Republic of China implemented the reform and opening-up policy, marking a historical turning point and providing an opportunity for Chinese music educators to learn advanced music education concepts and methods from other countries. A group of six musicians participated in the Danube Bend Summer University in Esztergom. One of its members, Limei Yang, later founded the China Kodály Society. In the late 1980s, she personally traveled to Hungary to study the Kodály music education system, becoming a foundational figure in the theory and practice of Kodály music education in China."

This study fills the gap in Chinese research on a similar topic by addressing the lack of foreign literature. It focuses on the period from the 1960s to the 1990s when the Kodály Concept was introduced to China. The study provides a detailed overview of the significant historical background of the international Kodály movement and explains how China's reform and opening-up policy, along with education reforms initiated in the 1980s, laid the foundation for the research and development of the Kodály music education system in China.

The Khoisan Connection: voices from the past resounding in the present

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The earliest history books in South Africa, usually date from 1800 onwards, with most dating from 1870. As a result, the history and culture of the early hunter-gatherers and herders who lived in South Africa, were not systematically or comprehensively recorded. Finding resources to develop a music history curriculum on the Khoisan, that focuses on music and culture in society is challenging because of limited archival material. The curriculum that was developed relied mainly on the available literature. Moreover, the researcher also explored culture in contemporary society, and also among the Khoisan revivalists. In this paper the researcher will provide an in depth description of the music curriculum, and then present and engage the audience with performance practice.

The female composers of South Africa. Current female composers breaking the 'glass ceiling'

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Abstract. In recent years, musicians have begun to re-examine and challenge their habits of programming historically white male-dominated repertoire, to draw audiences, but rather in the interest of achieving greater diversity and inclusion within the concert hall. These efforts, however, are often hindered by a lack of resources for discovering repertoire by South African composers and more specifically 'female' composers, who are a historically underrepresented group. This research article forms an extract in isolation to a larger work and catalogue created by the researcher, and advocates for the discovery, documentation and cataloguing and performance of female composers works within the context of clarinet music and South Africa. Clarinetists could greatly benefit from a resource which features the existing array of repertoire composed by living female South African composers. The article aims to encourage the performance of works by living female composers, and inspire clarinetists to continue to diversify their repertoire and concert programming.

Musical Investment in Early Childhood: An Exploration of Parent-Child Participation in a Jazz Program

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This research examines issues of social class and musical parenting within the context of an early childhood jazz education program offered in six cities in the U.S. Using administrative and survey data from 469 self-selected families, I identified what factors play a role in parental decisions for enrolling in the program and whether those factors were associated with their social class. Considering this early childhood jazz program as an organized activity supports the analysis of music classes as a form of investment in cultural capital fostered by parents. Therefore, I used the family investment model and social and cultural class reproduction theories to understand families' participation in the program and their musical engagement.

The principal component analysis revealed four components representing possible reasons that drove parents to enroll in the program: Cultural and Educational Enrichment for the Future, Appreciation of Jazz, Socialization and Bonding, and Social Networks. Simple linear regression analysis showed significant associations between socioeconomic status (SES) and two principal components (Cultural and Educational Enrichment for the Future and Social Networks).

Overall, parents showed high scores in both general and musical engagements, and those variables were highly correlated. Additionally, there were no statistically significant associations between parents' previous formal musical experiences and their musical engagement when controlling for musical materials at home and their average value of music education. Families from lower SES backgrounds used activities and materials from the jazz program at home more frequently than other SES groups. This finding could suggest that when families with limited financial resources are given access, they incorporate new musical tools and ideas from the music class as affordances to increase their parenting skills; therefore, the program's impact might be stronger for those parents than for the other more advantaged groups. An increase in access is critical to level the field and reduce inequalities that still exist in early childhood music practices. Families from middle- and upper-class families have historically been the higher consumers of these programs; however, the lack of access to early childhood music programs and not necessarily their social class may have prevented families with limited financial resources from engaging in those experiences. In this context, jazz music seems to be an equalizer of opportunities by reducing inequalities.

Embracing “Messy Areas” in Music Education Research: Reimagining the Action Research Spiral

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Action research is a cyclical process of inquiry. While there have been many iterations of this cyclical framing throughout the history of practitioner research in education (see Feldman, 2017), the most commonly used within music education is the self-reflective action research spiral as formulated by Kemmis et al. (2014): first, plan a change; then act on that change and observe the outcome; reflect; loop back to the (re)planning phase; and so on. There is a tension, however, in the specific framing of action research as a spiral: that “action research is rarely as neat as this spiral... suggests” (p. 18). The various phases within each cycle—plan, act/observe, reflect, and (re)plan—need not be strictly delineated, for example, as analysis within action research ought to be ongoing and recurrent throughout each cycle (Elliott, 1991). Situated in real-world contexts, such phases and the cycles they constitute unfold in “fluid, open and responsive” ways (Kemmis et al., 2014, p. 18) and through the constant “overlapping of action and reflection” (Robbins, 2014, p. 190).

In this presentation, I draw upon multiple action research studies within and beyond music education to pose an alternative visual framing for such scholarship: the action research trellis, which illustrates the ways in which action research projects progress in divergent and often unpredictable ways. In so doing, I eschew the false linearity and false fixity implied by the visual framing of action research as a spiral. Within the action research trellis, project phases are represented not as individual cycles, but rather as open spaces delineated by supportive crossbeams—spaces in which a single line/vine of inquiry might progressively spiral upward, but could just as likely wilt, branch off in a new direction, flower, or even bear fruit. Rather than representing reflection as one phase within a larger cycle, analysis and self-reflection are illustrated as constant, ongoing processes—as vertical support beams, fanning upward and outward. If action researchers in music education are to “facilitate a turn towards new constructions of knowing that lead to transformation in practice”—that lead toward the sun—then exploring and embracing these “messy areas” (Cook, 2009, p. 281) made possible by action research are vitally important inquiry processes. By making visible these “messy areas,” I argue that the action research trellis might help to make such critical, transformative inquiry possible in music education.

Various Approaches to Practicing the Piano: The Topic of Intrinsic Motivation (Part 2)

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This presentation is a continuation of research on intrinsic motivation when it comes to practicing a musical instrument in general and will expand on what was started in a qualitative, open-ended, arts based educational research project (Djordan, 2008) and continued for an ISME 30th World Conference 2012 presentation. The research project dealt with interviews of three accomplished and experienced piano teachers who informed on their stances of what practicing means for them and what approaches they use to teach their students. The ISME 2012 presentation expanded upon that and included interviews of the three accomplished students themselves who talked about their opinions and philosophies on piano studies and motivation, with the notion that it is just as important to consult our students as well in order to contribute to this topic. This time, the suggestions on piano studies and motivation the accomplished students provided were taught in the lessons and to students who seem to be less motivated to practice in an attempt to see how this might benefit and help them. The less motivated students will also, just as the accomplished students, answer, through a questionnaire, on what piano studies and motivation mean to them in aim that all of this can further inform on the topic of intrinsic motivation and practicing in general. The plans are that the collected results from teaching and students' answers again be presented in a paper of qualitative, open-ended, ABER format, or more precisely, in a musical sonata form (instead of the musical rondo form done in the previous ISME presentation) and this time, the presentation will also include musical sounds as a means of presenting the received results (again the notion of ABER). My hope is that the information on the employment of the suggestions of the accomplished students in the lessons, especially with the less motivated students, and also having the less motivated students answer the questionnaire and provide their opinions on what piano studies and motivation mean to them will contribute a little bit more to the general research question of practicing when it comes to intrinsic motivation and I believe that the ABER format of presenting the answers will create an interesting presentation for discussion.

Elementary Music Teachers' Belonging in the American Orff Schulwerk Association

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The Orff Schulwerk (OS) approach is one of the most popular pedagogies among elementary general music teachers in the United States, and elementary music teachers who identify as Orff practitioners have received professional development in this approach for approximately 70 years. Professional development from the American Orff Schulwerk Association (AOSA) has provided elementary music teachers with opportunities to informally connect with other teachers, which has proven to be one of the most impactful components of professional development (Brunetti & Marston, 2018; Conway, 2008). Further, these connections have created empowering professional communities of teachers (Robbins, 1994). Additionally, belongingness to identity-based communities has been shown to promote mental health, well-being, and agency (Watts & Thrasher, 2023) as well as promote social assurance and connection (Lee & Robbins, 1995). Although connectedness through AOSA levels courses, chapter interactions, and conferences potentially fosters a sense of belongingness among this community, this phenomenon has yet to be investigated. Thus, the primary research question guides this study: What do elementary music teachers report regarding belongingness to AOSA?

Utilizing a sequential explanatory mixed methods design (Creswell & Clark, 2015), this study will investigate teachers' perceptions of belongingness to and identification with AOSA. Procedures will involve collecting quantitative and qualitative data. In an initial quantitative phase, adapted scales (Barr, 2016; Doolin & Bedge, 2015; Malone et al., 2011) will be used to ask teachers across diverse backgrounds about their level of belongingness to the AOSA community and how much they identify as OS practitioners. Descriptive and inferential statistical analyses will be used to examine differences between elementary music teachers' experience of organizational belongingness in AOSA. Subsequently, qualitative interviews with selected participants will build upon quantitative findings by exploring teachers' experience of belonging. Emergent findings will convey reasons why teachers experience varying degrees of belongingness to AOSA (Creswell & Poth, 2018).

Data collection is ongoing, and results will be prepared for presentation in the Summer of 2024. The results of this study hope to yield implications for music teacher education and professional development that can help reduce/address barriers to a sense of belongingness for this community.

Women Conductors: Mentors and Advocates

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In the field of conducting, women have been consistently underrepresented (Baughman, 2021; Doherty & Bennington, 2023; Fischer-Croneis, 2016; Hetzel & Norton, 1993/1994; Stohlmann, 2018). The need for more women conductors to serve as role models has been well documented (Baughman, 2021; Bryan, 2016; Doherty & Bennington, 2023; Gould, 2001; Hetzel & Norton, 1993/1994; Jackson, 1996; Jones, 2010; Klena, 2020; Mullan, 2014; Quinn Sears, 2010). Women conductors have recently drawn a lot of positive attention for their professional work and for their advocacy of targeted mentoring programs to address equity issues. In 2023, more women are graduating with doctorates in conducting than men, but women still make up only a fraction of men who hold collegiate and professional conducting positions (Doherty & Bennington, 2023). This research will explore how access to mentoring and representation of women on the podium at all levels impacts women conductors within the collegiate and K-12 American school system. With specific focus on the All-State mixed choirs, the author will share the prevalence of women conductors selected for the All-State podium and use survey results of high school choir directors in Illinois to provide a qualitative perspective. Music education will be strengthened and sustained when a more equitable group of aspiring and experienced conductors see themselves linked through collaborative advocacy efforts.

Intercultural as a Term and Intercultural Musical Examples

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Today our world is home to approximately seven billion people and if we consider the possible differences between cultures undoubtedly there are a lot of different music globally. At the present essay my major aim is to examine the definition of intercultural as a term and to demonstrate some exclusive intercultural music examples from all around the world. The first part focuses on the intercultural phenomenon, the second part presents the perspectives of intercultural music and learning in music education field and the final part focuses deeper on the variety of intercultural crossings and transformations.

Professional advancement and development: an evaluation of the National Training Plan for rural Chinese primary school music teachers

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The National Training Plan for Primary and Secondary School Teachers (NTPPSST) represents a significant initiative launched by the Chinese Ministry of Education and the Ministry of Finance in 2010. The primary objective of the National Training Plan is to enhance the overall quality of primary and secondary school teachers in China, ultimately benefiting both students and the broader rural community. This research conducts an in-depth investigation, using Guizhou Normal University's hosting of the "National Training Plan for Rural Primary School Music Teachers (NTPRPSMT)" as a case study. It comprehensively examines the program, including its curriculum, resources, training methods, outcomes, self-evaluation, and overall impact on rural music education. The study systematically evaluates program performance by investigating the satisfaction levels of 300 rural primary school teachers, seeking to understand their learning aspirations and teaching effectiveness. In-depth interviews are conducted to gain insights into the original intentions behind curriculum design and the establishment of the evaluation system, as perceived by teachers, organizers, and higher authorities. Additionally, archival research is employed to assess the rationale and effectiveness of reviews and evaluations by higher authorities. The findings reveal that the NTPRPSMT plays a significant role in enhancing education, preserving culture, and promoting educational equity in rural China. Given that teachers in rural China typically handle multiple subjects and have limited time for off-office study, the participants' enthusiasm for learning is not consistently high. A majority of participants acknowledge that their music professional skills require improvement, making the enhancement of professional skills through NTPRPSMT a primary goal for them. Positive feedback from both participants and NTPRPSMT program teachers attests to the satisfactory implementation of the project. The review process of the NTPRPSMT by higher authorities is stringent, particularly concerning the allocation of funds. The current evaluation system of NTPPSST is more sophisticated and rigorous compared to many similar teacher training programs. Moreover, this research proposes valuable insights into the program's effectiveness and its impact on music teachers and music education in China's rural areas, which can serve as a model for other teacher training program in China.

Globalized Western Music Education and a Lens Based Approach from the Upanishads

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Music education centered around the Western canon and Eurocentric pedagogical approaches has been found to be deficit due to a lack of musical and cultural diversity as well as the inherent exclusionary practices. Yet, certain Eurocentric pedagogical approaches have found global success because the underlying philosophy appeals across social and cultural boundaries. This paper attempts to analyze the phenomenon of globalization of these approaches using a lens-based model inspired by Upanishads. This rational investigation of knowledge acquisition challenges contemporary material life as well as common ethical and epistemological frameworks.

The paper investigates approaches to music education for children developed by European music educators, that have been adapted in many countries, and analyzes the reciprocal impact of indigenous cultures and policies. Notable among these are the Orff-Schulwerk, Kodály and Dalcroze approaches. Zoltan Kodály, who conceived the Kodály approach was Hungarian. The International Kodály Society currently lists 15 affiliated member countries (International Kodály Society, 2014). Emile Jacques-Dalcroze was a Swiss composer and educator who developed Dalcroze Eurhythmics. The Switzerland based Institut Jacques-Dalcroze mentions training centers in over 14 countries (Institut Jaques-Dalcroze, 2022). Orff Schulwerk is an approach to music and movement education developed by German composer Carl Orff and his colleague Gunild Keetman. While over 39 countries are formally listed as maintaining Orff Schulwerk professional development organizations (IOSFS, 20 20), the actual number of countries with robust Orff Schulwerk programs numbers over 50. A project published in 2021, Orff Schulwerk in Diverse Cultures, commissioned by the International Orff Schulwerk Forum in Salzburg, attempted to document how representatives from various countries adapted the Orff Schulwerk. While Jorgensen (2020) states that musics must be understood not only in terms of social and critical theory and practice but also in terms of their physical, psychological, historical, philosophical, anthropological, musical, educational, theological, and spiritual properties, perspectives, and values, this paper attempts to use the Upanishads' pluralistic exploration of ideas about the "self" (atman) and its relations to the body, the mind, and consciousness, as well as to the world, the cosmos, and a transcendent "absolute" reality (brahman), to analyze the relative success of these Western music education approaches in non-western contexts.

Learning without limits: the use of Cuadrofonía Musical for inclusive education in the music classroom.

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This article delves into the challenges faced in higher education, emphasizing the necessity of inclusive approaches to embrace diverse students. Inclusivity, as opposed to exclusion, demands a collective effort to reshape social perceptions within educational contexts. This experience narrates an innovative inclusive approach in a Music Theory and Ear Training course, specifically designed for a visually impaired student. The strategy involved adopting Cuadrofonía Musical, a new tactile music notation system, for both the visually impaired and sighted students. Through a series of interactive sessions and training with the system's author, the course successfully integrated Cuadrofonía, fostering collaboration and empathy among students. The study emphasizes the transformative power of inclusive education, urging educators to proactively eliminate barriers and create supportive environments, ultimately nurturing empathy, solidarity, and the fullest potential of every student.

Plastique animée as an element of artistic development in music education

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The paper discusses the basic principles of plastique animée, the important element of Emile Jaques-Dalcroze method in terms of artistic development. Paper will also present the artistic assumptions of the choreography and describe the creative process of working on it. The description also includes the educational potential of this process and how this form of activity can be used at various stages of advancement in music education. Presentation is illustrated with video materials - where you can see the results of this process (e.g. fragments of music choreography of Henryk Mikołaj Górecki's „Kleines Requiem für eine Polka op. 66”).

The paper is rooted in the Erasmus+ project Eurhythmics in Education and Artistic Practice, that was carried out 2020-2023 with the participating universities KMH Stockholm, mdw Vienna, AM Katowice and UdK Berlin. One of the major outcomes of the project was the digital platform Atlas of Eurhythmics (www.kmh.se/aoe), an open resource with a lot of material, free to use.

Ishin Denshin: An Intercultural Music Experience with Japanese Folk Songs

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In a globalized world in which cultural diversity and intercultural dialogue are key levers for strengthening consensus on the universal foundation of music education, there is a pressing need to engage with what constitutes interculturality. In the Philippines, as we are geared towards a more multicultural and intercultural music education also comes the need to address the rising and growing demand for readily available music materials to help in this significant feat.

This research/project aims to explore the use of Japanese folk songs arranged into choral works as materials for intercultural music education in the current Philippine education setting and choral music scene. Amidst the extensive development for the internationalization and globalization in our education system and the global music scene, the cultural and social implications of these efforts on our students have profoundly influenced the development of their cultural identity. Thus, the importance of a stronger, more inclusive intercultural music education.

As such, three different choral groups of varying age groups were chosen as the main participants of the research: the UP Cherubim and Seraphim which represents the elementary level; the Quirino High School Choir which represents the secondary level; and the Junior Music Educators' Guild (JMEG) Chorale which represents the tertiary level.

This research/project hopes to present four outputs: 1) additional knowledge to the existing yet meager literature on the arranged East Asian choral music repertoire performed in the Philippines specifically Japanese folk music; 2) a culminating activity of the participants in the form of a lecture-concert which will highlight their 3-month intercultural music experience; 3) findings on the parallelism between the Japanese and Filipino values as reflected in the selected folk materials; and lastly 4) a working module which will serve as a readily available supplementary material for teachers, educators, and choir conductors in the continued efforts to encourage and cultivate multicultural and intercultural music education in the Philippines

What Counts and What Is Counted? Mapping the Scandinavian Field of Music Education Research

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This paper argues that the Scandinavian field of music education research is predominantly focused on adults and discourses. The aim of the paper is to identify this dominance that, until now, has gone unnoticed and to suggest that feminist new materialist and posthuman theories might serve researchers interested in exploring the music, matter, and children of music education.

The paper consists of three parts. First, I conduct a literature review of journal articles concerning schools of music and performing arts in the Scandinavian countries published in the years from 2018 to 2023. Through a thematic analysis, I identify the most common topics of research to be policy documents, leadership, and teacher education and professional identity. Through a quantitative analysis, I find that most of the research relies on data from interviews and surveys. Observations of lessons or interviews with students are rare. Second, I turn to the field of early childhood education and care to illustrate how feminist new materialist and posthuman theories are used in educational research to centre children, matter, and relations. Third, I suggest some possible ways that these theories might contribute to music education research that also pay attention to music, matter, and children.

By identifying the tendencies in what counts and what is counted in Scandinavian music education research and by suggesting alternative research interests, I hope to contribute to a future where music education research and the policies that build on the research are seen as even more relevant by the practitioners of the field.

Rethinking Nature and Music: A Diffractive Reading of Stories from Violin Lessons through Agential Realism

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Rethinking Nature and Music: A Diffractive Reading of Stories from Violin Lessons through Agential Realism

According to Rosi Braidotti, humanist philosophies create a division between "Man" and the sexualized, racialized, and naturalized "Other". This division between nature and culture forms the philosophical basis for the extractive and unsustainable capitalist economy, which has, in turn, given rise to the current climate crisis. If we are to have a sustainable future, we must, therefore, rethink the relationships between nature and culture. In this paper, I explore the relationship between nature—more specific the space, time, and matter of violin lessons—and music. I argue that their relation is not one of separation but of entanglements. The theoretical framework for this exploration is Karen Barad's feminist and posthumanist philosophy agential realism. Rather than relying on conventional notions of space as a container, time as linear, and matter as pre-existing within space and time, Barad brings forth the concept of spacetimematter, where space, time, and matter are intra-actively produced and entangled. The methodological approach employed is diffractive reading, where different texts are read through one another to create new insights. I read the concept of spacetimematter diffractively through stories that emerged from my observations of violin lessons conducted by three teachers and their students at a Norwegian school of music and performing arts. These stories are inspired by Sámi and feminist storytelling traditions, where stories not only represent the world but actively participate in the world's becoming.

The reading of stories and theories through one another, developed the concepts of topological togetherness and tentacular and agentic violins. Together, these concepts provide insights into how the porous spatial and temporal boundaries of violin lessons are created; how violins are agencies taking part in the enactment of lessons; and how violins are connected to the historical and economic contexts of capitalism, colonialism, and the gendered structures inherent in Western classical music. By investigating the entanglements of nature and music, this paper challenges the philosophical underpinnings of the extractive and unsustainable capitalist economy, potentially moving music education toward a more sustainable future.

Examining the 1974 XIth ISME Conference in Perth, Australia and the contribution of Dmitri Kabalevsky

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The year 2024 marks the 50th anniversary of ISME XIth conference in Perth, Australia. The paper presents an historical overview and analysis of the events and learnings associated with the conference, along with the specific contributions of the Russian/Soviet composer and educator Dmitri Kabalevsky. At the time he was the recently appointed Honorary Life President of ISME, after having convened the 1970 ISME conference in Moscow. Kabalevsky led the Soviet delegation to the Perth conference. This conference remains one of the most attended conferences in the Society's history with over three thousand delegates and performers. It was a remarkable feat to bring so many people together in one of the world's most remote cities.

This paper will focus on three aspects associated with the conference. The first is the composition and premiere of the ISME Fanfares, a work that has been performed at most ISME Conferences since 1974 by young performers of the host country. It was commissioned by Sir Frank Callaway, who convened the conference and went onto be the Honorary Life President of ISME after Kabalevsky.

The second aspect is related to the presentation of two papers where Kabalevsky addressed the question of the availability and access to music in general schools and the seminal paper entitled 'The Scientific Revolution and the Aims of ISME'. It was at this conference that he announced that at the age of 70 he was returning to the classroom to test his new music syllabus for general music in schools.

The third aspect is in relation to the attempted defection of one of the young musicians of the Soviet delegation. This action received national and international media coverage. It was through the intervention of Kabalevsky that the 'incident' was diffused positively for the young musician (and his family). The resolution provided an acceptable solution to the musician, the Australian and USSR governments, and the Australian trade unions.

Following this conference Kabalevsky's position and standing in music education was recognised beyond his homeland, and his ideas and compositions became more readily accessible universally.

The materials for this paper are drawn from personal and institutional archives including those of ISME and The Callaway Centre at the University of Western Australia.

Music education philosophical quotes emerged in publications in China (1984-2023)

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China is home to some of the most profound and lasting philosophies. Its civilization goes back to five thousand years ago, and it is still continuing to this day. However, as music education philosophies evolve, influences from the West since the late 1910s have become a part of the discourse. The purpose of this study was to uncover philosophical sources quoted in recent publications identified in the Chinese research database—China National Knowledge Infrastructure (CNKI). We used keywords “yinyue jiaoyu 音乐教育” [music education] and “zhexue 哲学” [philosophy] and found 1684 publications from year 1984 to 2023. We excluded those without a quote or mentioning of a philosophy and analyzed 975 remaining publications (1989-2023 inclusive)—675 journal articles, 208 master’s theses, 83 doctoral dissertations, 7 conference proceedings, and 2 books. The vast majority (956) was published after 2005. Due to the rich historical, philosophical, cultural, semantic, literary, and translational contexts embedded in this text corpus, we decided to use a manual approach, rather than a computerized approach, to code the philosophical quotes by reading through the texts in entirety. Codes were based on the names of philosopher-writers or schools of philosophy. We authenticated the codes by three native Chinese speakers with research training and graduate degrees in music education. Preliminary findings show that Chinese writers have quoted extensively from classic Chinese philosophic sources (Confucianism and Daoism) and 20th-21st century Chinese philosopher-educators (e.g., Cai Yuanpei, Liang Qichao, Wang Guowei, Xiao Youmei, Guan Jianhua, Wang Anguo, Wang Yaohua, Xiu Hailin, Liu Pei, and Xie Jiaying), with a gap between the classics and the 20th century. In the midst of this philosophical discourse, quotes from three 20th century Western philosopher-educators were prominently featured in many publications—John Dewey, Bennett Reimer, and David Elliott, whose influences have carried forward to the 21st century. Furthermore, a spectrum of Western sources was quoted from ancient Greece (Socrates, Pythagoras, Plato, and Aristotle) through the 21st century in the Western world. These data suggest that Chinese philosophies, traditional and contemporary, remain as the pillars in support of strong Chinese identity and characteristics in the development of music education philosophies in China. Simultaneously, a wide range of Western philosophic sources have joined the discourse since the 20th century. We also analyzed the Chinese publications in relation to the corresponding timeline in Western philosophies of music education. In conclusion, considerations are raised for current philosopher-writers in music education.

How social innovation can foster pedagogical innovation: spatial thinking and interview-based research in a Conservatory.

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Publicly-funded music schools and Conservatories are called to reconsider their accessibility due to growing societal inequalities. Consequently, a number of programmes conceptualized as social innovations are currently developed and publicly funded. It is important to ask whether such social innovations have a sustainable impact on pedagogical practices. In this paper, I will argue that spatial thinking, underlying social innovations, can play a crucial role in our understanding of such question. Drawing from French philosopher Henri Lefebvre (1968, 1974) and his triple conception of (perceived, conceived and lived) space, I will explore how social innovations and their pedagogies can be conceptualized as spaces, and how this conceptualization can improve the design of social innovations in terms of stability in time. To exemplify the argument, I will explore the dynamics and sustainability of a social innovation in a French Conservatory. The data was generated through semi-structured individual interviews with the instrument teachers, musicians, and social workers involved in the programme. The findings highlight how social innovation implies the co-construction of a collaborative space, and how such a space is also a space for sustainable pedagogical innovations.

Enabling More Equitable Teaching of Advanced GCE Level (A-level) Music in England

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Enabling More Equitable Teaching of Advanced GCE Level (A-level) Music in England
Recent research (Whittaker et al 2019) has demonstrated that the number of students taking an examination in GCE (A-Level) Music across England has fallen by 35% in eight years. Schools in postcodes with POLAR ratings of 4 or 5, (i.e. those geographical areas whose children historically participate in Higher Education) are much more likely to engage in this qualification. However, areas with lower POLAR ratings and greater levels of deprivation correlate with lower levels of students taking this qualification. This significant finding has profound implications for equitable access to music education, especially at advanced levels.

Against this challenging background, the Love Music Trust, a music education hub in the northwest of England, has sought to respond to the decreasing trends in participation by creating a new partnership approach to the teaching of A-Level Music alongside a local state school, Sandbach School and the Royal Northern College of Music (RNCM).

The course opened for its first cohort of students in September 2019. It has drawn together students from all over Cheshire whose access to A-Level music teaching is limited in their particular geographical contexts. A key focus of this GCE level provision is to facilitate these students' progression from school to England's leading music conservatoires. Therefore, in addition to the core curriculum, this course provides the young musicians with a variety of regular timetabled performing opportunities, chamber music sessions both inside and outside of school, and instrumental and ensemble tuition at the RNCM

This paper will present a critical discourse analysis of data collected from these students and their teachers. It will contextualise their experiences within a broader analysis of the benefits and limitations of partnership approaches to educational opportunities of this sort. It will also seek to position this new approach within the broader political climate that has impacted on the provision of music education within English schools, notably the prescription of the English Baccalaureate and the continuing uncertainty around Arts Council England's funding of music education through music education hubs.

A Content Analysis of the Elementary General Music Teacher FaceBook Group

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Online social networking (OSN) sites, such as FaceBook, are used almost every day by millions of people. OSNs allow people to interact in virtual communities and form connections with others (Brailovskaia et al., 2020). Facebook had over 2.7 billion active monthly users in the second quarter of 2020 (Clement, 2020), and since OSNs such as Facebook have been introduced, they have become part of our daily routines (Lambić et al. 2016).

Because of the popularity and mass usage of OSNs, scholars have investigated the effects of OSNs on various career fields including business (Kujur & Singh 2017), psychology (Pantic 2014), and education (Hamid et al., 2016, 2015). As for music education, Brewer and Rickels (2015) examined music educators' interactions within an OSN known as the Band Directors Group with 10,326 users at the time of their study. As this has been the only content analysis of a Facebook group for music educators, the purpose of this study is to examine the topics of discussion in one of the largest OSNs for elementary general music educators, Elementary Music Teachers, with approximately 24,000 members. The following research questions will guide the study:

1. What topics receive the most attention as measured by the frequency of posts as well as comments and "likes"?
2. What trends in how individuals interact within the community are evident from analyzing the day of the week?

I will collect data, in the form of text and other content, posted by members of the Elementary Music Teachers Facebook group in the fall of 2023. I will transfer the entries into a Google Sheet for coding and analysis. Data gathered for each entry will include the user content (e.g., text, links, images), the date, number of "likes", and the user code. I will utilize Bauer and Moehle's (2008) topical codes, from a study of online professional interactions of music educators, as a starting point. Their codes are grouped into curricular and co-curricular issues; they defined curricular codes as those which "relate to student learning in the classroom" and co-curricular as those "aspects of music education in schools that are important to music programs but generally occur outside of the classroom and/or are indirectly related to music learning" (p. 74).

I will apply descriptive statistics in order to address the research questions for this study. At the time of submission, data collection had not yet been completed.

Secondary Choral Music Educator Usage of African-American Spirituals in Music Classrooms

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Adapted from West African folk traditions, African-American spirituals embody a unique vocal and physical method of expression that convey the emotions, hopes, and culture of a people. For the purposes of this study, I define the African-American spiritual, sometimes referred to as the Negro Spiritual, as a type of religious folksong closely associated with the enslavement of people of African descent in the American South. African-American spirituals have served a variety of sociological functions throughout American history, from work songs to cryptic songs of freedom to anthems for civil rights and social justice. Through the efforts of various arrangers and performing groups such as Moses Hogan and the Fisk Jubilee Singers, African-American spirituals are now widely viewed as accepted and standard performance literature for school choral music ensembles. Given the current growth of racially, ethnically, and culturally diverse student demographics, the historical and cultural context of the genre can also help choral music educators instill culturally relevant education within their classrooms. African-American spirituals require different types of considerations and pedagogical knowledge than music of the Western Classical Art tradition, and little research has been done on the extent to which American in-service choral music educators feel equipped to prepare, teach, and present this genre in an authentic manner. Therefore, the purpose of this study was to develop a descriptive analysis of American secondary choral music educators' inclusion and current teaching practices concerning African-American spirituals.

Methodology for this study included electronic dissemination of a four-part questionnaire to middle and high school choral music educators throughout the United States via email through the Florida Music Educators Association, Georgia Music Educators Association, American Choral Directors Association, and a choral director Facebook group. The four-part questionnaire collected participant responses to Likert-type and closed-ended items concerning African-American spiritual selection considerations, teaching practices, and training for teaching. Results suggested that even though secondary choral directors are comfortable with teaching African-American spirituals to their students, much of their pedagogical knowledge for teaching the genre was acquired outside of formal targeted training. Because of this lack of direct training, choral directors may not be using the most authentic techniques possible. Further investigation is recommended on the relationships between director pedagogical content knowledge and the manner(s) in which African-American spirituals are taught and performed in choral programs.

Table 1

Table of Specifications

Questionnaire Item	Literature Reference
African American Spiritual Selection Considerations	
Publishing Company	Dunn-Powell, 2005; Thomas, 2007
Accessibility for Students	Gillis, 2021; Thomas, 2007
Alignment with Performance Standards	Gillis, 2021; Stone, Norwood & Gregoire, 2018
Familiarity	Cash, 2019; Gurgel, 2023; McKoy et al., 2017
Text/ Dialect	Thomas, 2007; Graziano, 2004; Barber & Thomas, 2021; Dower, 2017; Gillis, 2021; Hylton, 2021; Curtis, 2001; Dunn-Powell, 2005
Rhythmic Elements	Barnwell & Brandon, 1998; Hylton, 2021;
Melodic and Harmonic Elements	Thomas, 2007; Hylton, 2021, Dunn-Powell, 2005
Performance Types	Gillis, 2021
African American Spiritual Teaching Practices	
Discussion of Historical Context	Dower, 2017; Thomas, 2007; Gillis, 2021; Crossley, 2017
Echo Singing	Thomas, 2007; Barnwell & Brandon, 1998; Hylton, 2021; Dunn-Powell, 2005;
Movement (Small and/or Full Body)	Thomas, 2007; Barnwell & Brandon, 1998; Curtis, 2001
Showing Model Videos and Recordings	Barnwell & Brandon, 1998
Discussion of Text	Thomas, 2007; Graziano, 2004; Barber & Thomas, 2021; Dower, 2017; Gillis, 2021; Hylton, 2021
Teaching by Rote	Barnwell & Brandon, 1998
Discussion of Melodic/ Harmonic Characteristics	Thomas, 2007; Hylton, 2021
Attribution of African American Spiritual Knowledge	
Undergraduate Music Education Courses	Bond & Russell, 2021; McKoy et al., 2017; Stone, Norwood & Gregoire, 2018
Professional Development Sessions & Conferences	Cash, 2019; Bond & Russell, 2021; McKoy et al., 2017;
Private Vocal Instruction	Stone, Norwood & Gregoire, 2018
Choir Participation	Stone, Norwood & Gregoire, 2018
Personal Teaching Experience	McKoy et al., 2017

Observing Other Teachers/ Conductors	Bond & Russell, 2021; Ladson-Billings, 1995; McKoy et al., 2017;
Video and Audio Recordings	Barnwell & Brandon, 1998
Method Books/ Historical Literature	Dunn-Powell, 2005; Brafford, 2002; Bond & Russell, 2019

Pre-Service Music Educators' Self-Efficacy Towards Teaching in Secondary Instrumental Music Settings: An Action Research Study

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The purpose of this exploratory, quantitative action research study was to determine whether the completion of methods coursework and practicum experiences have an effect on pre-service music educator students' self-efficacy towards teaching in secondary instrumental music settings. Once at the beginning of the Spring 2023 semester and again at the conclusion of the semester, junior music education students enrolled in Instrumental Music Methods ($n = 18$) and in Instrumental Practicum Field Experiences ($n = 11$) responded to the 30 items in the Preservice Music Teacher Self-Efficacy Survey (PMTSES) that correspond with music in instrumental settings. Results indicated that pre-service music education majors reported a statistically significant increase in beliefs about their self-efficacy towards teaching in secondary instrumental music settings between the beginning of the semester ($M = 2.93$, $SD = 0.33$) and the conclusion of the semester ($M = 3.35$, $SD = 0.37$). However, the difference in means between the beginning and end of the semester based upon practicum setting and applied area of study is negligible. Therefore, based upon the results of this study, it appears that completing methods coursework could be beneficial for all pre-service music educators, while the practicum setting and applied areas appear arbitrary in improving self-efficacy towards teaching instrumental music.

A Portrait of an Adult Amateur Musician

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Adult amateur musicians with no prior musical experiences may not attempt to pursue a musical activity due to potential barriers, such as lacking access to learning about music making opportunities, and psychosocial reasons including the fear of failure (Hallam et al., 2012). Yet, researchers have discovered that adults who begin participating in music as adults enjoy many aspects of learning (e.g., Goodrich, 2016), participation (e.g., Coffman, 2009), and socializing (e.g., Goodrich, 2019). For those adults who participate in music, they derive many benefits of devoting their leisure time to performing music. Serious leisure served as the theoretical framework for this study (Stebbins, 2007). The purpose of this study was to investigate an adult amateur musician who began participating in music in adulthood and to discover the reasons for why they began making music and why they continue to do so. The following research questions guided this investigation: Why is the participant devoting their leisure time to participating in music? What types of experiences does the participant seek for elevating their knowledge about making music? I used a narrative inquiry research design to portray the experiences of one adult amateur musician and their reasons for making music. The participant in this study was a computer engineer for a major tech firm who began playing the flute in adulthood. I used a narrative inquiry design, for it provided me with an opportunity to be “up close, and personal” (Bowman, 2006, p. 7) with the participant to gain insights into their experiences (Clandinin, 2006) to ultimately portray the “embodied nature of lived experience” (Bresler, 2006, p. 21). Data collection occurred over a six-month period and involved three interviews, informal conversations, observations during a weeklong summer music festival, or what Stebbins (2007) referred to as a short-term project, text messages, and artifacts. Data analysis involved a system of coding from which the following themes developed: Professionalism, leadership, and high standards. Findings indicated that although the participant was not a professional musician, they devoted their leisure time to developing their performance skills to a professional level in addition to assuming an identity of musician.

Understanding Autistic musicians' experiences of classical conservatoire learning environments: A co/autoethnographic phenomenological inquiry

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Substantial scholarship exists surrounding relationships between Autistic people and music therapy (Accordino et al., 2007), and difficulties faced by Autistic students in tertiary education (Nuske et al., 2019). However, there remains a gap in the understanding of how Autistic people experience tertiary classical music education. Using co/autoethnography (Taylor & Coia, 2019) as a phenomenological tool (Moustakas, 1994), our research aims to explore our own lived experiences as Autistic women navigating the sociocultural and sensory landscape of Australian conservatoire education.

Drawing on critical Autism studies scholarship (Woods et al., 2018), this study embodies Autistic-led research practices. Grant and Kara (2021) explicate the strengths of Autistic thinking in qualitative research and model a framework of researcher-focused inquiry. Further, Narzisi and Muccio (2021) argue that Autistic cognition styles are innately well-positioned to take up what Husserl (1931) terms the “phenomenological attitude”, a curiosity for the pre-reflective elements of phenomena as given in consciousness. As Autistic researcher-musicians, we offer a productive vantage point for gaining a deeper understanding of Autistic tertiary music students' experiences.

Through a process of reciprocal interview and co-reflection, we identify several key themes.

1. In addition to the challenges of typical tertiary education settings, conservatoires cultivate distinct social, cultural, and pedagogical challenges for Autistic people.
2. Our demographic (young Autistic women) is acknowledged to be under- or misdiagnosed (Green, 2019). The experience of being pre-diagnosis throughout undergraduate music training influenced our understandings of self and musical identities, often negatively.
3. Sensory sensitivities contributed to difficulties existing comfortably within typical conservatoire environments. Sensory differences often drive strong sonic preferences, and our individually unique sensory profiles sometimes enhanced ability to engage positively with musical stimuli.

Our findings suggest that a lack of recognition and affirmation of Autistic identity can be harmful for Autistic musicians studying in conservatoires, in part because of the rigid unspoken socio-cultural hierarchies and performance conventions (Bull, 2019). We perceive links between challenges experienced during tertiary music education and our Autistic traits. Currently, institutional accommodations are difficult to access unless one has an official diagnosis, which disadvantages those in under-diagnosed demographics. Therefore, we recommend that consultation of Autistic practitioners and qualitative lived experience be included in curriculum and policy-related decisions. We further recommend that conservatoires consider the individual needs and strengths of those with Autistic traits to actively cultivate an equitable and inclusive learning environment that accommodates diversity in thinking, being, and doing amongst music students.

Which Way is Up?: Effects of Singer Gesture Direction While Singing Descending Choral Warm-ups

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Which Way is Up?: Effects of Singer Gesture Direction

While Singing Descending Choral Warm-ups

Pedagogical Background

Multiple researchers have investigated choral warm-ups that include singer gestures. Singer gestures have proven effective in producing a preferred choral tone, better intonation, and singer preference (i.e., Cook-Cunningham & Grady, 2018, 2020; Brunkan, 2012). Pedagogues also suggested a positive benefit in singer gestures in the opposing direction of singing (Brinson & Demorest, 2014; Jordan, 2005).

Aim/Method

This choral warm-up investigation aimed to assess the effects of complementary or opposing directional singer gestures on acoustic and perceptual measures of choral sound. Each choir (N = 6, university and community) participated in three warm-up segments (no singer gesture, upward pointing gesture, downward pointing gesture) while singing descending vocal exercises. A video-recorded conductor led the warm-up segments to minimize confounding variables; the only difference was the singer gesture requested. We conducted the experiment over three consecutive choir rehearsals for each choir (depending on the choir's regular rehearsal schedule).

The warm-up segment videos contained a brief body stretch, initial phonation in the form of "sirens," directions about the singer's gesture (none, upward, downward), and the two descending exercises. The three videos were the same, except for the brief addition of the singers' gestures while singing. We recorded each choir singing Danny Boy immediately after the warm-up segment for acoustic analysis.

Results

Data analysis included acoustic analysis, pitch analysis, participant perceptions, and expert listener evaluations. Results indicated a significant difference between both singer gestures (upward and downward) and the no-singer gesture. There was no significant difference between the upward pointing gesture (opposing) and the downward pointing gesture (congruent) while singing descending vocal exercises in both pitch analysis and LTAS data. Singer participants preferred the upward pointing gesture and singer gestures in general above the non-gesture. Conclusions include recommendations for future choral warm-up investigations and practical warm-up singer gestures for choral teachers.

Music Teachers: Stories of Resilience in Education

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"I want to be the teacher who has everything done before the lesson. Responds to emails quickly, always stays calm, never blurts out at staff meetings, never has coffee breath, rolls with the punches, has grades in the grade book the same day an assessment is taken, everyone loves, and is dressed by small woodland creatures every morning. Am I there yet? NO WAY! It's not who I am, and really, it sounds like a very obedient life (which does not sound like an authentic journey at all). I am working to come to work and be in the moment every day. I am working to model perseverance and risk taking. Am I there yet? Sometimes" (Catherine Elizabeth, Choir Teacher).

Background and Aim:

Images of teachers portrayed in media and literature are often stylized or stereotyped. We formulate our ideas of teachers by blending our own experiences as students moving through educational systems and these stylized images (Chang-Kredl & Colannino, 2017; Dalton, 2013; Lortie, 1975). Teachers' experiences, therefore, need to be collected from the teachers themselves and shared as narratives, to address the misconceptions about teachers and teaching. In this paper, the narratives of Music teachers provide us with a better understanding of Music teachers' actions, identities, and roles in classrooms and schools.

Method and Purpose:

This paper includes an examination of multiple case studies of Music teachers that are part of a larger multiple-case study titled, "The Storied Lives of PreK-12 Arts Teachers in the United States." The purpose of this multi-phase qualitative project is to expand the broader community's understanding and knowledge of Arts education and what it means to be a contemporary Arts teacher in the United States. Music teachers were selected through purposeful sampling and the stories and voices of each Music teacher are represented through selected quotes, gathered through a series of semi-structured interviews with each participant.

Results and Conclusion:

Each Music teacher's story is unique and full of challenges, successes, concerns for contemporary education, and resilience throughout their careers. The Music teachers raised multiple issues in education including: educational and societal politics; salary; the impact of societal concerns and events on education; and, the ever-growing expectations and misconceptions of Arts teachers' roles in education. The participants offered their advice to new teachers and suggested strategies for facing the many challenges in contemporary education.

Creating the Wind Band Canon: A History of the National Contest Literature Lists

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Band repertoire lists evolved from a desire to make the school band experience “more educational” when school bands themselves were relatively new. The first national band repertoire list was created for the National Band Contest in 1924, with new lists published annually through 1943. These lists gave prominence to the literature they contained, and through nationwide dissemination, the literature contained on them formed the foundation of many band libraries. This quantitative historical study was an analysis of the pieces and composers that were on the lists, how the lists were structured, and those who created the lists.

Only 9.25% of the literature on the earliest lists (1924 – 1931) had been originally composed for band, while 40.23% of literature on the lists from 1931 to 1943 had been composed for band. Rapid growth in original band works resulted from demand from music educators, similar to contemporary demands for music from women composers and composers of color.

Some composers were significantly over-represented on the lists: 3.81% of the composers were responsible for 25.47% of the pieces on the lists. Only 2.71% of the literature on the lists was composed by women or people of color, and their works on the list were all transcriptions for band. Over the twenty years of lists, 0.84% of all works were by women composers, 0.77% were by Black composers, and 1.10% were by Latin American composers. Latin American composers were highlighted in a separate list in 1943, entitled “Latin American Music for Band,” which was developed in cooperation with U. S. efforts to foster alliances with South American nations during World War II.

The literature lists were developed between 1924 and 1943 by 41 White men, predominantly (88.1%) from New York and the Midwest. These lists, with a stated purpose to make band “more educational,” excluded jazz and ragtime, possibly influenced by racial segregation and overt discrimination in the U. S. at that time. Prominent music educators such as Joseph Maddy decried jazz music as “cheap and unworthy,” while society at large associated jazz with immoral behavior.

Music educators must understand the social conditions of the time these lists were created in order to make more informed choices about literature selection, commissioning of new works, and the role of contests in secondary music curricula. These findings could also stimulate philosophical debate regarding the value of teacher-centered, performance-oriented large ensembles in the secondary music curricula.

From sound identity to personal identity through the body: an educational journey between TikTok and Circle Song.

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The present research proposal has several theoretical foundations extrapolated from different disciplinary fields such as developmental psychology, music pedagogy, and embodied cognition, applied then to the field of vocality. In this field, the voice combined with the body will be analyzed as a manifestation of the process of discovery and consequent construction of one's personality, which is fundamental during adolescence (Romina A., 2022).

The project, which is intended to take the form of a participatory research-action, aims to investigate the characteristics of some viral songs on TikTok, and seem to be a useful tool for the expression of the body of pre-adolescents; the same body that, instead, during the vocal performance often becomes a kind of "marble block" that works against the latter's good performance. In fact, one of the vocal teachers' teaching goals is to lead the student to a performance that can be rich in positive somatic markers (Damasio, 1994), but such rigidity of the body can lead the student to a kind of "contrary effect": a prevalence of negative somatic markers.

The focus of the research is the promotion of an educational path based on "informal approach" (Debrot, R., 2023) that gives to the student the possibility to become "co-creator of one's own education".

In the early stages of research, they will choose the repertoire to perform and, with the teacher, they will work on transposing and applying some dynamics and musical peculiarities typical of TikTok viral songs, as well as some characteristics of the Circle Song. The research group consists of a chorus of pre-teen girls (11-14 years) trained within a private music school. The aim of this project is to create a "TikTok choral repertoire" that allows the pre-teen group to express themselves better by understanding how this happens, thus improving, consequently, the vocal performance. The repertoire will not only consist of viral songs but also songs from other eras, arranged in the "TikTok style".

The research will be carried out in the first place through the administration of questionnaires to the research group concerning, in particular, the relationship with own body and voice. Individuals use music to express themselves and explore their identity (Macdonald et al., 2017 in the text of Hallam, S., Himonides E., 2022).

At the end of the research, a new questionnaire will be administered and a comparison will be made with the first one.

It is hoped that this research could be the premise of new ways of approaching the teaching to pre-adolescent choirs also in the perspective of sustainability in the field of music education because the care for your being can be translated into the care of what surrounds us.

Reconceptualizing Authoritative Conductors As Facilitating Educators: Examining Shared Control Across Conducted and Unconducted Rehearsal Sound

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This study's purpose was to examine how fluctuating ensemble sound relates to interchanging conductor and musician influences. Prior research of music conductors' authoritative one-way impact on ensembles is challenged by research of musicians' mutual control and inclusive two-way interchange of control with conductors. A multivariate mixed-methods design addresses inconsistencies found between contrasting research trends, methods, and features. From audio recordings we measured six sound features, and from rehearsal video recordings we tracked four left- and right-hand motion characteristics and observationally coded six conducting functions—mechanical precision, expressive, motivational, psychosocial, physical technique, and unrestrained tone—and matched methods to three research objectives.

The first objective was to compare how fluctuating sound relates to observed conducting functions and computer-tracked hand motion. Multiple regression revealed significant but shifting cross-rehearsal effects on all sound features. In early rehearsal, upward unrestrained and psychosocial gestures countered downward right-hand and closer-handed beat-precision gestures' quietening, darkening, and narrowing of sound. Physical gestures consistently joined with righthand down-up motion in shifting sound levels, and concert day psychosocially-familiarized gestures focused on wider, louder, spacious, and tonally dissonant sound.

Second was to compare when the greater influence on ensemble sound occurred—before, synchronous to, or after functional gestures. Cross-correlations corroborated tone darkening effects of time-precise gestures and early brightening then later dulling effects prompted ahead by unrestrained gestures. Other suitable musician-oriented functions first reacted to loud compressed sound and then prompted varying loudness, brightness, spaciousness, and noisiness. Functionally, gesturing ahead seemed to prepare musicians to unite on their own further behind.

Third was to compare relationships between ensemble sound across a series of unconducted and conducted rehearsals. On their own, the band was at first similarly loud on concert day as in early rehearsal, then stably refined sound once first conducted concert day. Significant correlations support the conductor's effect in reminding, stabilizing, and facilitating musicians' collective sound production.

As intended in choosing a mixed-methods design, present findings reconcile and enlighten previous disparate research trends. Going beyond the question of whether a conductor is authoritatively effective, functional findings inform specific ways a conductor mutually effects sound with, reactively after, and freely—rather than controllingly—farther ahead of an ensemble. Interchanging influence patterns suggest a reconceptualization of educator-conductors as guides who foster a sense of mutuality and belonging in a community of diverse learners. Pedagogical implications in developing this educator-conductor role

include making hand motions more functional, integrating musician-oriented functions into traditional music-oriented gestures, timing gestures to be less synchronously or reactively controlling and more preparatory of musicians' mutual unified sound, and teaching musicians to coordinate as cooperative 'shadow conductors' in the creative interpretive process. Results ultimately suggest that conductor educator effectiveness is enhanced by an awareness of when and how to facilitate an ensemble's collaborative efforts.

Table1

Table 2

Conducting Functions by Ensemble Sound Cross-Correlation Trend Analysis

Variables† by Conducted Rehearsals	Cross-correlations				
	Lead \bar{x}	r (Step 0)	Lag \bar{x}	Peak	Time Lag
Mechanical Precision x Sharpness^a					
Rehearsal 2	-.212	-.219	-.210	-.227	.10 s
Rehearsal 4	-.067	-.098	-.067	-.099	.03 s
Rehearsal 6	-.158	-.272	-.308	-.317	.16 s
Psychosocial x Loudness^b					
Rehearsal 2	.173	.186	.180	.194	.20 s
Rehearsal 4	.191	.152	.114	.225	-.50 s
Rehearsal 6	.062	.046	.048	.083	-.50 s
Psychosocial x Volume^c					
Rehearsal 2	-.009	-.020	-.046	-.059	.43 s
Rehearsal 4	.066	.195	.144	.199	.03 s
Rehearsal 6	.054	.125	.139	.154	.16 s
Physical Technique x Volume^d					
Rehearsal 2	.020	.012	.012	.030	-.26 s
Rehearsal 4	.141	.208	.152	.208	0
Rehearsal 6	.013	.061	.108	.140	.36 s
Unrestrained Tone x Loudness^e					
Rehearsal 2	.188	.187	.170	.201	-.16 s
Rehearsal 4	-.192	-.135	.103	-.231	-.50 s
Rehearsal 6	-.066	-.009	.014	-.124	-.50 s
Unrestrained Tone x Sharpness^f					
Rehearsal 2	.222	.214	.203	.231	-.33 s
Rehearsal 4	-.240	-.158	-.106	-.295	-.50 s
Rehearsal 6	-.157	-.058	-.026	-.242	-.50 s
Unrestrained Tone x Spectral Dissonance^g					
Rehearsal 2	-.089	-.075	-.055	-.096	-.23 s
Rehearsal 4	-.089	-.120	-.102	-.120	0
Rehearsal 6	-.267	-.327	-.347	-.364	.33 s

† Correlations between cross-correlation time-lag series (N=31) met the criterion for inclusion:

^a rehearsal 1 x 2 $r=.000$; ^b rehearsal 1 x 2 $r=-.136$; ^c rehearsal 1 x 2 $r=-.577$, $p<.01$; ^d rehearsal 1 x 2 $r=-.356$, $p<.05$; ^e rehearsal 1 x 2 $r=-.366$, $p<.05$; rehearsal 1 x 3 $r=-.879$, $p<.01$; rehearsal 1 x 3 $r=-.594$, $p<.01$; ^f rehearsal 1 x 2 $r=-.684$, $p<.01$; rehearsal 1 x 3 $r=-.603$, $p<.01$; ^g rehearsal 1 x 2 $r=-.432$, $p<.05$; rehearsal 1 x 3 $r=-.770$, $p<.01$; no rehearsal 2 x 3 correlations met the criterion.

Table 2

Table 3

Effect Changes of Conducting Functions and Motion on Ensemble Sound Across Rehearsals

Psychoacoustic Sound Features by Rehearsal	Model Fit		Mech. Precision	Conducting Function		Beta Weights				Hand Motion Beta Weights				
	R ²	F		Motiva-tional	Psycho-social	Physical Technique	Unrestrain-ed Tone	Down/Up Right	Left	In/Out Right	Out/In Left	Close /Far	Slow/Fast Right	Left
Loudness														
First Week	.26	104 ^a	-.08				.16		-.53				-.28	.08
Concert Day 1	.18	44 ^b	-.07		.12	-.18		-.20	-.16	.14				.07
Volume														
First Week	.05	38 ^a							.08				-.20	
Concert Day 1	.15	30 ^b	-.07		.15	.11	.08	.07		-.33			-.20	.06
Concert Day 2	.04	12 ^c	.08		.09		-.07	-.14	.10					
Timbral Width														
First Week	.20	41 ^a	-.05	-.05	.09		.19	.16	-.08			-.30	-.18	.17
Concert Day 1	.19	40 ^b			.09	-.11	-.10	-.29	.11	.19		.22		.12
Concert Day 2	.14	39 ^c	-.22		.07		-.11	.07	-.08			.22		
Concert Day 2	.17	27 ^c	-.34		.06	.17	.09	.08	-.13	.07		-.06	-.21	.15
Sharpness														
First Week	.30	68 ^a	-.05	-.10		.05	.19	.16	-.16	-.18		-.28		.16
Concert Day 1	.25	64 ^b	-.05			-.23	-.11	-.30		.25	.15			.08
Concert Day 2	.18	39 ^c	-.38			.13		.12	-.16	.12			-.12	.11
Tonal Dissonance														
First Week	.12	25 ^a		.06	.12	-.08	.07	-.21		.13	-.07			-.08
Concert Day 1	.06	13 ^b			.16	-.10	.11		-.16	-.10	-.14			-.10
Concert Day 2	.10	25 ^c			.14		.14			-.15	-.13		-.23	-.06
Spectral Dissonance														
First Week	.29	83 ^a	-.06	-.10			-.09	.48	-.19			.23		.08
Concert Day 1	.16	52 ^b				.16			.16	-.12	.19			.21
Concert Day 2	.25	80 ^c				-.16	-.36				.29	.28		-.13

Note: all results were significant at .01 level; Total *df* = ^a 1461, ^b 1392, ^c 1441.

Sustaining a future through understanding the past: Oral history and archiving as acts of care

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“Knowledge and understanding of the past has a profound impact upon contemporary social and political life” (Perks & Thomson, 1998). Drawing on this insight, this paper examines the role of undertaking oral history interviews and building archives as ways to advocate for voices in music education that are otherwise unlikely to be heard or recorded. Besides presenting original findings from an oral history project, it also considers how engaging with historical inquiry can be important for current teachers’ identity, resilience, and sense of belonging.

The paper focuses on 17 interviews with past students of the London School of Dalcroze Eurhythmics (in its incarnation at Milland Place, Hampshire) and the London Training Centre in Eurhythmics (Newton Road, Bayswater). All women, these students graduated between 1947 and 1960, and went on to use their skills professionally, sometimes outside music education. I will present some initial results relating to their first contact with the Dalcroze method, their motivations for embarking on the demanding three-year training course, and what their experiences mean to them in retrospect. Besides memories of enthusiasm for Dalcroze and a desire to learn, the narrators also remember being persuaded to train and some are critical of the roles their elders played during their formative years.

The history of music education is often absent from teacher training programmes. One unexpected outcome of presenting earlier versions of this paper at conferences has been the response of current Dalcroze students, some of whom have expressed a renewed sense of purpose and belonging on listening to the voices of previous teachers brought together, interpreted, and contextualised. Taking these responses as a starting point for reflection, I discuss how engaging with these narratives might give current practitioners a sense of home or ‘ecos’ (from oikos = house, or dwelling place), by providing a sense of rootedness in a tradition and meaningful connection to older, and in some cases past, generations of teachers.

Most of the narrators in this project also donated valuable artefacts to the Dalcroze Society archive, providing further possibilities for contextualising and illustrating their oral testimony. I conclude by arguing that collecting oral histories and gathering and safeguarding archival materials are acts of care that have a role to play in the ecological sustainability of music teaching.

Facilitating Pedagogy-Focussed Dialogue Across Formal PME

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This research explores questions that surround the facilitation of pedagogy-focussed dialogue amongst popular music educators, across all sites of formal popular music education. This work takes particular interest in the inclusion and amplification of voices in the private music tuition sector; a historically under-represented area of PME in academic literature. This dialogue would have the intention of reflecting on the myriad of pressures facing music education, generate discussions and greater understanding around teaching practices, and how to provide relevant and engaging learning experiences for pupils. Data was gathered by means of a qualitative study, consisting of 7 semi-structured interviews with popular music educators, each with a variety of experiences teaching in different learning environments across Scotland. Questions pertained to the participants' pedagogical approach, pressure that impact and influence this approach, and how they feel dialogue amongst educators more widely could be facilitated effectively. Preliminary findings highlight educators across learning environments feel pressure to conform with historical approaches to music education, rather than promote change, and implement practices that simply substitute "classical" music for "pop". Additionally, findings highlight that many educators, particularly those who operate exclusively within the private sector may be unwilling or unable to engage fully with formal spaces (such as this conference) designed for pedagogy-focussed dialogue and discussion.

Academic Advising in Music Teacher Education

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Academic advising is arguably as significant to the preservice music teacher experience as coursework (Lowenstein, 2020). While advising is a well-studied topic in university education generally, few music education scholars have theorized or conducted research on advising despite its significance to preservice music teacher education.

This presentation will synthesize the existing academic advising literature and discuss applications for music teacher education. Based on the results, we discuss a research agenda for academic advising in music teacher education that addresses the development of conceptual frameworks of advising in music teacher education and using self-study methods to examine the practice of advising in preservice music teacher education. We will also provide suggestions for enhancing the advisements of music and music education tertiary students.

Gatekeeping at Faculties of Music: Teachers Discuss Equity and Inclusion in the University Audition Process

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This research investigated Canadian music teachers' opinions about equity, diversity, and inclusion (EDI) in the audition process for university music programs. The central question posed was: What are music teachers' perceptions of the barriers that music students encounter when applying to post-secondary music programs? The study responded to an open letter penned by the Greater Toronto Area Teachers Learning About Anti-Racism Group (GTATLAAG), urging the music education community to address blind spots in teaching practice, particularly regarding racial inequality and post-secondary pathways (GTATLAAG, 2022). Through critical analysis, the research aims to foster a more equitable and socially sustainable high school to university pathway, considering music students' diverse talents and experiences.

This research was grounded in critical race theory (Crenshaw & Gotanda, 1995; Hamilton, 2021) and critical pedagogy (Friere, 1968). These theoretical frameworks enriched the research by highlighting systemic inequalities and implicit biases in music education, thus providing context for the categories and themes that emerged from participant contributions. The research utilized a combination of survey (quantitative) and interview (qualitative) research methods to collect data from 14 teachers in a large Canadian city about their experiences in supporting students during university application and audition processes. The interviews were semi-structured, allowing flexibility to explore adjacent topics, while acknowledging and embracing subjectivity as "perspective," with the principal researcher including relevant personal perspectives in a conversational manner. The study employed Saldaña's "In Vivo" analysis methodology, directly utilizing participants' words (2016).

The themes that emerged from the research are: "Hold them high," emphasizing teachers' commitment to support students; "There are a lot of barriers," highlighting numerous challenges faced by marginalized students; "Systemic racism," addressing the perpetuation of inequities in music education; and "How can we move forward?," expressing the need for change in the post-COVID era. By exploring the expertise and lived experiences of music teachers who have worked with diverse students, this research impacts our understanding of how students transition between secondary and post-secondary music study and the barriers they face. It is of particular interest to university music program policymakers and contributes to the growing body of academic literature on EDI and social sustainability within the global educational context, with specific implications for music education. The findings suggest the necessity for larger-scale investigations into student perspectives on EDI, not only in audition and application processes but also in music programs in general.

Official Assessors' Vision of Quality Music Education in Hong Kong Kindergartens

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In Hong Kong, curriculum/practice discrepancies have been reported in kindergarten music education. One reason could be that practitioners are unclear about the official expectations for quality music education. Official assessors from the Education Bureau (EDB) visit kindergartens to undertake Quality Review (QR) assessments, including conducting lesson observations and writing QR reports. Once the kindergartens meet the performance indicators, they pass the assessment successfully and their QR reports are published on the EDB's website. These reports therefore reflect the local vision of quality regarding kindergarten music education.

We conducted a content analysis on QR reports of 164 local kindergartens in Hong Kong. Specifically, this study had two research goals: (1) to analyze the positive feedback pertaining to music pedagogical practices, and (2) to analyze the negative feedback and how assessors recommend kindergartens improve their music pedagogical practices. We applied an inductive approach to develop two coding schemes. High inter-reliability was obtained. We imported the QR reports into MAXQDA for coding and descriptive statistical analyses. Findings indicated that the most common positive feedback was related to sufficient exposure to music, positive musical learning experiences, and good implementation in teachers' music lessons. Nevertheless, negative feedback was identified regarding the lack of musical exposure in children at specific levels (mainly in K3) and informing that some musical activities were poorly prepared and/or designed. The assessors recommended that kindergartens should arrange sufficient time for music daily and strengthen teachers' skills in designing and conducting musical activities to foster children's creativity and self-expression.

We conclude that the official, local vision of quality music education strongly emphasizes exposing children to sufficient and enjoyable musical activities, whereas teachers should plan and implement the activities effectively. Interestingly, the feedback stressed how children enjoy the music learning process instead of children's achievement of positive music learning outcomes (e.g., singing well and creating simple melodies). It is important to note that while some kindergartens provided inadequate musical activities to children, they still passed the QR assessment. This suggests that music education might not be given the importance it deserves. Findings provide kindergarten teachers with insights into better planning and implementation of music lessons, ultimately enhancing the quality of kindergarten music education for children (Campbell & Scott-Kassner, 2019). Future research should explore the perspectives of other kindergarten stakeholders (e.g., teachers, principals, and teacher educators) on quality music pedagogical practices.

Facilitating Holistic Musical Identities through Communities of Practice: A Case Study in Studio Pedagogy

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In music, there is a growing disconnect between the rigid disciplinarity of post-secondary training and the fluidity of graduates' careers. There is a need for music education to meet the needs of a more dynamic environment, supporting students in their careers while addressing the individualistic needs of their students. We can witness this disconnect in action in studio pedagogy, where research documents barriers to the development of a thriving community of practice (Lave & Wenger, 1991) among practitioners, who are typically isolated from one another due to their autonomy and individualized instruction (Burwell et al., 2019; Nerland, 2007; Gaunt, 2008). These barriers to training and professional development in studio pedagogy may contribute to tensions between teachers' performer and educator identities, as documented in literature (Pellegrino, 2009). This presentation is based on a case study examining studio teachers' participation in a graduate-level course studying and implementing Lave & Wenger's (1991) concept of Community of Practice in the context of studio pedagogy. We investigate how studio teachers understand themselves as performer-educators, and whether a community of practice context facilitates the integration of skills and concepts from both music performance studies and music education, which can be observed through development of more holistic musical identities (Pellegrino, 2009). Wenger (1998) suggests that within communities of practice identities are in flux, impacted by forces that incorporate past and imagined future experiences into present ones. We wonder how the development of a more holistic musical identity might bridge the gap between performer and educator identities (Scheib, 2007; Woodford, 2002) and overall sense of belonging.

Throughout studio teachers' engagement in the course, they will become familiar with new, diverse pedagogical practices as they engage in multiple modes of learning, ongoing mentorship, and reflection. Data will be collected through initial questionnaires, semi-structured interviews, non-participant observation, and reflective artifacts. We hypothesize that as students engage in an ongoing community of practice with diverse pedagogies, tensions between performers and educator identities will be ameliorated and their musical identity will be impacted in a holistic manner. Findings from this presentation will inform both music education and music performance professions, and may lead to further sustainability in graduate music education programs. As we continue to explore and advocate for the many opportunities music can offer, the implementation of such a course can lead to the bridging of education and performance professions, students' sense of belonging and wellbeing, and their further career development.

Employing Complexity Theory in Action Research on Singing-infused General Classrooms

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Schools and classrooms are complex places. The interconnected and multifaced concerns of students, teachers, parents and school leaders are continuously jostling for attention. Complexity theory offers the opportunity to better understand the school environment by studying the interactions between these stakeholders. This theory rejects traditional linear thinking and embraces emergent, open systems. Reductionist thinking is replaced by acknowledging the interacting forces of context, structure and time. Complexity thinking provides a new way of looking at action research occurring within schools by presenting alternative perspectives on activities undertaken by teachers as researchers. This paper explores complexity theory as a methodology by examining research journal data from an action research project on singing-infused general classrooms. This paper concludes with researcher reflections on the benefits and challenges of using complexity theory in classroom action research.

Equipping pre-service instrumental music teachers to create diverse and inclusive ensemble programs

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While a lack of composer diversity in large ensemble composition has been well-documented, the role of conductors and instrumental music educators in addressing this inequity has only recently been reported. This paper explores the training and preparation of pre-service teachers to equip future educators with relevant skills and knowledge to assist them in becoming a changemaker in music education contexts.

Based on the findings of an action research project, the paper identifies pedagogical strategies that can be implemented in higher education music teacher training programs.

These approaches will assist future music educators in enacting change to address the imbalance of composer diversity in large ensemble composition.

Using the high school wind band medium in Australia as a case study, and utilising data from interviews with six Australian women composers and a survey of 79 Australian wind band conductors, the potential for significant change in educational contexts is identified and the changemaker conductor model is developed. Data was analysed via NVivo software using a hybrid model involving both inductive and deductive thematic analysis. Additional learnings have been drawn from the Australian Women's Wind Band Composition Award set up during the initial research.

Recommendations for higher education pre-service music teacher programs will be made including modelling, advocacy and creating opportunities. Additionally, repertoire selection and conductor training will be addressed.

Unpacking musical improvisation: Implementation and evaluation by primary music teachers

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Improvisation as one of the creative activities is increasingly valued in music education and has been added to many national recommendations for music classrooms. Improvisation is considered an effective way to enhance creative thinking, reduce anxiety when performing and express the personality. However, the use of improvisation as a pedagogical approach is not common in general music classrooms, as has been noted by several researchers.

Previous research mentioned that many teachers realize the importance of improvisation but do not know how to use it in their music lessons. Teachers' perspectives on improvisation largely determine whether they will use it and how much time they will spend on improvisation in the lesson. Moreover, it indicates how much they know about improvisation.

This research project aimed to provide further insight into the current teaching situation of improvisation in primary music education, based on observations and semi-structured interviews with eight primary school teachers. The findings of this study provide valuable insights into improvisation practices in Dutch elementary music lessons and the perspectives of teachers towards improvisation in the classroom.

Overall, this project offers a unique opportunity to enhance our understanding of improvisation in primary music classrooms and teachers. The findings of this study have important implications for music education and may inform future research in this field.

Design of Academic Achievement Evaluation System for Promoting Professionalization of Pre-service Music Teacher Education

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China has issued a series of documents related to professional music teacher education since 2017. These were meant to standardize and guide the construction of teacher education majors, establish a sound quality assurance system, and continuously improve the quality of teacher training. In 2021, "Music Education" has received recognition as a new major in the second-level discipline, belonging to the discipline of "Music and Dance in the Arts". These initiatives have accelerated the process of professionalization of pre-service music teacher education at the national level. This paper presents the theoretical basis of the academic achievement evaluation system for the professionalization of pre-service music teacher education behind an innovative program in Southern China, based on the requirements of the national teacher training certification and the future societal needs for music education professionals.

Its construction combines the micro perspective of pre-service music teacher education and the TPACK theory. Building on this, the standard of professional competence of Chinese teacher students and the value orientation of this evaluation are clarified. Its design encapsulates the connotation and mode of academic achievement evaluation that reflects the professionalism of pre-service music teacher education. A control group was set up in the core curriculum of a music teacher education program to put the designed academic achievement evaluation into application and to analyze the application effect of this evaluation design. Data analysis was done from the perspective of student identity and the four aspects of self-evaluation of professional competence in music education. The findings of the study provide operable evaluation dimensions for the evaluation system of pre-service music teacher education specialization as well as reference ideas for subsequent research related to the specialization of music teacher education.

Music Education and the Meaning of Cultural Diversity in Changing Modernity

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In 1995, the World Commission on Culture and Development published *Our Creative Diversity: Report of the World Commission on Culture and Development* to raise people's awareness of the importance of cultural diversity. Evidently, the report was a warning against cultural globalization, which was, then anticipated to lead to cultural McDonaldization. The document emphasizes that diversity is the source of creativity because new ideas come out of active competition and interaction between different values and cultures. Similar to biodiversity, cultural diversity is thus critical for human development.

According to Giddens (1990, 1), globalization is the consequence of modernity, which is never static. It influences various components of the world at every moment; in turn, the influenced component affects the very condition upon which modernity is based. Thus, diverse conceptions and strategies keep being reflected in the singular global society. Luhman (1997) also adopts the concept of autopoiesis, which means using its own output as input. Due to this reflexivity, or autopoiesis, modernity keeps changing its form. This suggests that the concept of modernity adopted by Asian countries differs depending on when they started to modernize themselves.

This paper aims to investigate the influence of the concept of modernity on school education policy for music in Asia by focusing on Japan and Indonesia, which introduced music to school education at different times in history. Japan and Indonesia's decisions regarding music education at schools for establishing modern states will be explored through literature-based research on each government's policy in music education and an analysis of music textbooks. Then, how these decisions influenced contemporary perceptions of their music will be discussed according to the results of questionnaire-based research on university students' perceptions of their music.

The following arguments will be tested through the discussion. First, Japan's successful "modernization" of musical culture in the 19th century made its people internalize Western musical culture; thus, by the mid-20th century, people could no longer identify with their unique pre-modernized musical culture. Second, Indonesia, which became independent in the celebration of multiculturalism in the mid-20th century, aimed at uniting diverse ethnic groups by maintaining local cultures; when music was recognized as an important element in the national curriculum in 2013, a large portion of the textbook content was devoted to local musical culture.

Exploring Nordic Approaches to Advanced Instrumental Music Pedagogy: Insights from Fieldwork

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This study presents findings from fieldwork conducted by two ethnographers on elite instrumental teaching in masterclasses at intensive week-long “academies” offered by two Nordic institutions: Voksenåsen Music Academies in Norway and the MUSIPÆD winter camp at the Royal Danish Academy of Music in Copenhagen. The participants included renowned masterclass teachers. The research employed a comprehensive data collection approach, including video recordings, field notes, recorded interviews, and informal discussions. The primary objective of this research was to explore the feasibility of identifying a distinct Nordic approach to instrumental teaching at the conservatory level.

The venues reflected Nordic environments in contrasting ways. The summer academy, characterized by its transparent glass architecture, provided an atmosphere with natural light, intimacy, and direct views of Norwegian nature. In contrast, the winter camp in Denmark was situated within historical architectural surroundings, offering halls and rooms crafted from wood and carefully chosen materials, resulting in unique acoustics and an aesthetic atmosphere. The teaching approaches highlighted significant differences between string and brass instruction. String students primarily focused on aspects such as posture, bow technique, musical interpretation, and phrasing in solo playing, whereas brass players concentrated on addressing challenges related to orchestra playing and auditions. These challenges included stage anxiety, breath control, and injury prevention, often with references to sports psychology.

The data revealed unanimous recognition among instructors and accompanists, from both within and beyond the Nordic countries, that a Nordic approach to instrumental pedagogy indeed exists but is difficult to articulate. Analysis of teaching practices unveiled a striking individualization of instruction, with teachers drawing upon their own mentors, career trajectories, international experiences and personal narratives. The Nordic approach was characterized as a subtle “flavor” permeating the teaching style, influenced by the Nordic pedagogical tradition's emphasis on autonomy, dialogue, kindness, humor, and appreciative inquiry. Notably, the study also demonstrated a significant self-reflective dimension among the teachers. They expressed a strong desire for further professional development, particularly to (1) deepen their psychological understanding in order to more effectively navigate the diverse personalities of their students, and (2) to further cultivate their communication skills so they may better guide students toward a compelling stage presence. This research invites further inquiry into the nuances of Nordic pedagogical approaches and aims to contribute to a deeper understanding of underlying principles and practices in the field of instrumental music education.

Literature review of China Music Education over the past 20 years

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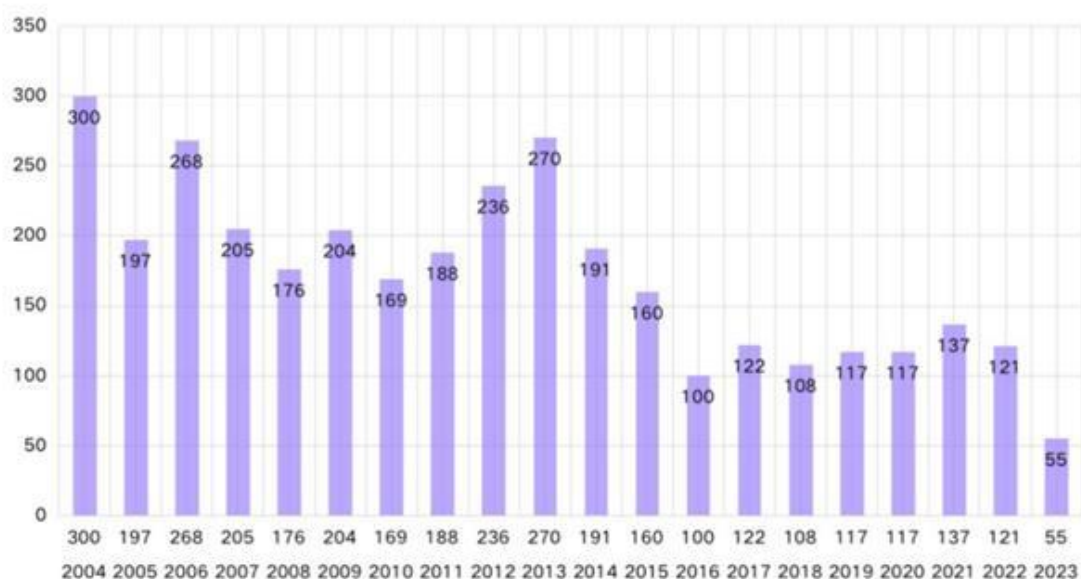
This study takes "China Music Education" as the research object, which is the only periodical focusing on the professional field of music education in China. By combing the literature of this journal (2004-2023), this paper analyzes the content classification, the changes in the focus of the articles published in the past 20 years, and the reference significance for domestic music education.

Music Education in China was founded in 1989 and has been published continuously for 34 years. Published by People's Music Publishing House, this magazine has set up a variety of columns to draw the focus and development of music education from the aspects of music education principles, basic music education courses and practices, and music education in normal universities.

Through literature review, empirical research and other methods, this study summarized and analyzed the literature, identified the advantages and disadvantages, analyzed the changes and trends in domestic front-line music education and teaching, and finally made a summary and comment.

Figure 1

年度总文献量



How Can I Keep From Singing? Experiences of Ontarian Choral Music Educators During the Pandemic

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The COVID-19 pandemic disrupted the practices of choral music educators in Ontario for three school years. Previous research has focused on the use of technology in music education during the pandemic (Joseph & Merrick, 2021, Bowman, 2022, O'Leary, 2022), the experiences of educators during the initial lockdown (Kibici & Sariyaka, 2021, Miksza et al., 2021, Silva, 2021), hybrid learning in post-secondary settings (Beirnes & Randles, 2023), and the impact of COVID-19 on the practices of choral music educators while the pandemic was still ongoing (Kurt, 2021, Morin & Mahmud, 2021, Koner, Gee & Borden, 2022). What has not yet been studied is how the entire pandemic affected choral music educators. This phenomenological study was inspired by the researcher's personal experience teaching music during the pandemic and explores the lived experiences of secondary choral music educators teaching in the Greater Toronto Area before, during, and after the COVID-19 pandemic. Through the exploration of the professional realities of Ontarian secondary choral music educators between March 2020 and June 2023, this research uncovers possible long-term impacts of the pandemic on choral educators and their programs. The findings indicate that loss and ongoing change had significant emotional impacts on choral music educators' during the pandemic. With the return of pre-pandemic work norms, participants reported experiencing a disconnect between expectations and reality, noting that a full return to what was considered 'normal' pre-pandemic is neither possible nor desirable. This study provides a pathway for all music educators to pause and take a collective breath as they reflect on their experiences within their own music education communities before, during, and after the pandemic.

A tool for learning democratic dialogue: an ancient instrument and its musical aesthetics

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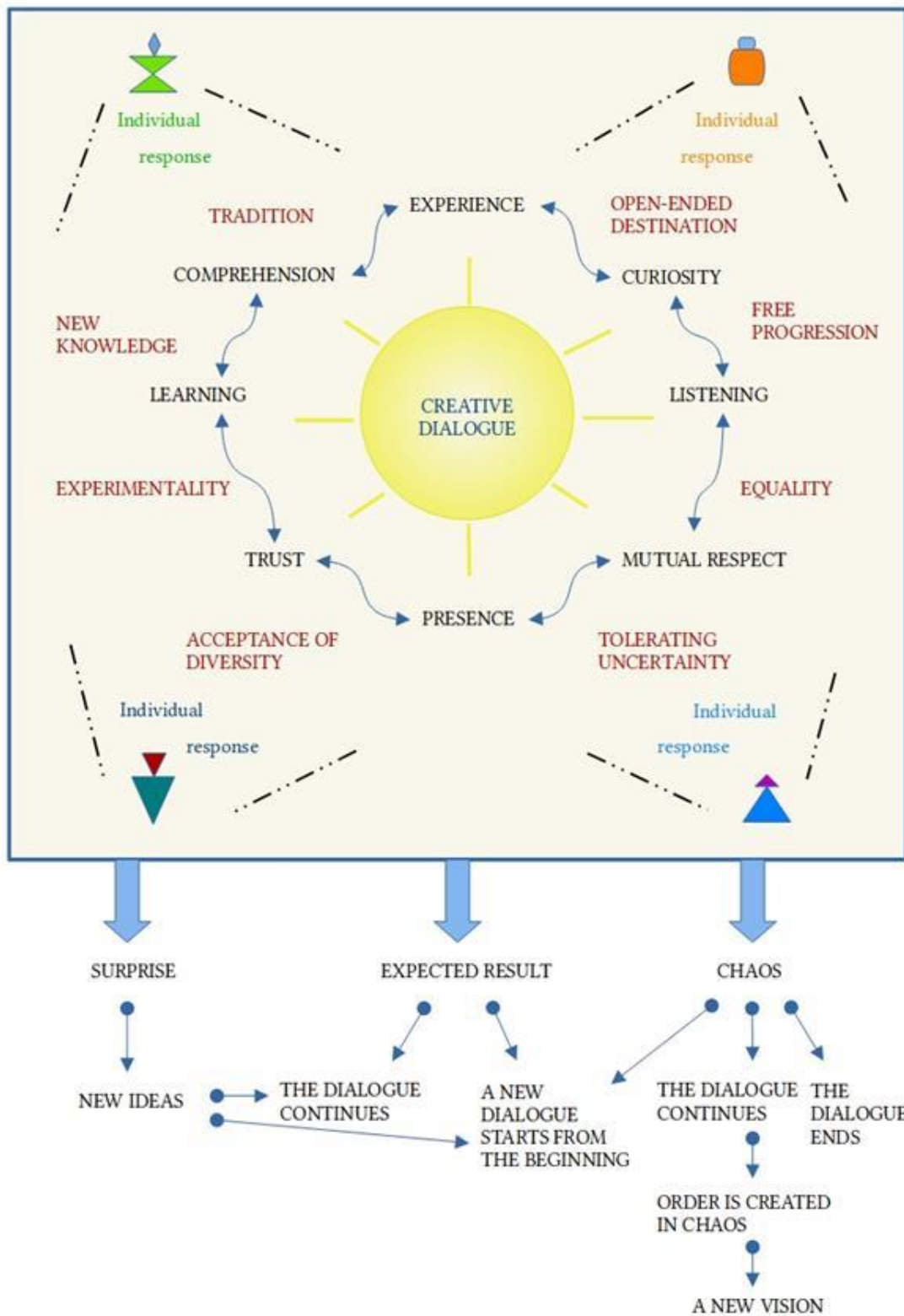
A tool for learning democratic dialogue: an ancient instrument and its musical aesthetics
Through some practical examples, this presentation shows the possibilities that an ancient musical culture offers in music education. This method fits in well with the Capabilities Approach of Martha C. Nussbaum (2011) and Amartya Sen (1999). It also supports the goal of creating a willingness to engage in dialogue and demonstrates the values necessary for a democratic society (Alhanen 2016; Biesta 2010). Furthermore, it is in line with the themes of cultural sustainability in education (Laine 2016). (Figure 2.)

The kantele is an ancient musical instrument belonging to the family of Baltic psalteries. Today the instrument is used in many musical genres and there are hundreds of different models with strings from 5 to 40. A model at least a thousand years old, which was an essential part of the runosong culture in Finland and Karelia, had strings from 5 to probably something between 9 and 12. The basic simplicity and ease of the small kanteles offers everyone, regardless of age, gender, nationality or musical background, the opportunity to find a way to produce their own music and express themselves within and outside of tradition.

This approach uses the aesthetics of the ancient musical tradition as a natural tool for the learning of musical improvisation and dialogue through it. I will give an example of its use in multidisciplinary learning in a Finnish primary school. Through small kantele improvisations, the children's own music became part of the subjects of mother tongue, environmental education, local history and biology. The project strengthened the students' skills in cultural competence, interaction, expression, participation, influencing and building a sustainable future. Another example shows how the instrument is being used to promote social justice and sustainable development. Open to everyone, the workshops give participants the opportunity to experience making music together and non-verbal communication on an equal footing, whatever their background.

Essential to the implementation of this method is the decades of research that preceded it, including the study of instruments, melodies, culture, history and improvisation. Interviews with those working on and experiencing the method are also part of the research into the modern continuation of the tradition and its contemporary applications. The process itself becomes more meaningful than the end result, which, when successful strengthens self-knowledge, creative thinking and the ability to tolerate uncertainty, among other things. The use of collaborative improvisation by several people also strengthens the empathy and cooperation skills of the participants.

Figure 1



“The implementation of Self-Determination Theory to private piano lessons in a Greek conservatory”

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One-to-one instrumental lessons are probably the most usual way for learning an instrument in various cultures and musical traditions and especially in Western music. Nevertheless, according to some researchers, it seems that private lessons have not been explored enough, especially compared to other areas of music pedagogy and consequently have remained out of the pedagogical developments of the last decades.

In this study, Self-determination Theory (SDT) was used as a theoretical framework and also as a starting point in order to investigate how the teaching of piano at the context of a Greek conservatory through innovative practical and pedagogical approaches, contributes to the satisfaction of the students' Basic Psychological Needs (i.e., competence, autonomy and relatedness).

According to Ryan and Deci (2012), SDT is a macro-theory which provides a broad framework for understanding the nature of motivational quality. During the last decade researchers in music education have turned to this theory to investigate motivation, engagement and psychological well-being in music learning. Several quantitative studies have revealed the relation between the satisfaction of psychological needs with personal growth and well-being. Nevertheless, as Ryan and Deci have recently stated, there is a need for qualitative studies to provide new insights for change and innovation in education. The current feasibility study consisted of two parts. The focus of the first part was to identify the approaches and practices through which the basic psychological needs of the students can be fulfilled. In the second part these new approaches and practices were used in the teaching of the experimental group with the aim of strengthening internal motivation and satisfying the psychological needs of the students.

Participants included 16 piano students aged between 12 and 18 years old who were randomly allocated into an experimental and a control group. Students received one-hour private piano lessons per week over a period of twenty weeks. The students in the control group were taught in the conventional way, whereas those in the experimental group followed a more innovative teaching approach which included improvisation, composition and playing by ear, focusing on creativity, choice of repertoire and mastery orientation. Data were collected from both groups through self-reported questionnaires and semistructured interviews before and after the 20-week intervention.

Full data analysis which will be presented at the conference is still in progress. However, preliminary results indicate promising prospects for future and more extensive implementation, thus providing new perspectives for instrumental instruction.

Music and Speech: A Quasi-Experiment on Language-Learning-Devised-Music Pedagogy for Children's Tonal-Rhythmic Sensitivity

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Music and speech exhibit common functional and acoustic features. Neurobiological research proved music training and language learning share common neural mechanisms and that musical training can have positive effects on various cognitive skills, including language learning. In line with Patel's OPERA hypothesis (2011), musical activities to fulfil five conditions (i.e. overlap, precision, emotion, repetition, and attention) are predicted to enhance the neural encoding of speech. However, recent studies have challenged the assumption that music training necessarily improves musical ability, particularly in terms of acoustic sensitivity, as musical ability has been found to be a stronger predictor of linguistic skills than music training (Choi, 2022; Swaminathan & Schellenberg, 2020). These findings imply the need for careful consideration of the types of music training and the mechanisms underlying the transfer of skills from music to language. Despite the close association between music and language learning, there is a lack of practical applications that integrate pedagogical theories highlighting their commonalities.

This paper presents a music-pedagogical methodology analogous to language learning, aiming to enhance acoustic sensitivity and absolute pitch ability. Building upon the shared neural modules for speech and music, as well as the importance of acoustic sensitivity and phonological awareness, the methodology involves learning music in a manner analogous to language acquisition. It is hypothesized that this approach will strengthen acoustic sensitivity and foster the development of absolute pitch ability, while also proposing an interchangeable relationship between these two skills.

To investigate these hypotheses, a quasi-experimental approach is employed. Forty children between the ages of four and five, who have not received any formal music instrument training and are native Cantonese speakers, are divided into an intervention group (n = 20) and a control group (n = 20). The musical abilities of the children are assessed using the Primary Measures of Music Audiation (PMMA) and the Absolute Pitch Test (APT). The intervention group receives 12 30-minute music training sessions, while the control group does not receive any music training.

This research aims to highlight the potential of music training that is analogous to language acquisition to effectively enhance tonal-rhythmic sensitivity, which, in turn, may contribute to improvements in speech and potentially aid in the prevention, rehabilitation, and remediation of various language, listening, and learning impairments. Furthermore, this study may lay the groundwork for future research to elucidate the underlying mechanisms and identify optimal strategies for integrating music training into educational programs.

When reflecting on the time spent studying at music school evokes good memories

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There is not too much research on Finnish music schools, and even less research on music school students. This presentation is based on a master's thesis in musicology, an ethnography based on interviews of four people who had earlier in life been students in different music schools in Finland and who considered their relationship to music to have been good all their lives. The aim of this phenomenological research is to depict what kind of features describe the structures and methods of teaching and communities that have enabled, preserved and/or helped to develop a good relationship to music in these four former music school students. The interviews were analysed according to three themes: 1) music as a hobby and a part of life, 2) the experiences of being a pupil in a music school and 3) about the process of nurturing a good relationship to music. Certain experiences of music schools were shared by all participants and these are all connected to that the interviewees felt they were treated as valuable individuals at their music schools. Although all participants recognized a concept of an "ideal music student" and maybe not considered themselves to be such, they did not experience unpleasant competition or feel themselves to be less important than the "ideal students". The role of the parents was similar with all four: parents supported in many ways but did not force the students to play or continue their hobby. Teachers were described as conversational, flexible and supportive as well as suitably demanding, and the students felt appreciated by them. The main conclusion of this research for music education is: students in a music school need to be encountered and treated as valuable individual human beings with each and every persons' own skills and wishes, to preserve and develop a good relationship to music in them. A good relationship to music means that music can function as a balancing force in a person's life and add to their holistic well-being, thus preparing them also to find sustainable ways of living.

The tree of environmental hope: A multi-arts project with 9-year-old music learners

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The environment and climate change are a global concern for children and adolescents. For educators this raises a topical question of how the environmental issues can be addressed in a way that supports young people's hope and faith in a sustainable future. Within eco-social frame of arts education (Foster, Salonen & Sutela 2022) music education practices can be viewed as pedagogical environments in which individual or joint artistic work may enhance students' ability to imagine new and more sustainable ways of being in the world. For young people such imaginations can be crucial in times in which future may appear uncertain and unforeseeable. Through art it is possible to deal with issues of concern when they can be distanced from one's own immediate experience, and reveal things about the world that cannot be made visible and experienced by other means. People are assumed to take responsibility for something of which they see themselves as a part. In that sense, eco-social arts education can foremost be understood as fostering someone into participation in the world and as means for developing citizenship skills.

By using a multi-arts project "The tree of environmental hope" implemented in the city of Helsinki with 9-year-old music learners as a case, this presentation discusses the potentials that arts education may hold in addressing climate issues with young people in a constructive way. In the project that combined literary arts, visual arts and music, the participants reflected on their own environmental aspirations and collaboratively created interdisciplinary art, The tree of environmental hope. The presentation utilizes the documentation of the project and narrative approach (Bold 2012) by discussing the experiences of the children and art educators involved in the project. By drawing from eco-social arts education frame the paper suggests that by strengthening young people's relationship with nature it is possible to evoke love and empathy for the environment and the diverse web of life indispensable to us all.

Developing a pedagogy of care for international music students from audition to graduation

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Music higher education must provide domestic and international students with diverse learning experiences to prepare them for success in the global music industry (Karlsen, et.al. 2016; Bartlett, 2011). However, we know that the learning experiences of international tertiary students learning music in unfamiliar or cross-cultural genres can be challenging, as they are required to learn new musical techniques, styles, and in some cases understand new cultural practices. Students who engage in cross-cultural music education experience a range of emotions, including anxiety, frustration, and excitement (Rohan 2011). Westerlund & Karlsen (2017) and Ford (2020) challenge us to re-examine what the teacher does in the context of culturally specific perspectives and both studies critique the application of overly simplified differentiations and stereo-type categorizations around musical knowledge, cultural identity and musical experiences. Ford is particularly critical of general statements of diversity put out by conservatoires when no effort is made to change teaching and learning practices.

This paper considers the importance of cultural diversity in conservatoires, universities, and private higher music education institutions through a series of narratives compiled from semi structured interviews and less formal story circles (a methodology tested and approved by UNESCO) with international students, and staff in a private higher education institution in Sydney. In 2018 to the present the demographic composition of the music department underwent a transformation, transitioning from 100% domestic students to a more diverse composition consisting of 50% Nepalese music students. We have been challenged to question our own professional and educational assumptions about music education. Using a combination of inductive and deductive analysis closely associated with narrative inquiry the researcher composed a set of narratives. These narratives underpin the importance of developing strategies that better support and empower students from culturally diverse backgrounds within the conservatoire setting. In addition, the narratives reveal the level of commitment required from staff and the institution to adequately go beyond mere rhetoric around cultural diversity. It argues the importance of admissions policies and recruiting teams reflecting a commitment to cultural diversity by recognising the notion of standards is constrained by cultural contexts (Ford, 2020; Bennett, 2004). In particular, the paper reinforces the importance of normalizing respect for and inclusion of different cultures in the everyday encounters and teaching practices within the conservatoire and engaging with the expat communities who can play a vital role in the support of international students.

Free Improvisation in a High School Choir for Enhancing Inclusion and Belonging

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In this session the two presenters describe and discuss a 2023/24 free improvisation music making collaboration they facilitated as a music education professor and a choir teacher with a group of high school choir students in the Western United States. This project was aimed at nurturing a culture of belonging and inclusion in the choir and thereby modeling this in and for the wider school community, resisting the status quo. The school is part of local and national cultures of competition, attainment and extreme pressure that can lead young people and adults to feel isolated, dehumanized and scared in a harsh neoliberal climate that values profit over people and treats communities like economies instead of societies where people truly belong (Lee, 2023).

The guiding research question for this study is “How do high school choir students explore and express their voices in a free improvisation workshop?” The project received ethics approval from institutional review boards at the participating school district and University. The researchers’ intention was to provide student participants opportunities to explore and express their voices through a co-designed free improvisation workshop with a guest clinician. Students responded with overwhelming positivity to this workshop and continue to pursue more such experiences. Free improvisation affords participants opportunities to participate together in egalitarian ways that nurture and reward being fully present and attentive to one another. The deep listening required in free improvisation can help develop competence in listening, trusting and loving (Lee, 2023; Smith, 2023), which are qualities essential to nurturing communities that strive for and celebrate inclusion and belonging, as this choral community does.

Music vs. Language? Music teachers' perceptions about bilingual music teaching

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Followed the publication of the “Blueprint for Developing Taiwan into a Bilingual Nation by 2030” in 2018, the Ministry of Education started promoting bilingual education in schools. Music is seen as one of the most suitable subject to incorporate English, and it became inevitable for in-service music teachers to make changes in their teaching. However, they were not prepared for such endeavor, many of them were compelled to incorporate English in their classes while being trained.

It is conceivable the stress for in-service music teachers to teach using an unfamiliar language. Questions were raised: How well are the teachers trained to use CLIL (Content and Language Integrated Learning)? How to maintain the integrity of music while integrating the language aspect in the classroom? Therefore, the researcher felt the strong need to examine the current status and problems encountered through the perceptions of bilingual music teachers, and hope to clarify misconceptions about bilingual music teaching.

Three in-service middle school music teachers were interviewed using the semi-structured outline. The results are as followed:

1. Teachers are not confident in teaching in English at first, but they are willing to try. Encouragement from consultants boost their confidence.
2. Multimodality strategy is helpful. Through body language, slides, audio-visual examples, and worksheets, students are willing and able to engage in bilingual tasks.
3. Careful planning about timing of language usage is important. The teachers tend to teach music contents in Chinese to ensure that students comprehend the key concepts, and use English in activities and games.
4. Teachers feel obligated to use large amount of English in a CLIL music class. They agree that a more flexible model that allows the teachers to decide on the timing and percentage of English usage is more appropriate.
5. Assessment emphasis are on content knowledge. Teachers tend to use worksheet, recorder performance or singing, oral presentation, and peer evaluation to assess students.
6. All teachers gave positive feedback regarding effectiveness of student learning, as long as they don't stress on students' English ability.
7. Most English teachers are not familiar with music content, thus they can only offer limited assistance. Professional support is in need.
8. Recommendations given by the teachers included clear bilingual music teaching guidelines, resources, and appropriate support and training for novice and preservice teachers.

Conclusions are warranted by further study that employs quantitative and qualitative methods to collect response from both teachers and students.

"Harmonizing Cultures: Collaborative Experiences with Lou Harrison's Concerto for Piano and Javanese Gamelan"

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In this session, I propose to share the collaborative experiences studying Lou Harrison's Concerto for Piano with Javanese Gamelan (1986) and realizing this three-movement piece in a concert performance. While there are resources available that offer analytical points to help musicians understand this piece better with information such as how gamelan as the primary inspiration guides Harrison in the development of his compositional framework, there is limited documentation of the process on how to retune a piano to traditional Javanese gamelan tuning and how to run rehearsals to put together both the piano and the gamelan parts. While working to comprehend, prepare, and refine this piece for concerts in April 2022, I collected what I believe will be an essential resource for future performers of this piece. For example, the process of musicianship and collaboration with the director, musicians, and technician is an important one that needs consideration. Specifically, for those who collaborate on this concerto, it requires a wide range of skills and abilities, in addition to technical proficiency on their instrument. That provide constructive feedback to help resolve conflicts, maintain a positive working relationship with a group, and foster an effective listening habit during rehearsal, in order to refine the quality of the performance. It encompasses a wide range of musical qualities that contribute to a musician's artistry, creativity, and ability to effectively communicate through music, as well as a set of interpersonal and communication skills that enable musicians to work together harmoniously. From the perspectives of both an educator and performer, this session seeks to present data collected from a series of rehearsals that took place in a gamelan ensemble in a university music program in the U.S. Fieldnotes from observations and interviews with members of this ensemble are the primary sources to help me answer research questions specifically related to how a collaborative performance can be realized. With the challenges and obstacles candidly documented, I hope this presentation will motivate music educators and performers interested in carrying out a collaborative performance to think creatively for more opportunities as such for intercultural interactions in the teaching and learning of music.

Review and Optimization Suggestions on the Implementation of the Middle School Music Academic Level Examination

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The evaluation of school aesthetic education is related to the direction of aesthetic education development, and is an important baton for promoting the reform of aesthetic education teaching and promoting the comprehensive development of students. Improving the reform of school aesthetic education evaluation and exploring the inclusion of art subjects in the scope of middle school academic level exams are important measures to strengthen and improve school aesthetic education work in the new era. How to effectively measure the degree to which students meet the national learning requirements while balancing their graduation and further education needs, and play an important guiding role in promoting education and teaching reform, improving students' comprehensive quality, and promoting students' comprehensive and healthy growth, is a major reform topic that must be faced and urgently solved at present.

This study conducted a comprehensive survey on the development and implementation of middle school music academic level examination plans in 30 provinces, autonomous regions, and municipalities across the country. In response to policy documents issued in 8 provinces including Hubei, Shandong, Sichuan, Yunnan, Hainan, Liaoning, Xinjiang, and Jiangsu, the study focused on evaluation composition, evaluation principles, evaluation content, evaluation methods, score setting, evaluation standards, organizational implementation, and result application. Implement specific analysis from 9 dimensions, and conduct further questionnaire surveys and interview studies using Yunnan and Jiangsu provinces as case studies. By doing so, we can comprehensively, objectively, and truly grasp the current situation of the implementation of the middle school music academic level exam, deeply explore and analyze the problems and difficulties in the implementation process of the middle school music academic level exam, and then explore optimization suggestions, helping other provinces to explore the plan of aesthetic education entering the middle school exam, and promoting students' comprehensive personality development.

Innovation Educational Strategies for Chinese Traditional Music: Attracting and Motivating Young Learners

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Chinese traditional music education is currently facing multiple challenges, such as the dilemma of heritage preservation, declining interest among young people, increasing pressure from international competition, and changes in cultural values. Therefore, attracting and motivating young learners is crucial to the development of traditional Chinese music. This study focuses on the cases of "Xing Yue Ensemble's Interactive Music Concert" and "Zi De Qin She's Self-media Platform Outreach." Its aim is to explore effective strategies for engaging young learners and promoting the dissemination of Chinese traditional music. Through semi-structured interviews with responsible individuals from the two cases, this paper traces the influence of strategy use in both internal and external environments, revealing the effectiveness and success factors of these strategies. Furthermore, the research employs survey questionnaires and online surveys, selecting 50 participants from each of the two cases, dividing them into 20 beginners and 30 novices. Interviews and surveys are conducted using methods such as audio and video recording, and the data undergo qualitative analysis to explore the impact of these innovative strategies on participants' motivation and subsequent engagement. The specific research findings demonstrate that: 1) The innovative strategies in both cases successfully sustained the interest of beginners in Chinese culture and traditional music knowledge. 2) Novice learners, with little prior knowledge, expressed a widespread intention to delve deeper into Chinese traditional music after participating in interactive music concerts. 3) Online animated Chinese traditional music videos were proven to be the optimal strategy for attracting and engaging beginners with no prior knowledge of the subject. By exploring innovative educational strategies, music educators can develop more personalized teaching methods, enhance instructional effectiveness, and attract and inspire active participation among young learners, ultimately contributing to the teaching and dissemination of traditional Chinese music.

The beliefs and capabilities of Chinese primary music teachers in teaching traditional Chinese instrumental studies

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In parallel with the exponential expansion of musical genres due to technological advances, the aesthetics of traditional music education is gradually losing its importance worldwide (Juvonen et al., 2012). In some ways, this is paradoxical, since the rise of nationalism and patriotism that promotes unique cultural histories and legacies, has happened at the same time, but arguably, this has focused on identity politics rather than cultural heritage, at both relational and organizational levels (Vaara et al, 2021). However, the intangible cultural heritage from the United Nations' statement has been active in the drive to revive traditional musical culture, namely the need for humanity to pass on any form of cultural heritage (UNESCO, 2022), including traditional Chinese music and instruments (UNESCO and ICH, 2008). However, as far as the current state of music education development in China is concerned, this recovery has many problems and challenges, to say the least (Wang, 2020). Liu (2016) points out that the actual Chinese primary school curriculum of national music and instruments is mostly based on singing and appreciation, rather than participation and practice, which leads to most students losing interest due to the narrow modes of learning. Therefore, this study focuses on exploring the beliefs and capabilities of traditional Chinese instrumentalists as music teachers regarding the conceptualized pedagogy of national music under the Chinese Curriculum Standards for Elementary Music Education. Accordingly, the following four questions are discussed in this study within the narrative context of qualitative research on social constructionism: 1. How does the Chinese primary national curriculum adopt and conceptualize traditional Chinese instruments in curriculum content and pedagogical content knowledge terms?

2. What are the autobiographies, musical abilities, and current practices of a group of Chinese primary teachers in relation to instrumental expertise?

3. How do Chinese primary teachers conceptualize pedagogical approaches to teaching traditional Chinese instruments?

4. What are the impediments and affordances in the teaching of traditional Chinese instrumental music within Chinese primary schools for this group of teachers?

It aims to address the following three purposes: 1. To understand the current state of teaching traditional Chinese musical instruments in Chinese primary schools through the lens of participants' beliefs and philosophies as well as through participants' interactions with the Chinese Music National Curriculum

2. To elaborate on participants' choice of types of Chinese instruments, modes of teaching, and barriers faced when teaching instrument practice in the primary music classroom in the participants' past and present.

3. To explore the participants' conceptions of the appropriate pedagogy approach for teaching traditional Chinese instruments in the context of the Chinese primary school music curriculum standards.

The Role of YouTube in Preserving Taiwanese Folk Songs: A Music Educator's Experience and Perspectives

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This case study (Stake, R. E., 1995; Yin, R. K., 2009) explores how a music educator utilizes YouTube to preserve Taiwanese folk songs and investigates the phenomenon that emerged from this endeavor. It employed an interview method (Stake, R. E., 1995; Yin, R. K., 2009) and material culture analysis (Miller, D., 2003). The participant of this study was Yi-Chih Lu, a Taiwanese pianist and college music educator who has arranged and published more than 13 Taiwanese folk songs to a worldwide audience. We analyzed his Taiwanese folk song arrangements on his YouTube channel, the programs that supported his works, and the Taiwanese folk song arrangement sheet music. Additionally, the study demonstrated the factors that influence the preservation of Taiwanese folk songs through YouTube, emphasizing the value of multiple epistemologies and diverse voices facilitated by the platform.

The findings showed that YouTube played various roles in preserving folk songs, including promoting folk music, serving as a marketing tool for music, and implementing cultural preservation programs. Specifically, YouTube enhanced the audience's experience and promoted Yi-Chih's arranged folk songs, reaching a total Taiwanese folk song viewership of 503,080 (Lu, Y.-C., 2008). Moreover, many students took piano lessons with Yi-Chih because of those videos. Many people also played Yi-Chih Lu's arrangements and uploaded their videos onto YouTube.

However, the length of YouTube videos might have influenced art development. For example, the short length of YouTube videos reduces people's attention span, which may, in turn, make it difficult for people to fully appreciate artwork. Also, the YouTube algorithm could present an emerging challenge for musicians and music educators because it may amplify inequality by disadvantaging those less familiar with digital technologies, affecting equitable access to these musical cultures. Therefore, music educators should consider access issues when relying on YouTube in their teaching. Additionally, policymakers should advocate for algorithm transparency to promote diverse and equitable access to different musical cultures via YouTube.

The Use Of Creative-Arts Therapies In Treating Trauma-Related Mental Health Conditions In South Africa

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Theoretical background

This paper explores mental health in South Africa, highlighting the need to include alternative therapeutic interventions as the South African Human Rights Commission (SAHRC) reports that the mortality rate of people with mental illness is 2.5 times higher than that of the general population (Pols, 2019), showing an immense need for increase in the inclusion of alternative in mental health care. Research suggests a limited availability of literature on creative-arts therapies in trauma explicitly catering to the South African context. Very little research explores creative-arts and alternative therapies within South African public mental health care institutes, the primary source of access to mental health care for the general population.

Aims

This research aims to investigate the efficacy of creative-arts therapies as a treatment for trauma-related mental health conditions in South Africa.

Method

The research design is qualitative with a phenomenological approach. Interpretive Phenomenological Analysis (IPA) is used to analyse the data collected from three research participants who are creative-arts therapists specializing in music, art, and dance. The participants were interviewed using in-depth semi-structured interviews.

Results

Three overarching themes emerged from the analysis of the interview data, each supported by a suite of sub-themes. These included 1. Viability of creative-arts therapies in South Africa: this theme underscores the unique advantages of creative-arts therapies, which are accessible to individuals of diverse backgrounds and abilities, irrespective of prior artistic expertise; 2. Efficacy of creative-arts therapies in South Africa: The non-verbal nature of these therapies bridges the linguistic and cultural gaps encountered in South Africa's culturally diverse landscape and 3. Creative-arts therapies in trauma and healing: Most compellingly, creative-arts therapies are highly effective in addressing trauma-induced mental health issues by facilitating a non-judgmental channel for expressive healing, encompassing the physical, emotional, psychological, and cognitive aspects of trauma's impact.

Conclusion

In conclusion, the research underscores the healing potential of creative-arts therapies, particularly in a nation like South Africa, where trauma exposure is alarmingly high. It recommends their integration into public healthcare facilities, thereby expanding accessibility and usage among the general population. Creative-arts therapies have the potential to combat the lack of awareness and negative perceptions surrounding mental health, mental illness, and the available mental health services. Ultimately, this shift promises to significantly enhance the landscape of mental health treatment in South Africa, particularly concerning trauma-related mental health conditions.

Investigating and Enhancing A Music Teaching Practicum Course Through A Community Engaged Learning Lens

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Three components of community engaged scholarship: reflection, relationships, and social impact, can be implemented in music teaching practicum in order to increase the effectiveness of the course (Burton & Reynolds, 2009; Siebenaler, 2005; Bartolome, 2013; Harrop-Allin 2007; Tucker, 2018, Forrester, 2019). I conducted a collective case study to examine the experience of ten music teaching practicum course participants — seven preservice music teachers (PMTs), two cooperating teachers and one course instructor. Data collection took place in the middle of the spring academic semester and consisted of 30 minute semi structured interviews (one per participant), a one-hour focus group interview and artifacts including selective PMT and instructor planning and teaching materials. I used a semi structured interview protocol (Seidman, 2006) to encourage free and open discussion about participants' experiences. The research questions I was most interested in were: (a) Is the current model of reflection effective? (b) What kind of relationship exists between the PMTs and their cooperating teachers? (c) Are the PMTs making an impact on the cooperating teachers and/or students? The PMTs reported a positive experience and noted that practicum contributed to their growth as teachers, but improvements can be made to further their teaching readiness while making the experience beneficial to the school community. Recommendations include implementing rigorous and varied reflective activities, creating space for intentional and honest collaboration with cooperating teachers and selecting effective tools for building relationships with students. Establishing practicum courses with this community engaged lens can have positive consequences - PMTs focusing less on themselves, better school-university partnerships and many cooperating teacher/student benefits. These beneficial outcomes may convince school of music administrators to provide more funding and support for practicum courses by offering money for PMT transportation and/or prioritizing these valuable experiences in a packed music teacher education schedule.

Checking the temperature: what have we learned and what teachers need in Australian classrooms

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The past three years has seen a seismic shift in the application and dependence on ICT and technologies around the globe, non-more prevalent than in the field of education as learning were impacted with increased emphasis placed on online learning and remote access. The intersection of face-to-face and blended modes provided agency for music educators to explore, create and utilise new digital tools for use within their teaching practice.

Australian music educators' responses to an online anonymous survey administered in 2021 and 2022, provide an important 'temperature check' of digital technology usage, offering much-needed insight into the ways that teachers adapted and embraced digital technologies in music learning during this time. Employing a mixed methodology, the paper examines the following questions:

- In what ways are music educators engaging with and employing ICT and music technologies in their teaching and learning?
- What are the emergent changes in practice and application across music areas of performance, composition, listening, and musicology?
- How are teachers employing different ICT and technology to connect with students across different learning levels in schools, universities, and instrumental learning?

Thematic and descriptive analyses are employed to examine the ways in which teachers engaged with digital technology and modified their practice. Discussion also identifies the challenges teachers encountered and provides illustrations of the emerging pedagogy that emerged as teachers changed their practice to sustain connection across a range of learning contexts. The presentation concludes with a series of recommendations to assist in the preparation of pre-service teachers and the ongoing professional learning of teachers.

Macao Taoist Ritual Music Sustainability:

A case study of the Macao Taoist Teen Orchestra

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Background

Taoism is a native region in China for more than 1,700 years and the Taoist Ritual Music has a long history and one part of the Chinese folk music. During the early Twentieth Century, a plenty of the married Taoist priest people from the Zhengyi School moved to Macao from Guangdong. In 1923 to 1933 the grand altar to initiate ritual ceremonies to pray for the people in disasters and the cemetery relocation also brought out a plenty of the Quanzhen Schools Taoist priest people, and the two main schools had a harmonious co-existence and became a unique Taoist Ritual Music which is the most existed in Macao. With the 500 items of the music have been preserved until present, the Macao Taoist Ritual Music has been the National Intangible Cultural Heritage around the world since 2011 with the long-term of passing down from generation to generation.

Aims

This research aims to prove that as below:

1. The Taoist Teen Orchestra learning experience improves and brings out the sustainability of the Taoist Ritual Music.
2. Oral with the inspiration in heart with the aged in 12-18 youth people still is main method to be used in the traditional music instruction.
3. Taoist Ritual Music spread on a positive pathway to the aged in 12-18 youth people in Macao through a series of the traditional music activities like the formal music concert performance, outside visiting and communications, etc.

Method

This study is a questionnaire to focus on the questions above.

Researcher take a questionnaire research plan with the youth people aged in 12-18 (n=35) of a average social-economic status. Data is taken from the paper questionnaire and analysed via SPSS19.0.

10 random of the samples of this research are taken the Semi-Structured interview and qualitative analysis will be used .

Result

The predict results of this research show a positive correlation of the Taoist Teen Orchestra and sustainability of the Taoist Ritual Music education. The factor of music learning in oral and with the spiration in heart has a positive correlation of the Taoist orchestra learning experience. Traditional music activities of the Taoist Ritual Music demonstrate a positive sustainability for the aged in 12-18 younger generation.

Conclusion and implication

The mission of transmitters of the Macao Taoist Ritual Music may not be only one person in future and the method of learning and teaching may not only still in oral or inspiring in heart, but also in the orchestra. Formal or informal updated music activities help the sustainability of the Taoist Ritual Music spreading everywhere.

Linking Music Industry Connections for Music Education Sustainability

Morton L¹

¹Na, Australia

Linking Music Industry Connections for Music Education Sustainability

The UNECSO Strategy 2022-2029 'Transforming Technical and Vocational Education and Training for successful and just transitions', is a part of the Education 2030 Agenda, with the aim 'Goal 4: to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all." It is time to put TVET at the top of the Education Agenda. How? "By promoting skills development for empowerment, productive employment and decent work, and facilitate the transition to more digital, green and inclusive economies and societies."

TVET (Technical and Vocational Education and Training) Music courses are designed to provide a practical solution to linking Music Industry connections to education of participants, by providing real industry experience progressively throughout the studies. This discussion paper is designed to help connect the variety of cultural issues that arise in different countries, the power of the tourism industry to provide venues for the range of music performances, (that are likely to include traditional music forms as well as popular culture forms), and the benefits to participants of networking with Music Industry professionals as they embark on their careers.

TVET refers to all forms and levels of education and training which provide knowledge and skills related to occupations in various sectors of economic and social life through formal, informal methods in both school-based and work-based learning contexts.

Music can unite nations, build cultural bridges and facilitate greater understanding of community, sharing and cultural diversity, and an outlet for cultural and creative expression. TVET programs are structured with community and business consultation, addressing their needs as well as educational outcomes.

TVET programs are validated to meet standards, and, in many countries have rigorous accountability protocols.

The stronger the link with Music Industry business needs, the more successful and recognised the TVET programs have become.

TVET programs can clearly lead the way for 'Advocacy for Sustainability in Music Education', with the stronger linkage to Music Industry Connections and business needs.

Addressing Marginalization in Music Education: A Pathway to Inclusion and Equity in Higher Education

Murdock J¹, Sengin J

¹University of Arkansas, United States

This conference session will delve into the challenges faced by marginalized individuals in music education, particularly in higher education. Every student, every day, is deserving of a high-quality music education experience. As music educators who prepare future music educators, we have an opportunity to impact the broader field. Through the lens of culturally relevant pedagogy, the clinicians will share pedagogies that may provide opportunities to empower our students. Dr. Jennifer Sengin and Dr. Jeffrey Allen Murdock will share insights into these issues and propose strategies that colleges and universities can implement to combat these challenges and impact positive change.

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The Gospel Truth: Performance Practices of African American Spirituals and Gospel Music

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In this session, the clinicians will provide an overview of the historical and cultural contexts of Gospel music and Spirituals, highlighting their distinct origins and the factors that have shaped their evolution. Frequently mistaken as the same genre, spirituals and Gospel music each have their own unique history, culture, and style. These two genres also represent some of the most impactful and prolific repertoire in American choral music. Through the repertoire, the clinicians will shed light on the unique characteristics and profound influences on the American musical landscape. The clinicians will share a comparative analysis of Gospel music and Spirituals, highlighting the key differences and similarities between the two genres. This will include a discussion on the variations in lyrical themes, musical structures, and performance practices. Participants will gain insights into the best practices for performing these genres including vocal techniques, pedagogical strategies, use of call-and-response, emotional expression, articulation, the use of physical movement, instrumentation, and the role of improvisation. This session is designed to equip musicians and music educators with a deeper understanding and appreciation of these genres, enhancing their pedagogies and performance skills.

Experiences of orchestral concerts through the eyes and ears of children

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Concerts with emphasis on education through pedagogy and outreach are increasingly becoming vital parts of strategy to secure sustainable audiences for music and performing arts organisations. Yet, despite prevalent practice, relatively little is known of the experiences of audiences and listeners attending these education events, let alone how or if what is intended by concert curators translates into meaningful music learning and engagement. As such, now more than ever, to see and hear music and performing arts events through the eyes of the audience, in all their diversity, is essential to inform intentional event design and the development of how pedagogy is considered in the context of concert and performing arts event curation.

This presentation will report key findings from a research study undertaken with child and adult audience members who attended and participated in interactive learning concerts given by a community orchestra in regional Australia. The concerts aim to target families with children and are held annually in partnership with local government, childcare centres, and the major professional performance venue in the region as part of a school holiday arts festival for children. The concerts are designed by teaching artists who in addition to having backgrounds in music education also have experience and skill in conducting research on audience and listener experiences.

To understand the concert experience through the eyes of a child, children of varying ages up to 10 years old were invited to draw a picture after the concert. The children were prompted using statements to elicit what their most memorable and valuable parts of the concert were in terms of learning about music. Having completed the drawing, the children were then invited to explain and point out what they drew to a member of the research team as part of a video and audio recorded unstructured interview. To complement this data set, adult audience members were also surveyed at the end of the concert using a paper based quali-quant instrument which asked about what they observed about their children during the concert. The findings provide a unique approach to gathering firsthand accounts of orchestral concerts and valuable insight into how children experience and learn in concert settings for arts organisers and educators.

Researching (with) our students: Ethical considerations for music researchers

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Music researchers working in higher education institutions are privileged to have access to student musicians who they can conduct research with; researchers in this position are 'strongly encouraged to pursue and make use of' such valuable opportunities for collaboration (Williamon et al., 2021). That said, in the book 'Performing Music Research', they are cautioned to 'not take advantage of the goodwill of their peers but to treat them with respect...as well as common sense and good manners' (Williamon et al., 2021). But what does this mean in practice and is this sufficient guidance to ensure the ethical treatment of students taking part in research for or with their lecturers? This presentation will begin with a synthesis of recommendations for ethical practice when conducting research with students from disciplines that have given this question consideration already: nursing and the Scholarship of Teaching and Learning (SoTL). Key points include the potential for a conflict of interest when acting as a teacher-researcher and the related consideration of students' vulnerability in this situation, the pros and cons of using class time for research, and the importance of equity when considering who benefits from research. Examples of research drawn from the discipline of Musicians' Health and Wellness will be used to illustrate key points and allow a 'real-world' consideration of what makes a research project with students ethical. This presentation focuses on research conducted by lecturers in higher education institutions with tertiary level music students, but the discussion has relevance for any researcher undertaking work with those that they teach: for example, instrumental and vocal teachers evaluating their own practice by exploring the perspectives and experiences of their pupils. The aim of this presentation is to encourage dialogue about ways in which we can develop and uphold the highest ethical standards of research without unduly hindering scientific processes and progress.

A Social Network Analysis of Concert Band Adjudicators in Virginia from 2011–2023

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Adjudicators play influential roles in American concert band Music Performance Assessments (MPA). Their evaluations are often shared publicly and shape directors' professional reputations and formal teaching evaluations (Hash, 2013a; O'Leary, 2019; Tucker, 2023). Adjudicators are often lauded as professional leaders and master teachers, who through adjudicating, accumulate social capital and build connections with band directors, students, and other adjudicators. While assessment scholars have examined facets of adjudication such as reliability (Latimer et al., 2010), validity (Hash, 2013b, 2019), score distributions (Boeckman, 2002), and the influence of extramusical factors (Shouldice & Woolnough, 2022), adjudicators are comparatively under-researched. The purpose of this study was to examine MPA adjudicators in the state of Virginia, their teaching experience, and the social network they build through adjudication. Using archival data from the Virginia Band and Orchestra Directors Association I examined concert band MPA events taking place between 2011 and 2023 to determine how many people adjudicated, at what level they taught, how frequently they adjudicated, and the characteristics of the social network formed by adjudicators through these events.

Results show that 585 adjudication positions were filled by 272 unique adjudicators. Most adjudicators (n = 160) evaluated bands just one time and the average number of times adjudicating was 2.14. Public school music teachers (n = 192) represented the majority of adjudicators and the remainder were college professors (n = 80). I used Social Network Analysis (SNA) procedures to examine networked connections formed through adjudication. SNA examines relationships between actors in a bound network, in this case, adjudicators and the ensembles they evaluate. SNA is valuable in this context as it offers a "means to measure and model social capital" (Carolan, 2014). Analysis of network attributes suggests a highly dispersed network with a low density score of 0.034 (a measure of the percent of how many possible connections are present). Most adjudicators have limited connections beyond the single event they adjudicated and the bands they evaluated. Calculations of degree centrality, a measure of how many connections a particular actor has in a network, show that 26 adjudicators have centrality scores more than triple the mean. This suggests that a small nucleus of actors are particularly influential and likely have developed greater social capital in the Virginia music educator community. I will share network visualizations and discuss recommendations for adjudicator training, implications of network characteristics, and best practices for adjudication and assessment of arts learning.

Harmonizing Secondary School Music Curriculum for Sustainable Senior-Level Enrollment: Strategies and Initiatives

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The decline in student enrollment in senior-level secondary music education is a global issue, prompting a continuous search for effective strategies to sustain our dynamic and relevant music programs. This panel will explore the student enrollment issue, drawing on the research conducted by the authors, two music educators working in international schools spanning diverse social and geographical contexts. The panelists will use the International Baccalaureate Diploma Program (IBDP) as a canvas to conceive and refine initiatives that can be peer-shared and implemented in our own practices. Our discussion will center on two pivotal questions: How can heads of music devise short or long-term initiatives that are effective in promoting student recruitment, leading to robust and economically viable IB programs? How can music departments take additional steps, in collaboration with other stakeholders (such as students, guardians, career counselors, and leadership teams), to promote IB music programs within the school communities? The roundtable will share and discuss data generated in three ways: through participant observation of the global community of the dynamic and most popular social-media IB teacher's forum with 2000 members worldwide. From this digital landscape and gaining access to so-called informants, we will conduct semi-structured virtual interviews with field experts, such as coordinators, heads of music, and curriculum designers. Lastly, we will analyze the IB digital documents aimed at "selling" the course to potential students. We will use thematic analysis throughout the collection process and triangulation to explore the issue. Through these virtual ethnographic methods of data collection and thematic analysis, a number of critical findings may emerge, including the challenge of interpreting the recently released program syllabus (2020) and navigating the inherent ambiguity in the new components during daily teaching and learning, especially since this was being implemented during the pandemic when teacher training was limited. In addition, there is a recurring concern about the actual relevance of the creative arts within the IB holistic curriculum spectrum, as it is de facto perceived as the only expendable category. Our presentation may hold significant importance in clarifying how educators' roles can be significant in sustaining their own senior-level secondary music programs. It prompts the reflection on what actions we, as professionals, can take to reverse this lack of student enrollment and offer them engaging yet relevant educational experiences despite their future career choices. Furthermore, it lays some groundwork for securing the future of our profession.

Mothers' perceptions for participating in an online musical parenting educational program

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Background

There is a growing interest in investigating the way parents use music as a parenting tool (Ilari, 2009). The term musical parenting was described initially by Custodero (2008) and was later defined as the "beliefs, values, attitudes and behaviours of parents towards their children's musical experiences (Ilari & Young, 2016, p.4). Koops (2020) recently proposed the family musicking framework, sub-divided into musical parenting and parenting musically actions.

Aims

The purpose of this study was to explore the perceptions of a group of new mothers engaged in a musical parenting educational program, aimed to increase knowledge regarding the use of music with infants and suggest practical implications. Research questions were: (1) What musical parenting attitudes and practices formed mothers' musical parenting prior to their participation in the program? (2) How mothers used the program's content with their infants? (3) What structures of the program empowered mothers' musical parenting?

Method

20 new mothers participated in this qualitative research, set in a constructivist paradigm, over a period of 6 months. I acted as the educator of the educational program and the researcher. As educator during the research, I adopted the role of facilitator and not the expert, as to safehold Young's (2018) concern that mothers might believe that they lack skills. I utilized a variety of qualitative data methods, including semi-structured individual interviews, group discussions, and weekly journal entries from mothers.

Results

Several mother-participants were unaware of the many facets of musical parenting during infancy and reported that the program encouraged their consciousness of these actions. The use of music before the participation in the program was guided by confusing information read in media. The research program was perceived valuable for the mothers, because it provided a variety of hands-on activities that they could draw from and use. It was revealed that the most powerful during the program, were the discussion initiated between facilitator and mothers that empowered mothers' self-esteem to use music as a parenting tool unlocking any hesitation reported at the beginning.

Conclusions

There are considerable benefits for both music educators and mothers engaged in musical parenting educational programs. Within a mutual sharing, both parties develop their practices and enhance their understanding of the concept of musical parenting.

Exploring Northwest Argentine folklore and interiorized cultural sustainability after environmental and social upheaval.

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Break the bottles on the rocks of the mine and pour in the alcohol to calm the angry spirits over our rapacious extraction.

Exploring the stories surrounding folklore music in Northwest Argentina, a 'turbulent frontier' (Gordillo, 2014, p. 2), reveals a world of cultural mixing, resilience, and creativity; one that continues to survive multiple waves of colonizing practices. Such cultural phenomena exemplify how music is able to create and maintain community, facilitate the remembrance of history, and develop cultural resilience in the face of oppression, ecological destruction, and violence. The artistic production that flows throughout Argentina in both its traditional folklore and tango practices are emblematic of cultural musical sustainability in its purest forms.

This presentation, based on qualitative ethnography and musicology, explores La Diablera, where I will show through musical analysis and discussion of cultural context, in what ways the Spanish colonizing capitalist extractive mining practices and religious missionaries in Argentina, led to the emergence of this particular song. Just as significantly, it provides an educational window into the upheaval of indigenous lifestyles, and how indigenous communities re-establish knowledge systems that find their expression in music performance at carnivals, which, as Brewer noted, 'perform(s) the ideal society.... and present(s) the world upside down and inverted' (Brewer, 2003, p. 32).

This presentation foregrounds how the sustainability of cultural identity takes precedence when one's environmental identity is forced to change and adapt to any destructive elements. Currently ecological sustainability in music refers mainly to the future preservation or protection of resources. Here I argue for a fourth type of ecological-cultural sustainability relating to music which incorporates how environmental disturbance encourages or leads towards an interiorization of collective identity in structured performative art forms. This presentation then explores the following questions from a pedagogical storytelling position: How does ecological unsustainability lead to artistic production and practice? How does the environment get preserved/remembered/reconstructed inside the people when it no longer physically exists? What can creativity do for sustainability and in what ways is it triggered in the face of catastrophe?

Argentine folklore helps explore what happened to these communities culturally, environmentally, philosophically, and artistically when their landscape was damaged or destroyed with no hope of return. Including larger contexts, using storytelling within music education, may help develop sensitivities to causes, purpose, and creativity within cultural production, and see how music helps humans confront increasing instability both socially and environmentally.

Strumming through lifelong learning: a case study of experienced music educators

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The topic of this study centers on the notion of lifelong learning, which emphasizes the ongoing acquisition of knowledge and skills throughout an individual's lifetime. It is characterized by adaptability, resilience, and an unwavering commitment to self-improvement, which fosters a willingness to embrace change, learning, and personal development. In this framework, we embark on a compelling exploration of the lifelong learning experiences of six experienced music educators. Through questionnaires and in-depth interviews, they share their motivations for learning, expectations, challenges they encounter, and future aspirations. The findings found that participants were motivated by curiosity and a desire to grow their personality and improve their teaching skills. They showed resilience in overcoming obstacles and reported significant impacts on their personal and professional development, including enhanced musical abilities, emotional expression through music, and a willingness to share their new knowledge with others. This research highlights the importance of lifelong learning and music education, demonstrating that even experienced music teachers continue to learn and grow. The participants' journey with the ukulele serves as a testament to the ongoing pursuit of knowledge and personal enrichment, no matter where one is in their career. It emphasizes the enduring significance of adaptability and self-improvement in life's personal and professional aspects.

Exploring a common framework for how Indigenous Sámi joik should be taught in Scandinavia

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Norway's truth and reconciliation report states:

"Artistic and cultural expressions contribute to providing individuals with affirmation of their personal experiences and establish symbolic spaces for the transformation and processing of their own experiences, emotions, desires, and needs. Therefore, they can play a crucial role in reconciliation processes" (Høybråten et al., 2023, p. 527).

In Scandinavian countries, Sami joik is now an explicit part of the curriculum, but there is a significant lack of expertise and consensus on how joik should be taught. Without thorough collaboration across Sápmi and Scandinavia, the concern is that new transgressions and cultural misappropriations may occur. This, in turn, could lead to increased polarization between the Sámi people and the other Scandinavian nationalities.

Therefore, it is crucial for the ISME conference to take responsibility for bringing together various bearers of Sami traditions from different parts of Sápmi to discuss essential questions related to the teaching of joik. Is joik being taught today? Who should teach it, where should it happen, and how? Who is allowed to joik?

These are questions that need to be addressed before embarking on the process of implementing curriculum goals. In this regard, the ISME conference offers a golden opportunity to draw inspiration and knowledge from other parts of the world that have made more progress in teaching Indigenous music within the public education system. Rather than me deciding who should participate in this roundtable, I propose that it should be open to interested researchers and educators to sign up. As a part of DIME, I know the group can assist in assessing suitable participants, ensuring the formation of a competent panel. The aim is to have a range of participants, that includes Sámi tradition bearers, music educators, researchers and practitioners as the means to provoke conversation about regional efforts across Scandinavia and beyond. Potential speakers include renowned Sami musicians and educators like Frode Fjellheim and Johan Sara Jr. I also have contact with the leader of the leading Sami political party NSR, Beatrice Fløystad, who is interested in the topic.

It is incredibly important to have this roundtable now, at a time when there is unfortunately increasing polarization and ongoing trust issues between Sami groups and the authorities in the Scandinavian countries. Joik has the potential to be a unifying force, building bridges and fostering unity within Sápmi, but also across the different nationalities in all of Scandinavia. The ISME conference has the potential to signify a historically significant starting point for the process of establishing a common foundation for how joik can be taught in ways that foster intercultural connections among ethnic groups throughout Scandinavia.

Exploring an identity pedagogy for Digital Audio Workstations

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Music technology education has undergone significant transformation as a response to the rapid increase of new tools and processes. One of these tools, the Digital Audio Workstation (DAW), represents a culmination of compositional affordances that suggest a shift in the paradigm of music production from studio to the bedroom. In response to this shift there are a growing number of young musicians who identify as DAW users which therefore creates a stronger demand for DAW learning in schools. The inherent multimodality and flexibility of DAWs poses challenges in curriculum design; DAW processes present a different paradigm of music making and learning and demand a rethink of conventional and linear music education based on a foundation of western classical music contexts. Rather than alienate learners through mismatched pedagogical approaches, it is argued that DAW music education can be effectively implemented through a pedagogy that builds on students' own musical identities, choices and creative preferences.

The primary aim of this PhD research was to investigate a student-centred pedagogy for DAW users that incorporates individual creativity whilst clarifying the role of the classroom facilitator or teacher. An experimental pedagogy was trialled that drew on current research around identity formation and music's function in that process. This offered a new strategy for designing a teaching model that uses musical identity and creative agency as a foundation for learning.

The research employed a qualitative action research methodology to explore pedagogical innovations using DAW. This consisted of two phases, each comprising semi structured interviews, practical learning sessions using secondary school music students as participants, with focus groups being introduced in the second. The teaching during the practical sessions integrated constructivist approaches and autodidactic practice in a new form of blended learning, using distinct 'points of intervention' that emphasised student identity and creative agency as the focal point of an online learning environment. The findings suggest that teachers can utilise an identity pedagogy to explore multiple contexts of DAW practice within the learning, thus developing discernment in DAW learners. The findings also suggest that introducing DAWs to non-DAW users via an identity pedagogy can illuminate unique ways of creative expression directly related to the learners' own creative practice, therefore outlining wider applications of DAW education in music classrooms.

Compliance or Creativity: Rubric construction that supports creativity and cultural diversity.

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A compliance versus creativity approach to composition has developed in many Australian secondary schools as a response to limited curriculum time, summative assessing and reporting requirements and a fundamentally flawed understanding of assessing creativity. Many composition assessment tasks are reduced to checklists in which inflexible and prescriptive task requirements overlook musical judgement, and organisational matters and task completion ambitions fail to promote creativity or student cultural diversity. Marginalisation of student cultural identity is often further reinforced through composition tasks that exclude non-Western influences and which fail to draw on the experience of the learners, or establish links between their culturally based music skills and knowledge and the curriculum-based skills they need. The hypothesis explores how cultural diversity can be supported and celebrated through composition assessment which employs design-based learning strategies, logic models and typology of task rubrics to improve creativity, and where cognitive verbs (Bloom's and SOLO taxonomy) are utilised for deeper engagement. The study explores relinquishing pedagogical approaches for andragogic principles to address compositional needs that support cultural diversity in secondary classrooms. Aligning the creative process of music composition with the six assumptions of andragogy to acknowledge the individual's skills, passions and cultural knowledge and more authentic compositional outcomes. An extensive literature review and document analysis look at the assessment of creativity in other educational contexts. Literature from Engineering and Science highlight an approach that provides opportunity for renegotiating tasks grounded and contextualised in real narratives of experience and which are iterative in nature. A typology of task is explored encouraging students to discuss their intention, approach and understanding of the creative process. These approaches were found to be incongruent with findings which confirmed a checklist style task construction for composition assessment, where elements of music were regularly prescribed. In particular, the prescription of tonality, texture and harmony were found to restrict student capacity to compose from their cultural experiences. Further implications for a more iterative approach for students highlight improved reflective practice and an improvement in self-efficacy as students reconsider failure and develop skills to receive feedback, make changes and resubmit. For teachers, this form of assessment provides opportunities to deliver interventions, workshops and skills development.

Strike! Against Advocacy, Toward Collective Labor Action in Music Education

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The 2018 teacher strikes in the US erupted in states with weak labor unions and regulations that outlawed public sector strikes. The illegality of these strikes was a crucial factor in their impact. Union leaders and “liberal” politicians were hesitant to call strikes, so teachers themselves led a labor movement from “the bottom up.” The power of these strikes went well beyond education—they signaled an awakening of a grassroots movement of workers throughout the world (e.g., Canada, Iran, France...). With this philosophical paper, our purpose is to analyze music educators’ role in labor movements, especially work stoppages, and to position the strike as a crucial vehicle to create an equitable, inclusive, fair, and reliable music education system that serves all students. Although some music educators are on the front lines of labor actions, music education professional associations (at national, regional, and state levels), and many music teachers and university professors, rarely center labor stoppages in discourse related to supporting music education in schools. Professional associations and labor unions may focus on building and maintaining relationships with neoliberal politicians, who have eschewed radical labor action in favor of “reasonable,” incremental improvements on narrow issues. These politicians strategically pit working class folks from different identity groups against each other to distract from the capitalist systems’ exploitative mechanisms. Governments and media label the most visible labor activists a distraction, similar to former Iranian president Mahmoud Ahmadinejad’s comparison of Iranian Green Movement protesters to “Khas-o-khāshāk” (dirt and dust). This rhetoric attempts to demean and disarm the militant minority. Yet, what these attacks evince is the power of collective action for change. Relatedly, some music teachers may ignore the broader labor politics of education at large, instead focusing on an intense love of music, persisting in music-making at all costs. This love of music may lead educators to disavow the political nature of teaching. Considering “love” of our subject harmful rather than generative, destructive rather than constructive, obfuscating rather than clarifying, in this presentation we grapple with the concept of advocacy as a possible hindrance to political organizing for collective action. Arriving to this work from different angles but shared registers (from “MAGA” rhetoric in the US to the “Woman, Life, Freedom” rallying cry in Iran), we witness common neoliberal and autocratic attacks on the public sphere that are fertile for constructive analyses which aim to unearth the latent political potential for music education.

Degenerate with increase in ages? Survey on the musical ability of the middle school students in China

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In 2020 and 2022, Ministry of Education of the People's Republic of China revised and published the latest music curriculum standards of the junior and senior high school, which stipulates the new musical teaching contents and abilities for students in junior and senior high school. This research is based on the survey of the musical ability of Chinese students, which reflects that of them can't catch the demand of the standards in this period, especially for the abilities of appreciation and understanding. It is an interesting phenomenon that the rate of reaching the standards of the senior high students is lower than that of the junior high students. The musical ability of may degenerates with the increase of the age, which results from the severe stress of enrolment. Music curriculum is often seen as the wild subject especially in the senior high period, where exists the obvious problems. For example, the music teachers teach halfheartedly and the curricula are really limited which are often occupied by the other curricula. Therefore, the current curriculum standards may not be suitable for the music education in China. It is a huge responsibility for Chinese education to promote the quality of music curriculum and the reform the music education in the middle schools.

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STEMME: Discovering New Interdisciplinary Pathways to STEM Learning through Music Education and Artificial Intelligence

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STEMME: Discovering New Interdisciplinary Pathways to STEM Learning through Music Education and Artificial Intelligence (AI)

Music education is a holistic medium for learning which has the intrinsic capacity to stimulate creativity, enhance cognitive functioning, and promote both collaboration and communication (xxxx, 2019). By engaging in these musical processes as an entry-point to STEM skills, this study centers on the cognitive learning outcomes bridging music and STEM, emphasizing both learner diversification and the profound interconnectedness between music and the sciences. In partnership with the Pittsburgh Public School district, this study will initially investigate learners in grades 6 to 8 music education contexts. The students will participate in a collaborative music project using Soundraw (<https://soundraw.io/>) and Magenta (<https://magenta.tensorflow.org/>), generative multi-faceted AI music creators, to compose 'Dystopian' and 'Utopian' melodic-soundscapes. The hybrid project is designed to reinforce critical problem solving, creative performativity, and improvisation which will be evaluated with the STEMME assessment framework, created from the alignment of national learning standards in STEM and Music Education (xxxxx, 2023). The learning experience will also be analysed by using Natural Language Processing (NLP) tools, Open AI's chatgpt which will be used to categorize and identify key themes from recorded group participation. This will include written and verbal responses to gauge and categorize learning comprehension, emotive response, and STEMME competencies. Through this interdisciplinary project, the study aims to explore the vibrant synergy between music and STEM, fostering a new path for educational engagement for all learners; STEMME.

The Musical Human Artist in the Age of Artificial Intelligence

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The Musical Human Artist in the Age of Artificial Intelligence: Artistry, Experience and Creation

In the age of generative artificial intelligence (genAI), what does it mean to be a musical human artist? How do we preserve traditional methods and articulate artistry while simultaneously harnessing the synergy of musical creation and expression to expand ideas and their manifestations? Will the time, struggle, and intuitive artistry inherent in singular human creation hold greater value, or will genAI singularity reshape educatorship, musicianship and listenership (Elliott and Silverman, 2014) to the extent that intuitive technology melds inseparably with human intelligence?

This paper explores these questions, seeking to provide an emergent theoretical framework to analyze the benefit and the threats of a rapidly unfolding landscape of artificial non-sentient artistry, a digitized modality that is seemingly disconnected from the process of emergent creative artistry over time. The method will employ a directed content meta-analysis to delineate key aspects of two seminal philosophical works of music education and art; “Music Matters” (Elliott and Silverman, 2015) and “Art of Experience” (Dewey, 1938). These works will be analyzed to interpret, integrate, and expand on five philosophical tenets that may serve to redefine musical artistry; Dewey’s “The Live Creature”, “The Act of Expression”, “The Human Contribution”, and Elliott and Silverman’s “Spontaneous Originality”, and “Musical-Emotional Experience”. In navigating these considerations, the paper will construct ten questions to provoke discussion and reflection on the preservation of the lived experience, mystery, intuitive spontaneity, and journey of the musical human artist. These reflections will also explore the role of music education to sustain and protect the musical learner as both artist and creator in an age where technology and artistry intertwine more intricately than ever before.

Change is Hard: Ecological Impacts on Students' Perceptions of Quality Group Music Making During and Post Pandemic

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Change is Hard: Ecological Impacts on Students' Perceptions of Quality Group Music Making During and Post Pandemic

Without question, the COVID-19 pandemic had a large impact on the practice of music education and music making across the globe (Calderon-Garido, 2021; Gül, 2021; Joseph & Lenox, 2021). The way music educators could teach changed due to various state and national policies. The use of technology became common place in both individual and group musicking, regardless if part of an ensemble, composition studies, individual performance, or the study of fundamental musicianship. The change of the ways we “did” and “experienced” and “related” to the music making experience regardless of context or digital instruction may have had important ramifications on how students perceive the quality of the music making experience (Camlin & Lisboa, 2021). Even after online, remote instruction, the use of face masks, face shields, and bell covers in addition to changes in place where “formal” music education takes place may have affected students’ perceptions of the quality of the music they were and are able to produce. Furthermore, students’ perceptions of the quality of their group music making and general music making experience can continue to change due to constantly altering learning environments and policies as the pandemic moves into an endemic status.

Using Brofenbrenner’s (1977, 1979, 2001) Bioecological Theory of Human Development and Clarke’s (2011) ecological approach to the perception of musical meaning as theoretical lenses, undergraduate students (N = 350) in the United States, Mexico, United Kingdom, and Australia will complete a survey designed to help answer three research questions including a) how did the change in the physical learning environment (place) affect students’ perceptions of group music making; b) how did/does the use of masks, face shields, and bell covers affect students’ perceptions of the quality of their group music making; and c) how did the return to a more “traditional” learning environment affect students’ perceptions of the quality of their group music making. The results of the study will be coded, analyzed, themes identified, and triangulated. The final paper will be based on the results, conclusions, and implications of this study including emerging musical practices as a result of more than three years of evolving pedagogy globally related to the practice of music making.

Last Frontiers: A Case Study Examining a Filipino Music Educator's Experience Teaching Music in Rural Alaska

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Due to increasing shortages, many teaching positions in Alaska schools went unfilled in recent years. Several Alaskan school districts have responded by holding teacher recruitment fairs in the Philippines, leading to the hire of hundreds of new Filipino teachers working on J-1 visas. Though Filipinos are among the largest represented minority group in Alaska, many of these hires are now teaching in remote communities with culturally diverse populations, often with minimal resources.

Music educators can be curators of classroom and program culture. These spaces are contextually situated, operating as microcosms of school, community, state, and national cultures. Music itself can be a regional phenomenon, highly dependent upon participant demographics, traditions, and values. Navigating these complex layers can be challenging for new music teachers, regardless of background. Prior studies have explored immigrant and first-generation Americans' experiences teaching music, but little research has been conducted on the recent recruitment of Filipino teachers in Alaskan schools.

This single case study will investigate the experience, including the acclimation and perceptions of a Filipino music educator working in rural Alaska on a J-1 visa.

Administration, community members, and students will provide additional insights regarding the impacts of this hiring initiative. The results of this study could shed light on issues of sustainability within music education in an era of global teacher shortages. The exploration of music, representation, and relationships will help reveal how a minority, immigrant music teacher acclimates and responds to shared and contrasting layers of culture in a diverse learning environment.

Choir Directors' Perceptions and Applications of Democratic Rehearsal Procedures

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Democratic rehearsal procedures are strategies used by music educators to engage students in cooperative peer learning. Incorporating these procedures in rehearsals increases student autonomy and engagement (Author, 2022; Hedgecoth, 2018; Schatt, 2022; Weidner, 2019) and may aid students' development as musically independent and proactive learners (Author, 2021). By engaging in discussions, resolving disagreements, and working together toward a common goal within the context of music rehearsals, students develop essential music and life skills while simultaneously increasing ownership over their learning (Author, 2022). High school concert band directors indicated that several democratic rehearsal procedures were important for students to experience; however, their self-reported usage rates were consistently lower than their beliefs about the importance of the experience (Author, 2021).

Although secondary band and choir classrooms in the United States are both performance-oriented classes, because choirs typically read from shared scores and may have fewer space concerns—a limitation frequently cited by band directors (Author, 2021)—choir directors may have different beliefs about and usages of democratic rehearsal procedures. Therefore, the purpose of this study was to examine choir directors' perceptions and applications of democratic rehearsal procedures in concert choirs within the United States. A secondary purpose was to examine the effect of student grade level (middle or high school) on directors' perceptions and applications.

Participants for this IRB-approved study will be middle school and high school choir directors in the United States. Potential participants will receive an email invitation to participate during the Fall 2023 semester. Based on the feedback provided by three music educators with previous experience teaching choir, respondents will complete a revised version of the questionnaire used previously to examine band directors' perceptions and applications of democratic rehearsal procedures (Author, 2021). Descriptive statistics (mean and standard deviation) for all rating scale responses will be calculated and reported. Free-response answers will be coded using the existing codebook (Author, 2021), while also allowing for new themes to emerge (Creswell, 2013). Results from this study will provide insight into potential agreements and disagreements between band and choir directors' perceptions and usage of democratic rehearsal procedures and how grade level may impact these perceptions. Implications for music educators interested in creating more democratic and student-centered performing ensemble classrooms will be discussed.

Pop-Up-EMP – music activities in public spaces

A practical contribution to music education in social justice and sustainability

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In Germany, the musical activity of children and young people depends strongly on the educational level and income degree of the parental home (Lehmann-Wermser and Krupp-Schleußner 2017) and the access to institutionally offered musical services. The project aims to open up access to cultural resources regardless of economic status or social background and thus contribute to educational equality. Pop-up-EMP can serve as a model for bringing music (education) into public spaces, using instruments with sustainable mobility, opening up new target groups and enjoying music and life with other people.

Pop-up-EMP is a project, in which students and teachers of Elemental Music Pedagogy (EMP) "pop up" with various instruments at different places and invite people to make music together, without barriers. Particularly in public spaces as well as in educational institutions, children and young people from educationally disadvantaged families can be reached. They are given the opportunity to discover and activate their musical resources spontaneously.

The instruments are transported by a cargo bike with an electric cargo trailer. Thus, Pop-up-EMP also contributes to sustainability through modern and future-oriented mobility.

The instruments include ukuleles, shakers, cajones and water drums. This selection ensures accessibility, attractiveness for all age groups and aesthetically interesting musical material. The repertoire consists of children's songs, pop songs as well as compositions by students. The children's and young people's wishes are taken into account. Students are given the opportunity to try out different instruments, settings, songs and arrangements. Ideas and musical arrangements can be tested, evaluated, questioned and developed further. The pedagogical considerations focus on enabling the most possible diverse participation in the music-making process.

For the students, the project gives the opportunity to present themselves artistically as a group and at the same time to get to know and reflect on new places and formats of facilitation. The openness to spontaneously engage in unpredictable situations expands facilitating skills that also enrich traditional settings of EMP. Especially through the aspect of educational equality and appropriate opportunities for participation, the project can also contribute to current music education discourses on participation (e.g. Geiger 2016, Krupp-Schleußner and Lehmann-Wermser 2018, Steinbach 2020) and the links between EMP and Community Music (Bartleet, Brydie-Leigh and Lee Higgins 2018, Savage-Kroll 2020).

The practically oriented project will be presented at the conference, supported by multimedia clips and with a small practical example.

Critical listening, critical thinking: the challenge of just intonation in choral singing

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Singers have a natural tendency toward tuning chords in just intonation (Howard 2007). Traditionally, choirs use a piano during rehearsals for learning repertoire and refining tuning (Nápoles, Babb et al. 2017). This reliance on the piano leads to inadvertent training in equal temperament and out-of-tune a cappella singing (Guelker-Cone 1998). Choristers respond well to training in ensemble singing, choral blend and intonation (Howard 2019). The challenge for choral conductors is to develop the choir's understanding and awareness of just intonation for a cappella repertoire in the choir.

This study aims to develop and evaluate the use of annotated scores to achieve just intonation in a cappella repertoire. We will investigate how choristers foster critical listening and critical thinking skills in rehearsal.

Annotated scores were designed to guide the adjustment of thirds and sixths within chords at specific static points in the repertoire. The choir rehearsed with color-coded annotated scores with the aid of a just intonation keyboard to learn and tune a cappella repertoire. Choristers completed questionnaires to measure their understanding of just intonation and experience of the learning to refine ensemble intonation. A sub-group of choristers shared their experiences in semi-structured interviews about the application of just intonation in a cappella repertoire.

Initially, choristers found singing in just intonation challenging. Annotated scores prompted choristers' attention to vertical harmonies across the ensemble rather than individual melodic lines. These visual cues focused choristers on the location and direction for micro-intonation adjustments and encouraged choristers to listen critically. This learning and teaching opportunity enhanced choristers' understanding of the score and their capacity to tune in just intonation. Choristers felt equipped to tackle the complexities of tuning a cappella repertoire for public performance.

Annotated scores for a cappella choral singing provided choristers with a valuable tool to hone their intonation skills. Students refined critical listening and enhanced critical thinking skills to achieve just intonation. Future studies will explore these innovative strategies to equip choristers for independent learning in applying just intonation to a wider range of a cappella repertoire.

Improvisation pedagogy for equity and safety in school communities

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This multidisciplinary research and development project (2023-2026) explores how improvisation practices in music education can function as transformational momentum towards safety and equity in school communities. The study stems from a concern over the increased levels of social anxiety among school students in Finland (THL, 2021). With an ecological approach to learning, agency construction, music-making and learning are seen as holistic growth processes taking place in relation to the social environment and wellbeing of students (DeNora 2013; Barnett & Jackson 2020). Thereby, this study embarks upon the need to develop the quality of social processes and experienced safety of the music learning environment, where the students' social agency is supported and understanding of music is expanded to enable individual and equal rights to well-being and musical competence for every learner. For this purpose, this project applies research and practice of (free) improvisation pedagogy (Siljamäki 2023) in the development of music learning environments in two schools in Finland. Improvisation in this study is approached as a multifaceted and collaborative form of musical creation and social organisation (Wilson & MacDonald 2015), which can enable wellbeing learning of/in/about music and construction of social agency (Siljamäki 2021).

This study applies developmental work research (Engeström 1985; 2016) and teacher as researcher (Ojanen 1993) in one comprehensive school and one secondary school during one academic year (2023-2024) by two music teachers. Ethnographic data includes documentation of the workshops between the PI-lead and teachers, teacher interviews, observations in the music class, teacher diary and teaching materials, student interviews and a student questionnaire.

This presentation takes a critical look at the development project and the first results of the study, where the aim has been to develop pedagogical innovation and tools for the school community to adopt new artistic practices, expand and liberate students' polyphonic artistic expression, and to move from the role of experiencer to that of creator. In the presentation, we will ask if and how it is possible to develop music education where every student, regardless of their needs for learning and prior learning, is able to participate equally and be motivated by music education in a way that supports their holistic growth, well-being and experience of safety in the school community. In this way the project will stimulate debate on advancements of equity in music education, and the importance of music education and experienced safety as part of holistic growth and well-being.

Metacognitive Processes of University Students Aspiring to Become Music Teachers for Self-Regulated Music Learning

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Expert musicians are known to possess high learning regulation abilities that enable them to select appropriate learning strategies, monitor their performance, and optimize their learning. In contrast, novice learners tend to adopt inefficient practices such as playing through a piece without correcting mistakes.

The Central Education Council of Japan emphasizes the importance of self-regulated learning and encourages children to actively understand their own learning situation. Therefore, teachers are required to support children's self-regulated learning. To promote self-regulated learning, teachers should guide learners using systematically designed approaches, as it is difficult for learners to acquire self-regulated learning strategies based solely on their own experiences, and teachers themselves must become excellent self-regulated learners. However, there has been little discussion on developing teachers' competencies to support children's self-regulated learning. Moreover, the one-on-one music lesson format that many students experience during their training to become music teachers can lead to increased dependence on the instructor and hinder the development of independence as learners.

This study examines the metacognitive processes of university students who aspire to become music teachers in the context of self-regulated music learning. The study involved three university students aspiring to become music teachers who verbalized their metacognitive thoughts during practice sessions with the alto recorder, an instrument with which they had little experience. The practice sessions were recorded on video, and the same activity was conducted with a professional recorder player and a university music teacher with professional experience as an alto saxophonist for comparison purposes. The modified grounded theory approach (M-GTA) was used to analyze the video recordings and think-aloud verbalizations.

The results revealed that the university students' practices were characterized by a pattern of repetition consisting of playing through a piece, practicing specific sections, and then playing through the piece again. The student who showed the least improvement and frustration during her practices spent the longest time playing through a piece and faced challenges in monitoring her own performance and focusing on problems, particularly in terms of internally observing bodily proprioception during performance. In contrast, the professional recorder player and university music teacher engaged in thorough musical analysis before beginning to play through a piece; their learning process was characterized by experimental exploration of various techniques and bodily control.

The results of this study hold significant implications for nurturing learners' self-regulatory abilities in music learning and for training music teachers who can effectively support these abilities.

The Influence and Role of Parents' Backgrounds in Music Learning on Adolescents

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Based on the characteristics of the current in-class and out-of-class music education programs for Chinese secondary school students and the lack of related discussions, 30 groups of secondary school students and their families in Shanghai private schools were selected for the study. The article focuses on the impact that these young people's home music education environments and the musical experiences, attitudes, and abilities of family members have on the formation and development of their musical literacy.

These 30 students, aged 12-15 years old and balanced between males and females, were all screened by the questionnaire. They had particular interests and hobbies in music and were willing to participate in music activities, which made them eligible for the study. The survey began with the parents, and relevant data were collected through six groups of one-to-one interviews, two groups of one-to-three discussion interviews, and twenty-eight groups of questionnaires. After the parents' music background information was effectively analyzed and sorted out, each of the 30 middle school students was then assessed and tested in terms of music attitudes and music abilities. The two sets of data were also corresponded, compared, and counted to analyze the different results in the formation of music literacy among adolescents from the family environment.

As family music education has an essential influence on adolescents' social interactions and cultural identity, the study concludes with recommendations for direct and indirect means of how parents can provide effective music education based on the age of the adolescents. Measures are also proposed to synergize the music education of young people at home with the current school curriculum.

This study hopes that by investigating and analyzing the family music environment and education, we can further promote musical and cultural exchanges among families and cultivate the habit of family music activities. We also look forward to providing more possibilities for lifelong music learning and community music learning for modern youth.

Reflections on the Establishment of Rational Thinking Models in Music Listening Teaching Activities

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This paper discusses the relationship between perceptual experience and rational understanding in music listening teaching and suggests the importance of rational understanding in teaching activities. The article mentions that rational understanding refers to a kind of thinking logic that can be followed in music listening teaching, which helps students understand the internal rules of music in music listening inside and outside the classroom. And then gradually build up the aesthetic ability to think, analyze, and judge music.

This paper defines the music experience under the aesthetic mode based on logical thinking as the music listening experience with "aesthetic logic." Some music programs follow non-musical logic but are topical and experience-based. The main idea of this article is that music as a school subject, in which students learn to have as systematic and clear an understanding of intangible sounds as possible while listening to music, complements the experiential mode of teaching and learning to build a practical knowledge of music.

The article attempts to use the research method of documentary evidence combined with practical teaching experience to argue the following question: what is rational thinking in musical activities? The reasons for advocating the establishment of rational and logical thinking in music are answered.

Suggestions are also made on how to establish this mode of rational thinking.

Finally, it discusses the problems and solutions faced by the listening model of thinking in the process of home-school co-education in light of the current music education curriculum in the national context. It considers the possibility of generalizing this recommendation to the wider society.

A Study of Music Aesthetic Education in China in the Last 30 Years Based on Cite Space

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Pedagogical background of the paper

At present, the research on music aesthetic education in China is mainly divided into two aspects: theory and practice. From the theoretical level, the scholars' concept, connotation, concept change and development process of music aesthetic education ; From a practical point of view, the researchers have investigated and analysed the current situation of music teaching and teaching methods in schools, and the problems that have arisen have given relevant suggestions for guidance.

Aim of the work

The purpose of this study is to effectively help music education researchers and practitioners to understand the current state of development, research hotspots and future trends in the field of research.

Method of the work

This study used CNKI and Cite space software to visualize and analyze the current status of research on music aesthetics in China over the past 30 years. Firstly, the research significance and current status of the field are sorted out. Secondly, the research methodology of the field is elaborated, Relevant data through graphical analysis of time plots, research institutions, key authors, and research hotspots. Finally, specific measures and research paths are proposed for the analysis results.

Results and summary of the main ideas

Over the past 30 years, research on aesthetic education in China can be divided into three stages, with music aesthetics, music appreciation, aesthetic ability, moral education, and school music as the research hot spots in this field. The research hotspots and development trends in this field are closely related to China's education policies, with the first specialised document on aesthetic education in 2020 and the "double reduction" policy in 2022 ushering in a great deal of attention to the study of aesthetic education. The introduction of the "five education" policy has made interdisciplinary education an emerging hot topic in this field ; Future research will also focus more on the integration of music and other disciplines.

Conclusions and implications for music education

In future research, we can combine aesthetic education with psychological perspectives such as students' cognitive development, personality, and motivation to learn. In addition, it is also necessary to learn from the excellent experience. Combine the excellent achievements of foreign countries with the national conditions of China, systematically carry out research in this field and enrich the research in this field.

Promoting Equity and Enhancing Student Cognitive Engagement through the Flexible-learning Approach

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Maintaining sustainable music education in the 21st Century remains a significant challenge. Over the past three years, the outbreak of the COVID-19 disease forced schools to close or adopt online learning. Even when face-to-face instruction resumed during the pandemic, the disease prevention policies still limited access to instrumental playing and ensemble training, especially for wind instruments. In addition, natural disasters and wars have cost thousands, if not millions, of lives. Children have lost their homes and schools, making it hard to continue their education. Furthermore, political barriers hinder the sustainability of music education in certain regions, where music education is heavily suppressed, not to mention that females sometimes face difficulties in accessing general school education. Unfortunately, we often feel powerless in the face of these obstacles. However, by working closely together, we can minimise the risk and bring hope to every child in every corner of the world.

Before we can achieve this goal, we must first believe that all students should have equal opportunities to learn and enjoy music, regardless of their interests, abilities, family backgrounds, genders, races, and religious beliefs. In recent years, I have been promoting equity in music education by adopting the flexible-learning approach in my teaching. The flexible-learning approach provides autonomy for students to determine what to learn, how to learn, and where to learn (Taylor & Joughin, 1997), and it has been found effective in various areas. For example, Duarte et al. (2016) provided multiple pathways for students to complete a course while helping them to keep a healthy work-life balance.

This study aims to examine the effectiveness of the flexible-learning approach in enhancing student cognitive engagement. Cognitive engagement refers to the extent to which students are willing to learn (Rotgans & Schmidt, 2011). This research will follow the crossover design, where students will participate in a music history course from September to December 2023. The flexible-learning approach will be implemented in the first half of the course, while the course will shift to the traditional single-track design in the second half. At the end of each half, the Situational Cognitive Engagement Measurements established by Rotgans and Schmidt (2011) will be employed to measure student cognitive engagement. The data gathered will be analysed using the paired-sample t-test. It is anticipated that students will exhibit higher levels of cognitive engagement when the flexible-learning approach is adopted, appreciating the flexibility to choose their learning pathways.

How the Ito System Helps Improve Concentration Levels in Preschool Children in Japan

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The Ito System is a music education method created by the late Sunao Ito (1920-2006). It aims to help learners enhance their five senses by combining music and movement. From the 1980s to the 1990s, many kindergartens throughout Japan adopted this system. In one example, Ito arranged Beethoven's Ninth Symphony, simplifying it for younger children. Some of those involved had challenges with concentration. For the singing parts, he added rhythmic movements for the children to learn. However, through collaboration and constant encouragement, they showed increased focus and engagement during the practices.

Today, many preschool children with developmental disabilities have difficulty concentrating on singing and instrumental performance activities. Teachers have sought various methods to support them.

Ito emphasized kinetic expression, a method in which a child sings while moving, to help these special needs children. This study aims to clarify how the Ito System helps preschool children increase their concentration through motion-based singing activities.

From the 1980s to the 1990s, Ito traveled around Japan, mainly to kindergartens, providing children with music activities to unify their minds and bodies with synchronized singing and movement tasks. The authors studied recordings of teacher workshops held throughout Japan that used the Ito System. Further, they examined the testimonies of teachers who were involved in the implementation of the activities.

Ito said that movement helps children feel joy while singing. This joy, he noted, manifests in their facial expressions and movements. The authors' study found that, compared to children who stood still during musical performances, children who used kinetic movement activities during music lessons showed greater levels of concentration and engagement.

The authors believe that Ito's practices help children better understand the phrasing of a song and cultivate their abilities to express themselves. However, kinetic movement activities are only one step in the process. To achieve the best results, the authors found that positive feedback during activities further enhances confidence and concentration. When developing his method, Ito took inspiration from traditional Chinese and Japanese meditation techniques. These techniques, which include the system of qigong, have been shown by scientific research to help focus the mind and body to complete an activity.

Today's Japanese teachers, who face children with various learning disabilities, need techniques to support and help younger children improve their abilities to concentrate and complete tasks. The Ito System is an existing method that improves attentiveness, attitudes, and performance.

The Bad Bunny Phenomenon and Music Education in the 21st Century

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The world of music education is always changing. Certainly, it was evident during the COVID-19 pandemic of 2020-2021, when new skills and competencies have been considered. While music education was believed to require a traditional education (learning an instrument, acquiring musicianship and theory skills, and the knowledge of the canon provided by classical music), lately, there is a penchant for accommodation of other styles, genres and values; thus, teaching to reflect the musical landscape that exist outside of schools and providing skills that help students engage with music in a meaningful way outside of school. As a result, music educators have embraced popular music into their classroom.

Popular music is music of the here-and-now, music that people want to hear at this moment in time, It involves of views people from various economics points. It is diverse in terms of its origins with the people from different ethnicities and races. Popular music is also closely related to commerciality – the rise of free markets and somewhat neoliberal values. While this “new normal” is inclusive and welcoming, it has brought new challenges and raised important questions to be answered.

This paper focuses on: (1) how there is little consensus over what to teach; (2) how to approach popular music on the art versus commerce axes; (3) the struggle over what is creative and what is to be commercial; (4) the relevance of popular music vs classical music; (5) the formation of audiences when classical music attendance is fading, unless concerts include pop or film music; (6) whether, or not, the requirement and scope of music studies have been watered down from the traditional education; and (7) the emergence of new job positions.

The overwhelming rise of Puerto Rican reggaetón singer Bad Bunny, whose music was recently featured on a two-day symposium at the City University of New York and a course at the Marymount University, will be used as a case study to examine the impact popularity and monetization may have in young music learners on pursuing, or not, music and do the hard work required from a sound education. Also, the challenge of his use of hard (for some vulgar) words in his lyrics may bring to the classroom will be explored.

My 7 Year Old Created This?: Music Production in Elementary Schools

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Can a seven-year-old student produce a recording that rivals the quality of recordings heard on the radio? In this paper presentation, I will discuss how elementary students responded to a music curriculum that foregrounds music production practices. I theorized that music production practices should be introduced at an early stage of learning than what other educators have discussed at the secondary level (Kuhn & Hein, 2021; Randles, 2022; Tobias, 2010).

The study consisted of adapting, implementing, and reflecting on a music production curriculum in public elementary school music education through participatory action research (Cohen, 2018; Lewin, 1946; Merriam, 2016), alongside three other music teachers, their students, and prominent Canadian music industry experts such as recording engineers. The study was adapted in three phases; phase one consisted of music industry experts informing the content of the project, while phase two consisted of teacher planning and implementing a flipped classroom design, and phase three was gathering student input and experiences, leading to the creation of open access video resources. The videos are free and available publicly as an animation series on YouTube called “Dr. TooNice.”

Specific to this research, North American, or in particular, Canadian public school music education has traditionally focused on instrumental performance-based programs by using approaches such as Kodaly, Orff, and Dalcroze with a limited focus on music production techniques yet calls to move away from purely performance concepts is ever growing (Bell, 2016; Burns, 2020; Williams 2007; Zak, 2001).

To obtain the quality of the sonic features most heard on recordings requires a specific skill set beyond performance (Moylan, 2020; Oltheten, 2019). Educators turning to contemporary popular music for repertoire are often unaware that they are expecting students to recreate sounds on instruments that have been altered through music production techniques (Green, 2008). Understanding what one is hearing, and knowing how to create and recreate these sounds is a crucial element missing in public school music education (Corey, 2012; Hodgson, 2019). The results of my research all lead to the favourable use of music production at an early stage of learning including but not limited to vocal mixing, beat making, and recording with DAWs. The teachers in this study are now adding music production techniques to their programs that incorporate numerous genres (e.g., rock, hip hop, country, EDM).

Music Education and Digital Media: Exploring the Impact of Playback Speed on Multimedia Learning in Music Education

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In the era of digitization, global connectivity, and with a particular retrospective on the Covid-19 pandemic, multimedia learning is taking an increasingly prominent role in the field of education, including music education (Honkomp-Wilkens et al., 2022; Mo et al., 2022; Noetel et al., 2021). This trend has led to an increased use of digital tools and resources for the teaching and experience of music theory and practice (Pećanac et al., 2016; Savage, 2020; Waldron, 2020). Within this context, the playback speed of multimedia content, specifically video playback speed, has emerged as a significant area of research due to its influence on how learners perceive and process information (Murphy et al., 2022).

Studies (Lang et al., 2020; Nagahama & Morita, 2017; Ritzhaupt et al., 2015) have already highlighted the importance of playback speed and video playback speed, as these factors can impact perception, understanding, and memory formation. However, there remains a research gap in the field of music education that needs to be addressed.

The presentation will show a study with two different music education videos that solely differ in their playback speed. Through careful conceptualization and execution of these videos, we investigated how varying playback speed affects the cognitive load of learners. Various cognitive aspects (Sweller, 1988) were considered, including processing speed, working memory, and the long-term retention of music theory knowledge.

This study aims to make a significant contribution to music research and close the existing research gap regarding the effects of playback speed on learning in music education. The results of the investigation will not only provide insights into how multimedia educational materials can be designed more effectively but also offer practical recommendations for educators and educational institutions. By optimizing the playback speed in music education videos, we can enhance the quality of learning and teaching in music education, thus positively shaping the future of musical education.

Navigating Grief: Music Teacher Educator Mental Health

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Mental health problems are a growing epidemic throughout society, particularly in K–12 and collegiate-level education. It is reported that 20% of adults and 16.5% of youths ages 6–17 experience mental health problems each year (NAMLI, 2020). Teacher mental health and well-being is an important topic in the music education field. Due to mental health's profound effects on emotions, behavior, and physical health, it is necessary to address one's own mental health needs first to best serve students in preservice music education programs.

Mental health concerns can emerge from both pre-existing conditions such as OCD or traumatic events, such as the death of a loved one or the COVID-19 pandemic. Research on pre-existing conditions is limited to teaching children with these conditions in K–12 music education (Cole, 2021; Marks, 2016). Researchers have learned the death of a loved one, whether a student, colleague, or family member, can be especially trying on teachers' mental health (Lazenby, 2006; Sears, 2022). Some researchers have provided self-care strategies for in-service and pre-service music educators (Griffin, 2016; Kuebel, 2019; Varona, 2018). Few studies have examined the mental health of university music teachers (MTEs) (Grimsby & Allen, 2023; Yan, 2022). This is concerning, as it is critical that MTEs put on their proverbial "mask on first" before assisting others.

In this demonstration, I aim to share information about grief as it relates to the mental health and wellness of music teacher educators (MTEs). First, I contextualize the profound effects of grief by sharing my own personal story of losing my sister. Next, I will describe how my teaching practices and philosophies shifted because of this traumatic loss and continued to shift during COVID-19. For the rest of the workshop, I will lead activities on self-care and provide time for participants to develop actionable steps for themselves drawn on new content they gained from the presentation.

This session addresses the conference theme of advancing the well-being of the individual, community, and society in music education. Lessons learned from navigating grief and other mental health problems can help music teacher educators better provide a sense of belonging, equity, and inclusion in their classrooms.

Peculiarities of Lithuanian Traditional Polyphonic Songs 'Sutartinės' and Didactic Possibilities of their Use in a Classroom

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Lithuanian polyphonic song 'sutartinės' are a folklore genre, notable for features characteristic of archaic music (narrow range; limited number of scale steps; syllabic rhythm, emphasising the syncretism of word and movement). This article focuses on the structural peculiarities of the 'sutartinės' songs and the characteristics of their musical language (characteristic scales, melodic and rhythmic patterns), and aims to reveal the didactic possibilities of their use in the music classroom. // Analysis of the structural features of 'sutartinės' songs reveals wide possibilities for their pedagogical use. The musical material of 'sutartinės' songs allows for linking in the teaching process various musical activities: singing by ear, solfège and rhythm making, playing school music instruments. It is appropriate to rely on narrow range scales in melodies of 'sutartinės' songs and their elemental rhythm patterns in the initial stage of learning musical notation and the solfège. Simple polyphonic forms help to develop basic ensemble musicianship skills. On the basis of the 'sutartinės' material, pupils can also be introduced to the elementary principles of music composition and develop their compositional skills. // 'Sutartinės' are important as a means of enriching musical vocabulary, allowing for the avoidance of uniformity of musical language and stereotypical clichés of musical aesthetics. The international recognition of 'sutartinės' (in 2010 it was included in UNESCO's Intangible Heritage List) obligates the community of music teachers to pay more attention to various pedagogical and methodological aspects of the dissemination of 'sutartinės'.

Dialogical competence as a sustainable resource.

Performative vocal and instrumental practice with film-based research

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When the ISME congress in Helsinki takes "Sustainability in Music Education" as its theme, the question arises as to what sustainability might mean in the music-oriented education sector in 2024. When shaking this complex of questions intensively, elementary human basic competences push themselves into the front row of sustainable resources for the author of this paper in the midst of our current world events, among them the genuinely human ability to come into contact with each other through vocal and instrumental sounds and to communicate with each other in the context of changing social-cultural circumstances. This is where the paper finds its thematic focus: in the challenging dialogue-performative practice at music universities.

Film documentations of interdisciplinary project work provide insights and information about the working methods used and the focus of investigation derived from practice: What contributed to creating good conditions for explorative-dialogical work, especially against the background of artistic and cultural diversity? In what ways have the dialogue partners, with their voices and instruments, approached each other (not only) musically in the respective changing circumstances? What led to motivic concentrations and finally to composed dialogues? Which research questions have emerged from the various stages of development of the artistic project practice? Which of these questions have finally been analysed, evaluated and in what way dealt with on the basis of the systematically arranged AV recordings?

Dialogues meet dialogues

Through the online publication of our finalised film and text documentations our dialogues enter into new exchange, discussion and cooperation cycles, giving sustainability an expanded communicative dimension. In addition, the effectiveness of our tried and tested ability to engage in dialogue will have to prove itself in the unpredictable, multicoloured formations of future communities.

This indeterminable situation, which is open in all directions, leads the participants in the project series "Dialogues" to place a demand that has become central for them rather than a conclusion at the end of the project: They call for curricularly anchored experimental workshop facilities for their artistic studies. This includes project and personal support services for a music teaching and learning that integrates key communicative competences in a wide variety of musical study and everyday contexts into the educational and training profile of a music university on an equal footing. Behind this demand, which is understood as sustainable, is the great need of many (not only) students for a togetherness through explorative music-making.

Active Musical Practice for inclusion and diversity

Vernia-Carrasco A¹

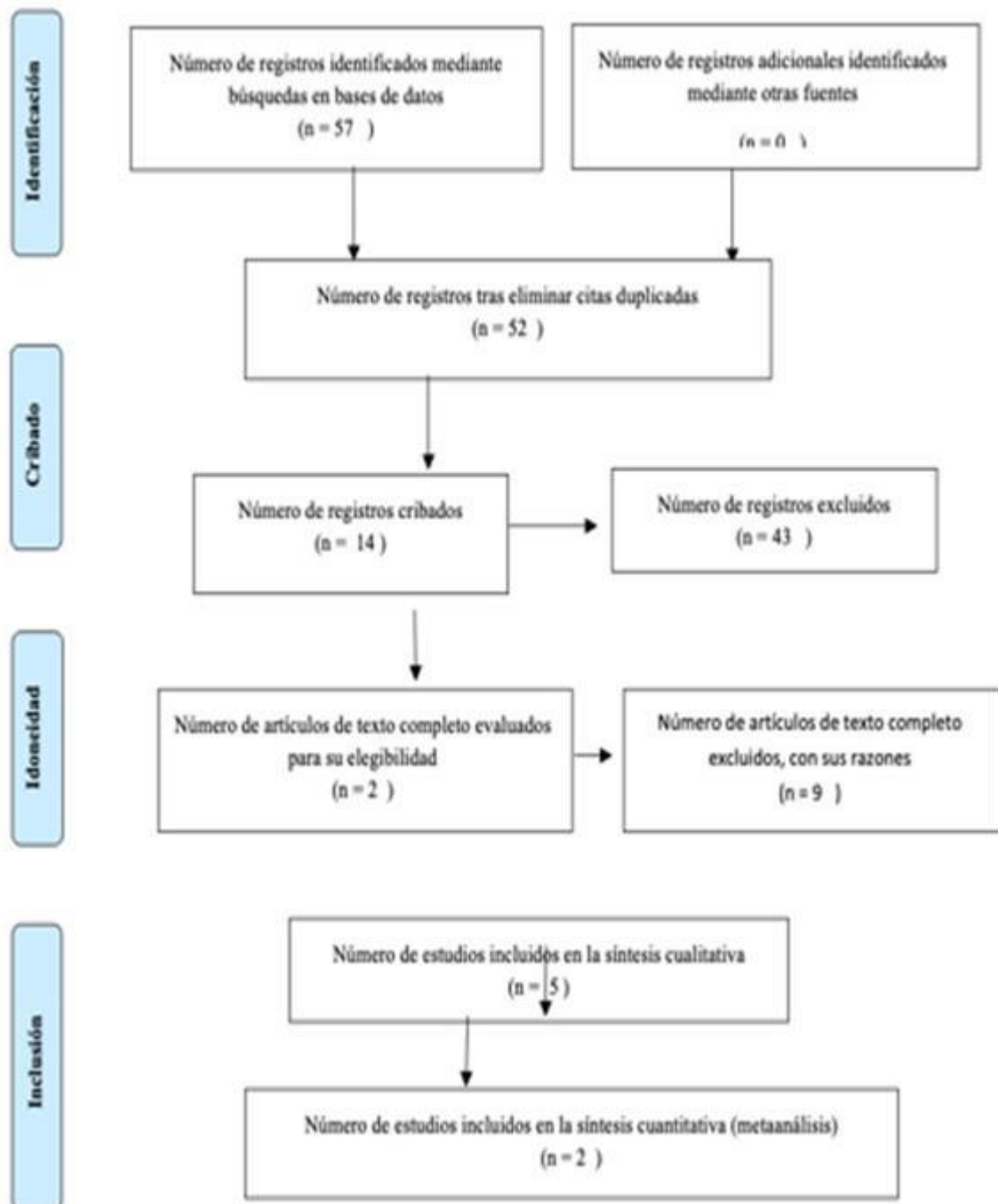
¹Sem-ee, Spain

Art, especially music, beyond pure entertainment, provides social and personal benefits, as a tool to facilitate inclusion. Although listening to music is part of many people's routines, musical practice is not that common. The hypothesis that arises is whether music can be an ideal tool to facilitate the inclusion of people with different abilities. The main objective of this proposal is to know experiences in which active musical practice is used to facilitate the educational inclusion of people with different abilities. This work includes articles and other documents that demonstrate the benefits of active musical practice as a tool for educational and training inclusion in people with different abilities. Both the systematic review carried out and the experience itself are aligned on the abilities and skills that active musical practice facilitates, without any type of exclusion. From the results it can be deduced that there is very little research in this regard. The conclusions lead us on the one hand to assess the active musical practice implemented by specialists. On the other hand, music stands out as an inclusive and transformative alternative for university learning environments.

Table 1

Web of Science	No. documents	No. not selected
music; variety ; disabilities	4	2
music and disability	8	4 were excluded (for years prior to 2018). 1 selected : López-Ortiz, C., Gaebler-Spira , DJ, Mckeeman , SN, Mcnish , RN and Green, D. (2019), Dance and rehabilitation in cerebral palsy: a systematic search and review. Dev Med Child Neurol, 61: 393-398. https://doi.org/10.1111/dmcn.14064
scopus		
music; variety ; disabilities	24	Rickson, D., & Warren, P. (2018). Laes , T., & Westerlund , H. (2018).
		No. not selected: 20
pubmed		
music; variety ; disabilities	twenty-one	
		No. Not selected x (systematic review)

Figure 1



The Musical Experiences of Generalist Teachers as a Catalyst for Music Teaching Opportunities

Vitale J¹

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This study explores the personal impact that music has played in the lives of pre-service generalist teachers, and how this impact can enhance and cultivate future music education practices. Through a traditional qualitative research design rooted in phenomenology, 25 pre-service generalist elementary teachers were invited to write a journal entry of approximately 500 words addressing the following guiding questions: (a) Describe the role that music has played in your life? (b) How has music allowed you to make sense of the world? and (c) How can your personal experiences with music create a fertile foundation for future music teaching? Findings indicate that generalist teachers have (a) cultivated a positive and rich relationship with music over the course of their lives, generating themes of appreciation and gratitude, (b) indicated that music has allowed them to make sense of the world, cultivating themes of knowledge and understanding, and (c) fostered a positive relationship with music that afforded a fertile pool of musical experiences that easily translate to music education practices at the elementary school level and beyond. This study has practical implications for many stakeholders including pre/in-service generalists, music specialists, and administrators at all levels.

The Plant-Based Musician

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The Plant-Based Musician is a critical examination of musicians' health and its connections to the broader contexts of sustainability and compassion. In light of the climate and environmental crises we currently face, the time is ripe for this discussion. Perhaps more than at any other time in our lives, our individual choices and public-facing roles as artists fulfill the theoretical ideal of individual response efficacy, wherein one's actions and behaviors can create a collective force to make a difference and create positive change. The aims of this presentation are to point out that a global shift to plant-based eating is one of the most powerful ways to address these challenges, and that musicians can play important roles in embodying and modelling a new paradigm of health and wellness by adopting the diverse benefits of the plant-based lifestyle. While the public has become familiar with the tremendous benefits of plant foods as applied to athletes, there has been very little focus given to their impacts on musicians. This paper will serve as an introduction to this important, forward-looking topic, with these main ideas: 1) Plant-based nutrition should be considered as a key component in reaching and maintaining peak artistic performance. 2) At the same time, plant-based eating goes beyond diet and health. It is the most powerful way that we as individuals can fight the threatening sustainability crisis, as animal agriculture is one of its leading drivers. 3) Deriving nourishment from the positive energy of plant foods expands our capacities for expressing even deeper levels of compassion, communication and spirituality through our art. 4) Musicians are in a unique position to use the arts as a powerful voice for sustainability, fostering an elevated earth-consciousness of our relationships to the environment and all beings. The mode of inquiry will consist of bringing to awareness the numerous specific physical skills required by musicians, along with evidence-based information on how a shift to plant-based eating is powerfully impactful, both at the individual human level and for the natural world. Becoming a plant-based musician and educator not only promotes enhanced health, wellness, peak performance. It gives us the opportunity to become vital, influential changemakers, using our art to advocate for sustainability and restoring the ecological balance of Earth, our only home.

An interview study: How do Primary music teachers use music textbooks to students' acquire music core literacy?

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Abstract:

Music core literacy is the main goal of music education in Chinese music curriculum standards, including four parts: aesthetic emotion, artistic activity, creative practice and cultural understanding. However, the scattered arrangement and numerous contents of primary music textbook, make music teachers very confused about the processing and teaching of music materials. Therefore, how music teachers transform textbook content into learning content has become one of the goals of this study. And the second research objective is how music teachers internalize the four music core literacy in their learning content and teaching processes. This study is based on China's 2022 version of music curriculum standards, and uses the twelve primary school music textbooks of People's Music Publishing House (Staves) as the research content. Semi-structured interviews with 25 primary school music teachers using the music textbook, with regard to their understanding of the core competencies of music, their methods for selecting and teaching teaching materials and works were encoded, and finally came up with practical strategies for primary school music teaching. Research is still ongoing...

An Exploration of Cross-Cultural Language Strategies in Chinese Music Teaching Under the Sapir-Whorf Hypothesis

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With the increasing frequency of global cultural communication and mobility, various cultures encounter differences and collisions during their interaction. When teaching music to international students from non-native cultural backgrounds, differences in language, writing systems, and cultural contexts can lead to numerous challenges and misunderstandings in music comprehension and instruction. This study aims to explore, based on the Sapir-Whorf Hypothesis, the language strategies and communication techniques that teachers should employ when teaching Chinese music to overseas students. This research involves: 1) collecting commonly used music terminology in teaching, 2) investigating the language styles of Chinese teachers in cross-cultural instruction, and 3) analyzing the use and role of non-verbal communication in music teaching. It summarizes language interpretation strategies for Chinese music in the process of cross-cultural instruction and provides communication strategy recommendations from the perspectives of considering Chinese music as both a dominant and co-cultural group. This paper argues that language not only shapes one's thought processes and perception of reality but also reflects individuals' emotional worlds. From the perspective of language in cross-cultural music teaching, this study discusses and supplements the Sapir-Whorf Hypothesis, offering valuable insights for the development of strategies in cross-cultural Chinese music teaching.

The exploration of the practical teaching of music course in China based on the thought of 'learning by doing'

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'Learning by doing' is the core content of Dewey's educational thought. Since the reform of basic education in China 2001, the practical teaching thought has attracted more and more attention. Aiming at the reality and existing problems of music education in China, this paper takes Dewey's educational thought of 'Learning by doing' as the entry point to explore the practical teaching strategy of music classroom in order to explore a new vision of music education.

A case study on the integration of Peking Opera into the music curriculum of primary schools in Beijing

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In recent years, in the context of the globalization and multiculturalism, there has been a transformation in the content and concepts of basic music education in mainland China. In order to address the shortcomings of "wholesale adoption of Western educational concepts while neglecting native music culture education," the concept of "music education rooted in Chinese culture" was introduced at the end of the last century. Based on the educational theories of Rousseau's "natural education" and Pestalozzi's "adaptation to nature," it gradually developed a distinctive path for Chinese music education.

This paper will use the case study of the integration of Peking Opera into the basic education curriculum at Beijing Chaoyang Experimental Primary School of Miyun Branch School, as a research case. Through methods such as literature review, comparative study, and survey research, it summarizes, analyzes, and reflects on seven years of practical results from four dimensions: school curriculum design, content development, knowledge structure, and evaluation system. The school has formulated a curriculum plan in a 2+1+2 structure, where, in addition to the two weekly class hours of basic courses, one extra class of "local curriculum - Peking Opera" is added for supplementary learning, along with two extracurricular activities. In terms of learning content, it emphasizes the comparative study of Chinese and Western music cultures, including not only basic on Western music theory but also the study of the type of roles in Peking Opera, accompaniment of 'WenChang' and 'WuChang', and other knowledge. The establishment of students' knowledge structure mainly adopts strategies such as facts, concepts, and procedures teaching which could help students structure their stored knowledge and skills, cultivate their keen perception, clear discernment, analytical ability, interpretative ability, and perseverance. The evaluation system consists of two sets, one for teachers and one for students, and is often used at the end of the school year to diagnose and adjust the way of educate through assessment.

Sustaining careers in music

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The data for this presentation is taken from eight compilations of careers in music posters published in Australia between 1999 and 2021. Although tailored for Australian education and mostly displayed in schools – their content is universal. In varying degrees, they have two clear uses: for advertising, advocacy and promotion or educative, the main goal being to encourage career planning and development in the field of music. By nature, posters are visual and structured in a variety of ways. They are graphic designed, may be colourful, embed values and are expected to influence the reader/viewer. Careers in music posters depict the different opportunities that music presents or represents in music practice. An analysis of the careers named suggest that some have a very loose connection to being both career-orientated and related to music. A simple mapping exercise grouping them under eight general categories (figure one) highlights that many would be better classified as allied careers, where such occupations do not rely on the music industry to be financially successful. Creating some space between career-focussed and allied careers enables the professionalism of music to be brought to the centre.

The overall number of careers in the posters raises questions about the validity of each as a career. The content could be questioned with a direct focus on establishing an adaptable, portable and rewarding career involving a genuine growth and development path, with avenues for continuing professional learning.

An analysis of the content of the posters poses the questions:

1. How clearly are the listed careers connected with being a musician and with a musicians' performance practice (given that musicians not only perform)?
2. Do the listed careers form a [type] of community of practice (on paper)?

Supporting ideas are: What careers do we need to represent in posters? Are they all potential careers? Does artificial intelligence technology have a role? Are they considered sustainable?

The value of information provided by careers posters on a continuum: from planning, building, and improving a career through multiple routes, to finding, changing, and sustaining paid employment is considered. The presentation expands into a discussion about the implications of career posters in work education, coupled with the need for specialised arts (music) career counselling in schools and higher education. The concept of a community of practice, targeting music professionalism and wide variety of specialist fields that involve musicians as they pursue multifaceted careers forms the conclusion.

A Study On The Mechanism Of Balanced Time Perspective Cultivation In Music Education For Secondary Schools

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Time perspective(TP) is a personality factor that includes psychological backgroundly people's perception of the past, present and future. A balanced time perspective model is closely linked to factors such as lifelong development, academic and career achievement, and subjective well being. Through teaching practice and critical speculative research, with the implementation of music appreciation and practice, three possible ways to cultivate students' balance of time perspective can be put forward: classroom music listening and embodied activities guide the present-fatalistic experience; positive memory association and experience accumulation inspire the past-positive concept; spiritual strength absorption and efficiency cultivation improve the construction of future time perspective. Mechanisms of how to develop psychological health through music education are in urgently need considering the current status.

The Inheritance and Development of Traditional Chinese Ethnic Music in Extracurricular Education

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The purpose of this case study is to explore the strategies of extracurricular education in the inheritance and development of traditional Chinese ethnic music. The Youth Palace is a major force in extracurricular education in China. As a non-profit organization, it has the ability to attract more families. The Youth Palace's contribution to the inheritance of ethnic music can be divided into two main parts: the popularization of ethnic music education and the establishment of ethnic orchestras. This paper identifies three main themes through case analysis: (a) professional development of Ethnic Music, (b) methods and strategies of education, and (c) student achievements and experiences. Through our investigation, we have discovered that extracurricular education differs from in-school education in that it is more personalized, allowing students to gain a deeper understanding of knowledge and skills through Project-based learning. The Youth Palace makes full use of its regional resources and collaborates with local museums, cultural centers, libraries, and other non-profit organizations, allowing students to experience the culture, history, and folklore embedded in ethnic music from multiple perspectives and viewpoints. Therefore, as a non-profit organization, the Youth Palace plays a significant role in the popularization of the inheritance and development of ethnic music.

The Recent Developments of Graded Music Examinations around the World

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Historically, the graded music examination was initiated in the UK in the 1870s as a legacy of the Victorian era when amateur music-making was actively expanding and the Oxbridge Local Examinations in school academic subjects since the 1850s had established successful models for their music equivalents. Nowadays, graded music exams have become very popular worldwide especially in the Commonwealth and Asian countries. Compared with the entrance examinations for future professional musicians, the graded examinations are much more influential in the general population. For example, in 2019 the number of applicants for undergraduate music education in China was around 139,000 while that of candidates for graded music examinations was approximately 1,690,000.

Taking the Trinity College London (TCL), the Associated Board of the Royal Schools of Music (ABRSM), the Australian Music Examinations Board (AMEB), the Royal Conservatory of Music in Canada (RCM), the Directorate Music at the University of South Africa (Unisa) and the Shanghai Conservatory of Music (SHCM) as typical exam bodies, this paper compares the recent different approaches to standardization of process, structure, repertoire, and marking criteria of various graded music examinations and how they are applied across contexts and cultures. There are several notable characteristics. First, the subtle balance between technical and musical aspects, which is reflected in the various requirements of scales and etudes and the formulation of exam pieces. Second, the different orientations towards solo and ensemble performances, which are mostly embodied in the optional assessments of sight reading and orchestral excerpts. Third, the distinct emphasis on creative and re-creative practices such as the varied attitudes towards improvisation. Finally, the indeterminate relationship between practical and theoretical abilities which serves as the justification for compulsory theory and aural tests.

In the post-pandemic era, however, there seems to be a general tendency to simplify these well-structured exams into performance-only assessments for the online environment. Therefore, the exterior differences among those examinations and auditions are, to some extent, reducing with increased expectations for more scientific and convictive criteria; whether analytic or holistic, instrument-specific, or not. This converging tendency also requires more validity, consistency, and comparability in a much broader sense as most of these assessments can be recorded and, in many cases, will be made publicly available along with their results. Under such circumstances, on the one hand, for the relevant institutions and exam bodies, it is crucial to optimize their exam and audition processes based on massive feedback and data analysis. For the teachers and candidates, on the other hand, it is instructive to enrich their teaching and learning strategies according to the requirements, syllabuses, and media updates of various global evaluation systems. These may hopefully

lead to a more multiculturally-informed and examination-inspired approach of music performance pedagogy.

Table 1

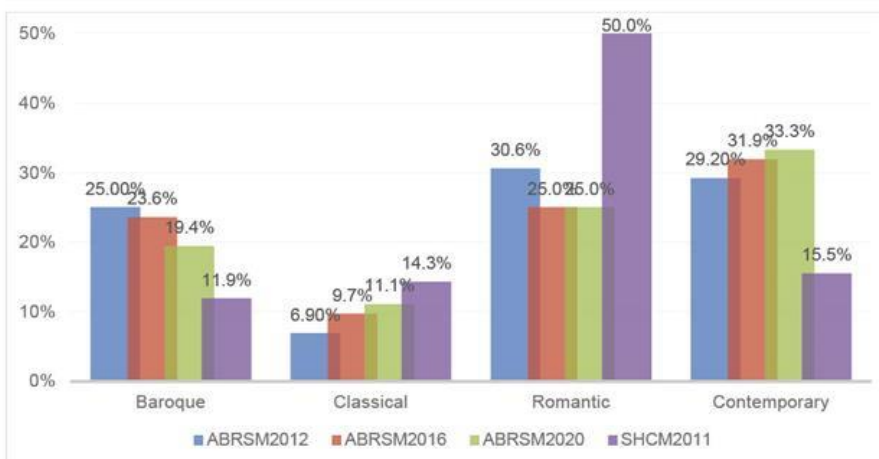
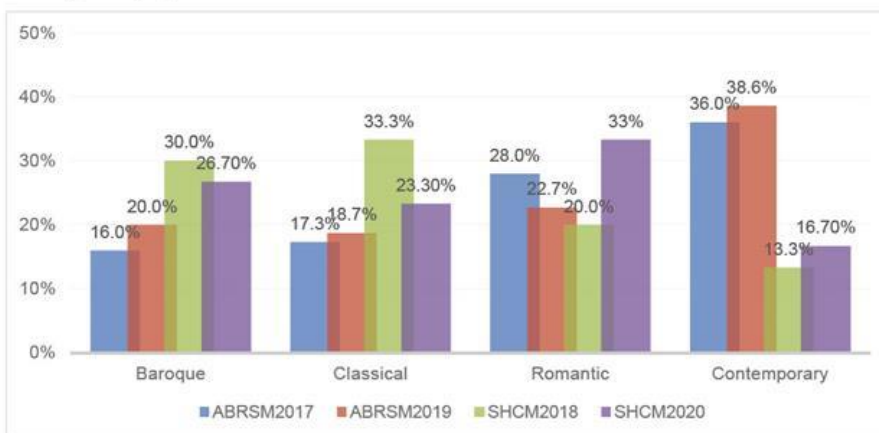
Structures and marking schemes of various graded examinations (taking Grade 8 violin as an example)

	ABRSM		TCL		AMEB		RCMC	Unisa	SHCM
	Practical	Performance	Face-to-Face	Digital	Comprehensive	Repertoire			
Pieces	List A (30) List B (30) List C (30)	List A (30) List B (30) List C (30) Own choice piece (30)	Piece 1 (22) Piece 2 (22) Piece 3 (22) a balanced programme selected from Group A and B		List B List C List D	3 from different lists and 2 own choice pieces	List A (15) List B (15) List C (10) List D (10)	List A (20) List B (25) List C (20)	1 Assigned Piece 1 Selective Piece
Etude					List A		8		1 Assigned
Orchestral excerpts			Bowing exercise and either scales, arpeggios & exercises, or orchestral extracts (14)				10		
Scales	21				Technical work		12	15	1 Assigned
Sight-reading	21		10		Sight-reading		10	10	
Aural tests	18		Either aural or improvisation (10)		Aural tests		10	10	
Other tests					General knowledge				
Performance as a whole		30		20					
Total marks and descriptors	150 (D130, M120, P100)		100 (D87, M75, P60)		A+ (High Distinction); A (Distinction), B+, B (Credit); C+, C (Satisfactory)		100 (FHD90, FH80, H70, P60)	100 (RH85, D80, M70, P50)	Excellent, Good, Pass

P=Pass, M=Merit, D=Distinction, H= Honors, FH=First Class Honors, FHD= First Class Honors with Distinction, RH= Roll of Honour

Table 2

The styles and periods of the ABRSM and the SHCM exam pieces in piano (above) and violin (below) syllabuses



Development of Non-Music Undergraduates' Soft Skills: Integrating Movement-Based Instruction in General Music Classroom

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Development of Non-Music Undergraduates' Soft Skills: Integrating Movement-Based Instruction in General Music Classroom

Theoretical Background: Movement as a visible expression is one of the evaluation criteria by which educators measure learners' performance in learning music. However, it has not been widely adopted in adult general music education. As crucial soft skills, the development of interactive, cooperative, and creative skills is an important criterion for undergraduates to adapt to professional development and social needs, as well as an inevitable requirement to adapt to the competitive trends of the twenty-first century. The question to be explored in this study is whether the soft skills of non-music undergraduates can be developed in a general music classroom that is integrated a movement-based instruction. Based on previous research findings on the positive effects of body movement on the brain during human music learning, it is potentially important to confirm that soft skill development is gained in the same way in the general music classroom for non-music undergraduates. This is quite different from professional music learning and children's music education, where the main purpose of integrating movement-based instruction is to assist in improving students' musical skills and stimulating children's brain development.

Aims: This study investigated the perceptions of non-music undergraduates regarding the integration of movement-based instruction in the general music classroom to develop soft skills.

Methods: Quantitative research was employed in this study, and 150 non-music undergraduates between the ages of 19 to 21 as participants completed questionnaires. They all enrolled in the related general music courses that integrated movement-based instruction.

Results: The results demonstrated that most participants thought that their interactive, cooperative, and creative skills improved to varying degrees after participating in a general music course that integrated movement-based instruction.

Conclusions and Implications: These findings suggest that the combination of music and movement can be effective in improving the soft skills of non-music undergraduates. The study filled a gap in the impact of integrated movement-based instruction in the general music classroom on the soft skills of non-music undergraduates. This is undoubtedly a valuable implication for higher music educators and at the same time provided successful practices and examples for music teaching reform in China's colleges and universities. Future research in this area could delve into specific pedagogical content appropriate for adults. Such as the type of music that is more appropriate for adult learning, the structure of the music, and the difficulty of the movements.

Music-based Instruction in the Chinese Language Classroom: Using Chinese Folk Songs to Language Learning

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This study examined the effect of incorporating courses on Chinese folk songs in learning Chinese in the classrooms of Chinese as a second language. In total, 16 students of different nationalities who attend a full-time Chinese language programme at a prestigious language programme in Beijing were included. Eight students were in the intervention group with additional lessons about Chinese folk songs and eight in the control group with regular courses. Subjects took Chinese proficiency test (HSK test) before and after taking the course for one and two semesters. Students in the intervention group had significantly higher scores in listening and reading compared to the control group (all $p < 0.05$). Multivariate analysis showed learning for two semesters was an independent factor for performance on HSK test. Intervention group achieved significant improvement in listening but decreased in writing compared to the control group after one semester. After two semesters, the differences in listening and writing were not significant. Although good performance in a foreign language requires long-term learning, our study suggests that Chinese folk song instruction could enhance students' achievement.

Keywords: folk song, language learning, HSK proficiency, listening comprehension, Han Chinese cultural

Drawing on children's experience as experts: music performance anxiety in pre-adolescent voice students

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Drawing on children's experience as experts: music performance anxiety in pre-adolescent voice students.

Music performance anxiety (MPA) is a debilitating condition experienced by musicians of all ages, from young children to professional adult musicians. Underpinned by social theories of relationships and power, and Community of Music Practice, this research focused on the influence social relationships place on experiences of MPA in voice students aged 8 to 11 years in a group voice class environment.

To gain clear understanding of student perspectives, a "Draw and Tell" method within a teacher-led case study was employed, providing opportunities for student's to offer meaningful methods of communication. In this method children are respected as experts in their lives, capable of expressing themselves with insight, providing meaning in their own words and through their artwork. Changing the way in which children are perceived, as individuals, and in the field of research, indicates that childhood as a phenomenon cannot be studied in isolation but considered as social and cultural constructs.

Students participated in three individual 30 minute "Draw and Tell" sessions at predetermined stages of the research and attended weekly voice classes culminating in a final performance for family and friends. Prior to each "Draw and Tell" session, students were asked to draw a picture which was then used to initiate and guide discussions.

Themes for draw and tell sessions were:

"Draw a picture of yourself ...":

1. Singing in front of family and friends → conducted prior to classes commencing.
2. In voice class → conducted in weeks 5-6 of classes.
3. Performing at our concert → conducted after the final performance.

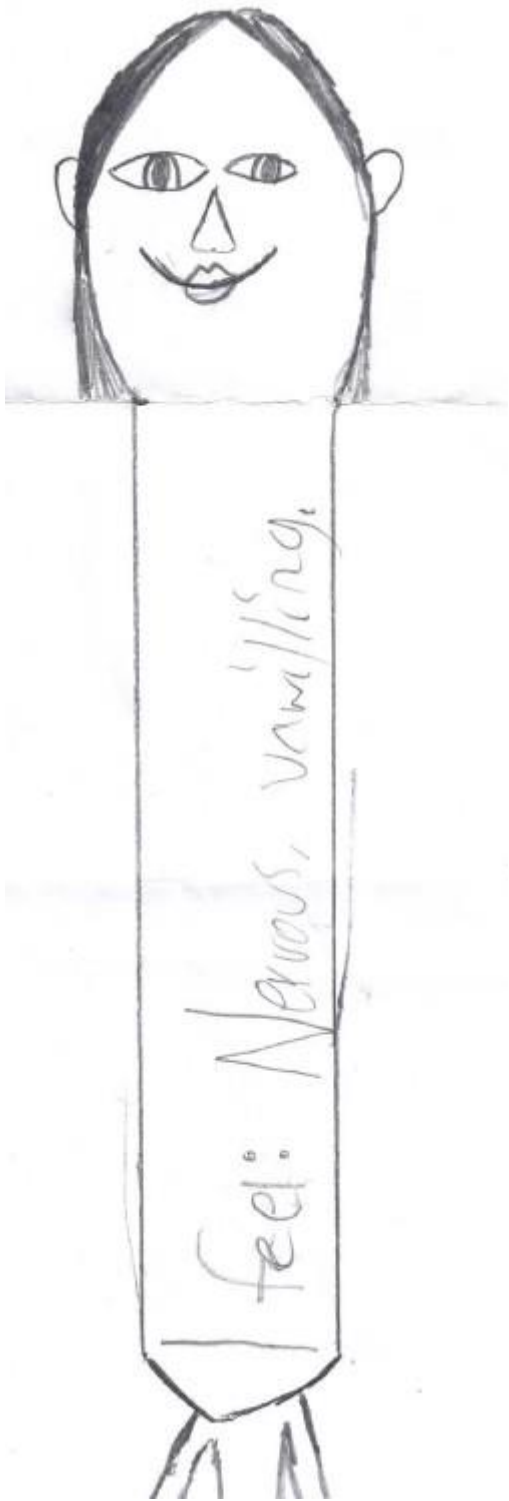
Creative outputs from students were simultaneously simple and complex. Figure 1 depicts an 11-year-old student smiling, confident whilst performing. In the student's words "This is how people see me – but it's not how I feel." Figure 2 depicts how the student really feels. Written on the drawing "I feel: nervous, unwilling". This drawing unlocked rich conversation between student and researcher, the student describing painful physiological and emotional responses where their body freezes, the world stops.

There is growing recognition that "Draw and Tell" as a research method presents valuable opportunities for researchers and educators by reducing researcher-student power inequality. It enables children to express themselves creatively, regardless of language or literacy barriers. By providing adaptable and engaging interview tools, researchers can acquire valuable insights that interview alone might not provide, opening the door to innovative child-centred pedagogy.

Figure 1



Figure 2



Artistic Outreach Project/Practical Research on Artistic Activities related to SDGs

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1. Theoretical/pedagogical background

In this research, artists increase people's interest and concern towards research activities and science & technology related to SDGs and art and provide art through interactive dialogue with people. With the aim of interactive outreach to people, we attempt to increase the practice and effectiveness of music and fashion, spatial design and events related to the SDGs.

2. Aim/focus of the work/research reported

The aim is to organize SDGs-related events centered on music and fashion that local resident can easily participate in and to deepen cultural exchange with local resident through the power of art to connect people, as well as to increase participants' knowledge and sensitivity regarding the SDGs.

3. Method/approach/modes of inquiry

The concept is to plan and manage concerts and workshops on music, fashion and spatial design related to the SDGs and to conduct renderings and performances. The concerts are designed to be freely attended by everyone, from parents with children to elderlies, living in the community, and to have a thought-provoking content on the SDGs. The workshops on fashion as well as spatial design will be performed using sustainable fashion from SDG Goal 12 "Responsible consumption and production". During these concerts and workshops participants will be surveyed by help of questionnaires contained questions about the essence of the event and the meaning of the SDGs.

4. Results and/or summary of the main ideas

Both the concerts and the workshop held in December 2022 and February 2023 included time to listen to music. The results of each questionnaire survey showed that 80% of the participants further deepened their interest in the SDGs. Satisfaction of the participants was enhanced by setting up yoga mats so that small children could participate lying down, and by incorporating songs that both children and adults could sing together. The participants' awareness of the SDGs looked quite high, as they brought to the workshop some old buttons and other items.

5. Conclusions and implications for music education

The results of the study showed that we were able to raise the participants' awareness of the SDGs initiatives by help of art. The significance of this study in terms of music education is that by means of attending concerts local people from the age of 0 to elderlies could share their time thoughts and learn about music and the global environment together.

Figure 1. Workshop (making corsages from non-woven fabrics and old buttons)

Figure 2. Performance in a venue decorated with non-woven dresses and installation artworks

Figure 1



Figure 2



Research on Scale Development and Measurement of Professional Identity of Music Education Majors

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Based on social identity theory and professional identity theory, this study develop a reliable and valid scale, assessing the professional identity of music education majors in conservatory of music. Employing focus groups, the Delphi expert method, and a preliminary small-scale pre-test, a Likert 5-point Professional Identity Scale was developed. Item analysis, exploratory factor analysis, and reliability analysis indicated the scale's four dimensions: professional status, professional aspiration and volition, professional preparation behavior, and professional belonging, comprising a total of 13 items. The Cronbach's α coefficients is 0.88, signifying high reliability. The newly devised scale was applied to 494 music education majors from three Chinese conservatories of music. Descriptive statistics, T-test analysis, and one-way analysis of variance revealed that music education majors' professional identity falls within the upper-medium range (Mean = 3.48). Notably, significant differences in professional identity were observed among students of different genders, grades, only children or non-only children, and variant family monthly incomes. These findings serve as a foundation for formulating targeted strategies to enhance career development among music education majors and offer empirical support for refining talent development in music education within conservatories of music.

Table 1. Analysis Results of Professional Identity Factors of Music Education Majors in Conservatory of Music

Items	Factor 1	Factor 2	Factor 3	Factor 4	Communality
The work of music teachers in primary and secondary schools can be recognized by others.	.810				.691
Music teachers in primary and secondary schools are respectable.	.786				.712
Music teachers in primary and secondary schools have a prominent social position.	.754				.660
In the future, I will be engaged in primary and secondary school music teacher profession for a lifetime.		.810			.742
I want to teach music in primary/secondary school in the future possibly.		.791			.747
If I had the chance to choose different career after graduation, I still prefer to be a primary/secondary school music teacher.		.778			.724
I am willing to communicate with primary and secondary school students.		.681			.593
I am voluntarily to participate in activities or learning related to music education in primary and secondary schools.			.835		.865
I am voluntarily pay attention to the relevant information of primary and secondary school music teachers.			.804		.818
I am looking forward to practicing music teaching in primary and secondary schools before and after graduation.			.702		.751
I care about others thinking about music teachers' group in primary and secondary schools.				.788	.679
I feel insulted when someone makes a groundless accusation against music teachers in primary and secondary schools.				.769	.611
I care about others thinking about the music teachers' profession in primary and secondary schools.				.730	.685
Eigen value (Rotated)	1.252	5.548	1.697	.781	total
% of Variance (Rotated)	9.631	42.680	13.051	6.008	71.370%
Extraction method: principal component analysis					
Rotation method: Caesar's normalized maximum variance method ^a					
a. the rotation has converged after 6 iterations.					

A Comparative Study on the Interaction between Chinese and French "Artists Entering the Classroom"

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"Artists Enterting the Classroom"(AETC) is an art education policy implemented by China and France under different national conditions. However, literature on the classroom interaction between artists and children, especially the comparative study between China and France on this topic, has not yet provided a clear explanation. The data for this study comes from the author's observation of artist participation in classroom teaching at a regional conservatory in Paris, France from 2009 to 2011, as well as the "Local Opera in Classroom" project conducted in six primary and secondary schools in Shandong Province, China from 2017 to 2020. Using qualitative research methods, this study attempts to analyze the classroom interaction between Chinese and French artists and children, including observation, informal interviews, and classroom videos. It compares the classroom interaction issues of AETC between the two countries from three aspects: learning context, communication behavior, and discourse structure. Research has shown that the classroom interaction between artists and children in the two countries presents different forms: Chinese classrooms are relatively quiet and silent, and artists often use traditional "oral and heart-to-heart teaching" methods to lead students to practice repeatedly, requiring accurate and consistent imitation; The French classroom presents a more lively atmosphere, where they respect differences, encourage all students to participate in the classroom, encourage improvisation, and provide opportunities for dialogue and cooperation between artists and children. In the process of this study, the author began to reflect on the essence and contemporary value of the traditional Chinese art inheritance method of "oral and heart-to-heart teaching", and on this basis, attempted to find a dialogue space between Chinese artists and children, such as practicing the lines in the script with dialect dialogue, creating a shared learning context, adopting a collaborative teaching format between artists and music teachers, developing detailed teaching plans (pre class, in class, after class), and building student opera troupes. This teaching reform has lasted for four years and made substantial progress.

Table1 : Comparison of Policies on "Artist Participation in School Music Education" between China and France

China	France
In 2008, the Ministry of Education of China issued a notice on the pilot work of Beijing Opera entering primary and secondary school classrooms, which carried out pilot work in 20 primary and secondary schools in ten provinces and cities in China.*	In 1981, The French Ministry of Culture has issued the "Expert Intervention Standards" (le niveau l'intervention de specialists), which was the only country in Europe to implement this policy at that time. **
In 2015, the General Office of the State Council of China issued the "Opinions on School Aesthetic Education Work", encourage schools in various regions to hire artists and folk artists to enter the campus, participate in school art education, and establish art studios.	In 2008, the French Ministry of Education and the Ministry of Culture and Communication jointly issued the "Government Plan for Promoting Art Education", which stipulated that "all artists who enjoy state funding must allocate one-third of their time to participate in school art education".
In 2017, the four central ministries and commissions of China jointly issued the "Implementation Opinions on the Entry of Traditional Chinese Opera into Campus", promoting the activity of artists entering the classroom.	In 2018, the French government released the "Five Year Development Plan for National Art and Cultural Education", which provided a clearer plan for the participation of artists in school art education.

* After the promulgation of this policy, it has caused heated discussions in the industry: due to a shortage of music teachers who understand Beijing Opera in various regions, they are unable to complete the task of promoting Beijing Opera. A few years later, the Ministry of Education successively introduced policies to encourage local artists to enter the classroom and participate in school opera teaching.

This plan encourages French musicians to participate in music education for children over four years old throughout France, and as a starting point, promotes school music education to citizen music education. **Anne H, B. (1998). *L'orteille tendre: Pour une première éducation auditive*. Paris: Les édition de l'Atelier/édition ouvrière.

Table2: Comparison of Interactive Models in Chinese and French Music Classrooms

	China	France
Learning context	Local Opera Context: Difficulty in "Sharing and Understanding".	The Context of Western Music: Being able to "Share and Understand".
communication behavior	Watch videos of traditional Chinese opera performances, imitate and sing along with the teacher, repeat complete exercises, and answer the teacher's questions with standard answers.	Sing with the teacher, dance to impromptu music, collaborate in groups, play impromptu ball games at a fixed rhythm, and encourage different answers to the teacher's questions.
discourse structure	In the Q&A program limited to standard answers, students lack opportunities for deep participation in discussions.	Form a deeply participatory "revoicing" discourse structure in conversations with peers and artists.

Chinese parental involvement in music practice from the music majors' retrospective views

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This presentation explores the intricate relationship between Chinese parents and their children's music practice, shedding light on the profound impact it has on a child's musical journey and overall development. With a cultural heritage deeply rooted in valuing education and discipline, Chinese families have long recognized the significance of music in a well-rounded upbringing. However, compared with research into academic learning, relatively few music education researchers have explored how Chinese parents involve themselves in their children's music learning. Also, little has been known about Chinese music learners' perceptions toward their received parental involvement.

Taking this idea forward, this presentation aims to generate an in-depth picture of Chinese parental involvement based on Chinese music majors' retrospective views, shedding light on its involved behaviors and music learners' perceptions of parental involvement. Guiding this research are two primary questions.

- 1) How the parents of music learners involve themselves in music practices?
- 2) What are music learners' perceptions towards received parental involvement?

To answer these two questions, the study used a mixed methodological approach, including survey and interviews. The main findings were based on the retrospective views of 14 Chinese collegiate students majoring in music.

The presentation aims to provide the interview findings and practical implications for educators, music instructors, and policymakers seeking to optimize the benefits of parental involvement in music practice. By recognizing the parental involvement characteristics and influence, more effective strategies could be developed to enhance educational outcomes for Chinese students. This study also wishes to invite a discussion on this topic, contributing to a broader dialogue on parental involvement.

Adapting of scales: an example of Chinese adaptation of a self-regulated practice behavior scale

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The evolution of research methodologies necessitates continually refining and adapting measurement tools to ensure their applicability across diverse cultural contexts. This presentation tries to present the process of adapting a scale by taking the Chinese adaptation of self-regulated practice behaviors scales as an example, according to the published journal article by the presenter.

The primary objective of this study is to highlight the importance of scale adaptation. This presentation seeks to provide a comprehensive illustration of the scale adaptation process, focusing on the Chinese adaptation of the self-regulated practice behaviors scale developed by Miksza (2012) to suit the cultural context of Chinese music students. By sharing this example, we aim to elucidate the necessities involved in modifying a scale for a distinct demographic.

The content of the presentation will be guided by the following structure:

- (1) the importance of scale adaptation
- (2) the illustration of the adaptation process by taking an example of the Chinese adaptation of self-regulated practice behavior scales
 - (a) the adaptation process of the self-regulated practice behaviors scale developed by Miksza (2012), which included supplementing, altering, and translating items.
 - (b) the psychometric properties of the Chinese adaptation version
 - (c) the practical implication of this adaptation version

This presentation underscores the significance of considering cultural influences when applying measurement tools across diverse contexts. This presentation tries to provide a possible roadmap for researchers and educators in the field of music education as a reference. Challenges encountered in the adaptation process may offer valuable insights for researchers and educators navigating similar endeavors. This session invites a dynamic exchange of ideas on scale adaptation, contributing to a broader dialogue on measurement adaptation.

The sustainability of learner agency in Western higher music teacher education: A cross-cultural perspective

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In Western higher education settings, research-based teacher training (Guerriero, 2017) and research-informed music pedagogy (Meissner et al., 2021) promote learner autonomy (Concina, 2019) to facilitate dialogic pupil-teacher interactions (Meissner, 2021) and learner self-regulation (Coutts, 2019); this underpins the curricula of various UK master-level programmes in instrumental/vocal (I/V) pedagogy, combining theoretical modules with assessed implementational practice (e.g. Haddon, 2023). However, considering international I/V teacher educators and student-teachers in the MA training programme context, the sustainability of this underpinning pedagogical philosophy of the host programme could be considered in relation to questions such as how the idea of learner agency is understood and embodied in the student-teachers' one-to-one I/V teaching practices, and what are the course tutors' evaluations of those practices concerning the student-teachers' support of their pupils' learner agency.

To address these questions, empirical data was collected through semi-structured interviews with programme tutors and Chinese I/V student-teachers in one UK MA programme. Key findings are discussed relating to the impact of cultural-dependent dimensions (e.g. understandings of teaching outcomes and learning attainments) mentioned by the tutor- and trainee-participants on sustaining learner-agency-supported teaching practices, and implementational challenges highlighted by the tutors and trainees regarding the following pedagogical aspects in I/V teaching: empowerment, rapport, dialogue, and the facilitation of pupils' independent practice. Therefore, this research has relevance for cross-cultural trainee-teachers and teacher-educators to consider pedagogical sustainability challenges of implementing learner agency, and contributes to enhancing culturally-sensitive awareness within higher music teacher education environments across cultures.

Music Education Research in 'The People's Music' Journal: A 20-Year Review in China

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"The People's Music" journal, founded in 1950, stands as the earliest professional music publication in the People's Republic of China and is recognized as a core Chinese-language journal in the field of music. Over the years, it has exerted significant influence within the Chinese music research community, actively advancing China's musical cultural endeavors. The journal has curated a wealth of research papers on Chinese music, adhering to specific standards of academic rigor and pioneering content. These papers hold considerable academic value and historical significance, reflecting the evolving research trends and hotspots in the field of music studies during different periods.

This paper employs a literature review methodology, focusing on all the articles related to music education published in the journal from 2003 to 2023, spanning almost two decades. It categorizes and analyzes these articles, with a specific emphasis on studying and evaluating research findings and representative works in various branches of music education. The study also presents a summary of four main trends and issues emerging from the literature over these two decades in Chinese music education research. These include the heightened attention to professional music education research, the need for increased scientific rigor in music teaching methods research, the prevalence of praise and commendation in textbooks and theoretical critiques, with limited critical analysis, and the prolonged low attention to certain areas such as early music education, special music education, educational policies, and evaluation research.

This paper takes the theme of the conference, "Advocating for the Sustainability of Music Education," as its focal point. It aims to showcase nearly two decades of "Chinese achievements" in the field of music education research at the "36th International Society for Music Education (ISME) World Conference in 2024," using "The People's Music" journal as a representative. The intention is to engage in knowledge sharing and exchange with scholars from various countries, offering a comprehensive perspective on the research landscape of music education in China.

The Dilemma and Solutions of "Reality Shock" on Beginning Music Teachers in China: A Study on Educational Ethnography

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The "reality shock" faced by teachers during their induction period affects their identity and professional development. However, in both research and practice, the entry conditions of beginning music teachers, who are "shocked," have received insufficient attention and are not optimistic. To explore the situation of beginning music teachers, this study uses the method of educational ethnography to analyze the practical manifestations and labor processes of 10 beginning music teachers in Shanghai, China, who have encountered "reality shock". Research shows that these beginning music teachers generally suffer from "reality shock" and are mainly manifested in the difficulty of adapting to the school's social system. They think that they are currently in a state of "pressing the play button to sound music", "cross beat and acceleration rhythm", "losing their voice", and "dancing with shackles". Based on this, there is an urgent need to provide broader teacher education support for beginning music teachers. It is necessary to bridge the gap between pre-service teacher education and professional practice, incorporate the representative rights of beginning teachers into school governance, and promote teachers' return to professional development through collaborative culture construction.

Assessing online music course learning efficiency of non-music major students in big groups in a Chinese normal university

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Music learning is largely based on hands-on experiences. Students need instant and appropriate feedback so that they can learn effectively. Thus, traditional music classes are often offered in person and small groups. However, during the COVID-19 pandemic, classes were forced to be offered online. This has triggered the largest scale of online education globally, including music education. Before the pandemic, the music courses for education major students at Shanghai Normal University were in person and big groups (80-100/class). The students' musical abilities are not on the same level. Some students do not have much knowledge of music, while some can play instruments well. In addition, the school does not have enough instruments for all the students to play. Under this setting, the students often do not gain much hands-on experience in the in-person music classes due to the different learning stages, low teaching resources, and low learning efficiency. In this study, I evaluated the learning efficiency of the online music courses that I taught for one academic year. I also explored and assessed the effects of different teaching methods in the online courses: implementing challenge music projects in groups, learning music theory from playing, singing, and doing movement (applied music theory), and video feedback tracking assessment in online group music courses, results indicated that the learning efficiency was improved by utilizing these creative and active teaching methods. 95% of the participants preferred to take the music courses online. The advantages and disadvantages of online music learning for big groups of non-music major students were discussed as well.

Performing Arts Education Research: Integrating Theatre and Dance into the Music Curriculum

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With the theme of advocating sustainability in music education, this paper will explore how theatre and dance can be integrated into the music curriculum in primary and secondary schools. This study examines the practical and theoretical aspects of performing arts integration based on the national curriculum standards issued by China Ministry of Education in 2022. The objective of this study is to investigate the perceptions and practices of music teachers in integrating other performing disciplines into the music curriculum, with a particular focus on examining their experiences, perspectives, and pedagogical approaches. The main question of the study is: "How do music educators navigate the integration of theatre and dance, and how does this reflect the evolving discourse of interdisciplinary performing arts education?"

As the research is still in its early stage and has just passed academic ethical review, data collection is about to begin and all data analysis is planned to be completed by 2025. The research will utilise a mixed methods approach to collect qualitative data through questionnaires, observations, interviews and focus groups. The study will use questionnaires to survey a broad sample of music teachers and the qualitative data collected will be analysed thematically to identify recurring patterns and themes in music teachers' attitudes and teaching practices. The research will incorporate classroom and stage observations to providing a intuitive perspective and deepen the understanding of teaching practices. Furthermore, the validity of the findings will be enhanced by focus groups of students selected to participate in classroom observations. Additionally, the research will invite experts in related fields and education administrators to conduct semi-open-ended interviews in a joint attempt to contribute to the development of music teachers so that to provide suggestions to improve their ability to respond to current educational policies and interdisciplinary pedagogical demands.

According to the research plan and methodological design, the main idea anticipated in this study is the integration performing arts curriculum and performance will fostering creativity and engagement, and a deeper understanding of the interconnections between different arts disciplines, thus surpassing the outcomes achieved by traditional approaches to music education.

The intended contribution of the study is to address practical challenges and also to highlight the transformative power of interdisciplinary arts education in music. By examining the attitudes and practices of music educators, the sustainability and effectiveness of interdisciplinary approaches will be improved and integrated performing arts education will be further advocated.

Increasing access to music learning for those who struggle to match pitch: A practical approach

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Singing is a basic skill that most of the population develops (Dalla Bella et al., 2007), but for a minority of people (roughly 10-15%), matching pitch presents problems (Dalla Bella and Berkowska, 2009). Teachers working in schools, particularly in primary education, often use singing to introduce musical concepts (Lamont, Daubney and Spruce, 2012). However, if children cannot match pitch, this approach may prohibit access to music education.

This pragmatic workshop will include an overview of the neurological processes that take place to match pitch: accurate perception of pitch, production of pitch, ability to recall melodies and interpret feedback (Bradshaw and McHenry, 2005; Berkowska and Dalla Bella, 2009; Alemi, Lehmann and Deroche, 2021). A deficit in any of these processes could lead to inaccurate vocal pitch matching (Hutchins, Larrouy-Maestri and Peretz, 2014), but deficient connections (or translations) between these processes are often primarily responsible (Pfordresher et al., 2015).

A selection of strategies enhancing the workings of each individual neurological process and the connections between them will be discussed. Audience members will be asked to participate in group demonstrations of each strategy. These include:

- Active listening to enhance pitch perception.
- Use of slider instruments to remove the need for translation and production.
- Exercises to target the laryngeal muscles used in phonation and oral muscles used for articulation to enhance the production of pitch.
- Placing pitch-matching activities in areas of the voice that are easier to produce through an understanding of vocal registration.
- Use of gestures and movement to illustrate pitch differences, thereby enhancing the translation of a neurological plan for pitch.
- Adjusting tempo and articulation of singing.
- Use of childhood songs to recall melodic phrases, increasing the memory function for pitch.
- Varying the use of accompaniment: acapella singing, group singing, piano melodies, and piano accompaniments can all offer advantages and disadvantages to singers. Keeping a varied approach is recommended.
- Matching tonalities to aid the brain's plan for similar production.
- Auditory imagery to enhance translation.
- Visual feedback through spectrograms, tuner apps and video games to allow real-time feedback of pitch accuracy.
- Encouraging positive musical self-concepts by creating opportunities for success.

The solution to poor-pitch singing is unlikely to encompass a 'one size fits all' approach. The purpose of this workshop is to empower music educators to consider all available strategies

to enhance the pitch-matching capabilities of students and utilise those which make the biggest impact within their student base.

Creative collective vocalisation through 'Harmony Signing'

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Influenced initially by the Darwinian model which proposed language to have arisen from a prior communicative system based on song, 'Harmony Signing' provides a pedagogical framework for musical creativity and aural development that eschews verbal labelling and description in favour of group participation in which musical vocalisation and gesture are the sole media for teaching and learning. Initially developed to support tuning and musical response in a children's choir with members aged 7-11, 'Harmony Signing' has expanded as a framework for musical interaction up to tertiary education level aural training.

Commencing with exploration of the properties of the Harmonic Series, which are conceived as endowing the capacity for instinctive musical interaction, 'Harmony Signing' proceeds through gestural connections that are divided between the two hands. These are displayed by a leader, to whom the group responds both through singing and, where appropriate, by simultaneously copying the gestures so as to assimilate the relationship between sound and meaning. The left hand is responsible for chord choice, commencing with the triangle that represented Tonic, Subdominant and Dominant (chords I, IV and V) and available in both major and minor. The right hand has multiple functions, commencing with 'start/stop' and proceeding to introducing melody, employing Kodály hand-signs, and/or operating on the chord direction provided by the left hand in order to control such features as change of inversion, and modulation.

As with learning a language, 'Harmony Signing' operates on the principle that participants should acquire leadership skills as soon as they have assimilated this initial framework. The experience of thus generating musical flow as well as responding to it being led by others reinforces each step of the learning process, and renders the material covered 'active'. This workshop sets out to establish the initial steps in working with 'Harmony Signing', first through group vocal improvisation and discovery that prepares participants socially for the levels of interaction that are involved; secondly, through introducing chord choice and selection, and movement between the Primary Triads; and finally, through inviting individuals to lead the activities covered and reveal the opportunities for creativity to which 'Harmony Signing' contributes effectively. While opportunities for questions and discussion will be available towards the end of the session, it will proceed to that point with the intention of illustrating the power of music teaching without the use of words.

Baião music and World Music Pedagogy: Sustaining cultural practices

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The presenters, from Brazil and the United States, have worked together since 2017 and have written about and practiced World Music Pedagogy (WMP) with children and adults. We believe that cross-cultural communication can be greatly enhanced through the use of WMP, an approach founded by Patricia Shehan Campbell that incorporates ethnomusicological and educational principles for teaching with both music and culture in mind. WMP includes five dimensions: Attentive Listening, Enactive Listening, Engaged Listening, Creating World Music, and Integrating World Music (Campbell, 2004). These dimensions can be explored as a way to open ears to musical cultures as an early step in cross-cultural communication and to open minds to new cultural perspectives which could contribute to sustaining cultural practices.

The approach is called World Music Pedagogy, and we are aware that the term, “world music” has been problematized. As a marketing label created during a time when the recording industry was responding to a new globalized landscape, “world music” was and is not an ideal term for the rich and beautiful diversity of musical cultures of the world. The best alternative that we have found is to be as specific as possible with the musical culture being studied.

The purpose of this workshop is to introduce the WMP approach by engaging participants in music listening and movement activities for children in addition to discussion of cross-cultural communications and sustainability of cultural practices with Brazilian baião as an example. The musical pieces selected for this workshop were composed in baião style by Luiz Gonzaga (1912-1989) and Zabé da Loca (1924-2017). Luiz Gonzaga was a famous accordionist, singer and composer that is known in Brazil as the king of baião. His music is important in Brazilian music history because it portrays through the lyrics and sonorities the life of people in the northeast area of Brazil. Zabé da Loca was a pífanista (person who plays a flute known as the pífano). She composed music for pífano and influenced many people from her community through informal music education. After making music together, the session will end with a discussion about ways in which music education can contribute to a deeper understanding of both music and culture.

An exploration of an Arab classical piece

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Background: In multicultural countries, music teachers who work in diverse cultural settings use different practices and repertoire, in order to accommodate themselves into the local communities. Many music teachers are unfamiliar with music of other cultures and may not bring this variety of music to their classroom because of lack of training or available resources. In many western countries there is a growing population of emigrants from Arab countries. That increasing diversity demands for social integration and inclusion in music education.

Aim: To promote the inclusion of multicultural music and create comprehensive understanding of music and respect for different cultures as a way to connect populations and to know the "other".

Content: This workshop will introduce a small part of the classical Arab song Alf Leila wa Leila, that was composed by the famous Egyptian composer Belij Hamadi and was sung by Umm kulthum. This piece is, on the one hand, unfamiliar to most of non-Arab children, and on the other hand, it is a very well known and loved by the global Arab population. Since the piece is more than 40 minutes long, we will listen only for a short part of the opening that does not include singing.

Methods: The participants will practice "music appreciation through participation" (Strauss, 2008) and get to know the piece through engaging with "musical mirrors" (Cohen, 1994), structured and free movement, game around central tone, drawing the music and use musical elements from the pieces for improvisation.

Applications for music education: Participants may share the workshop activities, which can be tailored to suit various grade levels, with their students, in order to promote a sustainable situation of inclusion of students from different cultures.

Teaching Through a Wide-Angled Lens: Advocating Wholeness in Each Music Student

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This presentation will promote the idea of reaching out to the entire person who walks into our studio. We will explore five components that make up the “whole” student: social, physical, psychological, lifestyle, and musical. By examining ways in which each element either promotes or inhibits healthy musical development, teachers can better understand how a student’s well-being in separate areas impacts them as a musician.

Social - Music is meant to be shared. Students thrive on healthy relationships with themselves, their parents, their teachers, and their peers enabling them to share their music.

Physical - We use our bodies to make music. Sufficient understanding of how the body functions can ensure that students can execute their music with ease and comfort over the course of a lifetime.

Psychological - Mental health is part of physical health. Confident, self-assured students become confident, self-assured musicians.

Lifestyle - It is impossible to separate life outside the studio from life inside it. Teachers can help students understand how these interconnections either promote musical wholeness or detract from it and can ultimately assist them in deciding on their career choices.

Musical - Since music consists of many distinct parts, we draw on all five components. Our ultimate goal is to guide each student toward complete and unimpeded musicianship.

We will address the needs of students of all ages and levels, discussing a series of essential strategies about understanding basic physiological principles as they relate to their instrument, developing effective practice skills, motivating students to become independent learners, and helping them with performance anxiety so they can achieve their maximum potential regardless of their career path. The goal is to encourage each student to love music, enjoying and integrating music into their lives in myriad ways. This might be as an avid concert goer, as someone who enjoys playing for themselves or performing for friends, family or the public.

This presentation will provide teachers with a useful handout of essential resources.

Throughout the session we will be posing a broad range of questions and scenarios that teachers are likely to encounter to help promote a spirited and informative discussion.

Musicianship for Teachers: Measuring musicianship skills in general primary pre-service teachers

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Training general primary teachers (non-music specialists) in the classroom musicianship skills to lead practical music teaching is especially effective in developing their confidence as music teachers (Ballantyne & Zhukov, 2017; Biasutti et al., 2019; Biasutti et al., 2015; Henley, 2017; Hennessy, 2017; Ibbotson & See, 2021). Musicianship for Teachers is an impact study tracking the musicianship and pedagogical development of a focus group of 8 undergraduate pre-service primary teachers.

The main research question was: how do pre-service general primary teachers enact classroom musicianship training in their music teaching? The project had three objectives:

- To teach the focus group classroom musicianship skills and a toolkit of activities for teaching practical music lessons with key stage 2 children (aged 7-11)
- To track the teachers' emerging PCKg as they learned musicianship skills and taught music lessons

- To understand the training process from the point of view of the trainee teacher

This practical workshop explores the development of the participants' musicianship skills throughout the project, demonstrating the way participants were trained and how they used their new skills on teaching placement.

Data collection

Phase 1 of the project delivered an 8 week training programme in classroom musicianship skills for teaching. Participants undertook both pre and post-tests of musicianship skills and a questionnaire and interview exploring their self-appraisal of learning at the beginning and end of the training programme. Phase 2 of the project tracked the teachers as they taught music on school placement. Two observations with a feedback interview were completed. Participants completed a final exit questionnaire and interview. Ethical approval was gained from the Institute of Education, University of Reading.

Analysis of data relating to development of musicianship skills demonstrated participants had first to develop a critical mass of musicianship mastery relating to the repertoire they were teaching before they could conceptualise this practical know-how into actions and activities for teaching. Self-awareness as musicians was foundational for teaching confidence. Teaching on school placement tested the participants' musicianship fluency, especially in modelling pitch and rhythm. Critical reflection was essential for participants to understand how they have used their musicianship skills in their teaching, and make autonomous decision about their future self-study.

The workshop will present the experience of learning classroom musicianship from the point of view of these novice music teachers, and encourage critical thinking and discussion around facilitating pre-service general primary teachers as musicians in their classrooms. The workshop concludes by presenting a draft theoretical model of the early stages of the respondents' learning and suggests how this may provide a framework for training pre-service primary teachers to teach music.

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Turtleneck Conducting: Laban Movement Gestures in Any Ensemble

Bough T¹

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Turtleneck Conducting: Laban Movement Gestures in Any Ensemble

Conducting gestures will elicit a more genuine response from any ensemble if they are connected to movement in real life. Bring your baton to enjoy a session of guided practice as we apply real-world movement to classic band literature.

Embodied Music Pedagogy

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Background

The embodied music cognition research paradigm increasingly leads to findings that convincingly undergird the idea of the relationship between musical experience and human movement as a cornerstone of musical meaning formation and understanding (Leman, 2016). Even though movement is an integral part of music education (authors, 2022), the findings and concepts (e.g., entrainment, alignment, and prediction) from the emerging embodied music cognition paradigm have scarcely found their way to researchers and practitioners working with pupils. However, these concepts can serve as valuable tools for practice and research, supporting practitioners in developing music learning activities that encourage pupils to shape their experiences of linking sound and movement in a meaningful and fulfilling way (e.g., Almeida, Overy & Miell, 2017). Furthermore, interpersonal entrainment and alignment have the possibility to heighten a sense of belonging, and stimulate participatory sense-making (authors, 2022).

Purpose

The purpose of the workshop is to present the theory of embodied music cognition, its key concepts of entrainment, alignment, and prediction, and to exemplify how these concepts can meaningfully be applied in music education.

Content and methods

During the workshop, participants will be familiarized with the key concepts of the theory of embodied music cognition. They will also engage in a series of carefully selected and built-up musical activities, illustrating how those concepts can be applied in music education. Moreover, activities during the workshop will foresee in sufficient space for participant initiative and discussion.

Applications for music education

This workshop offers experiences with musical activities based on the theory of embodied music cognition that can be applied in the music education practice of participants. Furthermore, through the combination of theory and practice participants are also challenged to critically reflection on music and movement in the context of music education.

Dancing and singing at the classroom with traditional Catalan music

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1. Background

This workshop consists of the presentation and practice of a part of the teaching materials DaCaTrà: School proposals around songs and traditional dances.

(<https://sites.google.com/view/dacatra/inici>). These materials have been produced as part of the DaCaTrà project: The educational transformation of the 21st-century school as an opportunity for safeguarding of traditional dances and songs.

2. Objectives or purposes

To present the musical resource DaCaTrà: School proposals around songs and traditional dances, a collection of materials created for safeguarding traditional Catalan songs and dances.

To learn and practice three dances and a song from the DaCaTrà project and their didactic proposals for Primary School.

To reflect together with music educators from different countries on the role and challenges posed by the work of traditional music in the current school.

3. Content (including description of workshop activities)

3.1.- Presentation of DaCaTrà Materials and the DaCaTrà project. (10 min).

3.2.- Learning of the dances "Bon dia, Elionor", "La bolangera" and "Ball pla Roseta" and the song "Ball pla Roseta". Explanation of the context in which these songs and dances performed. Indications for singing and dancing them expressively. (25 minutes).

3.3.- The didactic approach is addressed, both for learning the songs and the dances at Primary School. (10 minutes)

3.4.- Discussions and questions (10 minutes)

4. Methods, approaches or modes of inquiry (including description of how the audience will be engaged in practical interaction)

This workshop is based on an experiential methodology, followed by a joint reflection on the practical activities carried out.

The audience will participate in the workshop mainly through the dancing of the pieces "Bon dia, Elionor", "La bolangera" and "Ball Pla Roseta" and the singing of that last one.

Debate and discussions and the exchange between the participants will also be encouraged in the last part of the workshop.

Space requirements: A large, obstacle-free space is needed, such as a large classroom or gymnasium.

5. Applications for music education

Both songs and dances are appropriate to be learned in Elementary School. "Bon dia, Elionor" is aimed at students aged from ten to twelve and "La bolangera" and "Ball Pla Roseta" at children from six to eight.

Applications for music education:

-Vocal performance using the basic elements of the musical language.

-Musical phrasing work through dance and movement

-Circle dance

-Understanding and value of significant elements of the artistic heritage from Catalonia and everywhere.

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Fabulous Fives: explorations of Quintuple Time through Dalcroze Eurhythmics

Buley D¹

¹Memorial University of Newfoundland and Labrador, Canada

This highly experiential workshop will explore sound before symbol in all sorts of quintuple intrigue. We will move, groove, and deepen our awareness of metre, pitch, form and phrasing through typical Dalcroze Eurhythmics games and exercises. Eurhythmics is a holistic venture involving kinaesthetic, social, personal, emotional, intellectual and, of course, musical learning. Participants will revel in ideas of 'five' through adventures with the music of Sting, Radiohead, Holst and yes, Brubeck – among many others! We will delve into a wealth of ideas for infusing our music classes with movement and improvisation (more than five!). Wear at least five pieces of comfortable clothing.

Seeing the moon from my window: Affirmations through lullaby writing

Buley D¹, Buley J¹

¹Memorial University of Newfoundland and Labrador, Canada

Remarkable things happen when human beings are affirmed as capable, beautiful and creative.

This workshop will invite participants to reflect on the power of music in their own lives and in the lives of others. We will begin by asking four questions: 1. How are lullabies situated in memory? 2. Where do lullabies come from? 3. What do lullabies imply? 4. How are lullabies gifted to others? We will listen to a few sample lullabies from various cultures and discuss what audience members notice about lullaby structures, texts, musical elements, and aesthetic components.

Next, we will explore aspects of trauma and some manifestations of trauma, in particular among incarcerated people and those living with addictions or in challenging situations. We will draw attention to the importance of relationship-building and re-establishing safety for all and the means through which this can and has occurred in our experience in the Lullaby Project-NL. We will highlight how song-writing, creative writing and corporate activities such as singing and art-making can reconstruct fragile communities in positive ways. Additionally, we will talk about the various ways in which this project has impacted our teaching and interactions in university classes in pre-service and in-service teacher education. Finally, we will elaborate on our insights about the growth of empathy through this initiative and the surprising discoveries we have made about the spaces and places where The Lullaby PROJECT-NL has been offered.

In a qualitative community-based research project initiated through the Irene Taylor Trust (UK 2017), research findings pointed to three key areas of impact for refugee and migrant mothers and fathers in prison:

- Well-being through a sense of accomplishment, connectedness and positive emotion.
- Proactivity through relational initiative with music.
- Reflecting on richer perspectives on life and positive coping mechanisms.

Another study by Perkins and Williamon (2014) focussed on related components in community-based music-making, including the following:

- Positive engagement
- Heightened self-esteem
- Purpose in life
- Reduced anxiety
- Social resilience

The Lullaby Project-NL has reaffirmed an awareness that all persons are creative and capable. In that creativity, we access a common humanity. Everyone is seen as an author, composer and creative being, and because of this belief, participants enter the circle of learning with a knowing connection that others view them as capable. When we can offer a fully inclusive and egalitarian approach to poetry, music and art making, participants find their musicality and creativity in relation to their individual dreams, hopes and aspirations.

Indeed, remarkable things happen when human beings are affirmed as capable, beautiful and creative.

Discovering One's Voice through Music: Music & Activism – a Course Design

Burns S¹

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What do rock, gospel, country, heavy metal, jazz, hip-hop, rap, alternative, indie and every other possible type of music have in common? Activism. Social Consciousness. Justice. Change. Each of these have an a global impact. Throughout history popular music and activism have joined forces to support a variety of social and political movements. For this reason, music & activism has a place in upper level music classrooms.

Geared toward high school and college level students, this session will describe an interdisciplinary course that emphasizes the relationships between society, music, songwriters, performers, and listeners. By exploring history through its sonic landscapes, specifically protest songs, this session will trace mainstream and radical responses to key movements in history with special emphasis on the tumultuous social, economic, and political challenges of the 20th century. Through text, audio, and video sources this session will focus on the role that protest songs play in activism, social justice, and change.

Suggested activities and projects will be explored such as lead songs, journal topics, oral presentations and projects.

Session Objectives:

- Understand and define the function and purpose of music as it relates to social and political movements in history;
- Understand and define the role of songwriters;
- Understand and define the evolution of protest songs and social movements throughout history;
- Situate protest songs within the cultural, technological, and economic concerns in which they exist;
- Respond to songs and the opinions of songwriters and critics through writing and discussion; and
- Explore a variety of class projects to engage and inspire students.

Embracing Injury-Preventive Pedagogy in Ensemble and Studio Teaching

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As performance standards rise, the incidence of playing related pain (PRP) in young musicians remains troublingly high, despite enormous advances in research and practitioner expertise related to injury-prevention in musicians. An overview of health in young musicians from the 1980s-90s revealed that 87% suffered PRP during pre-professional study (Zaza, 1997). More than thirty years later, studies cite rates of PRP in pre-professionals at 85% (Gembris, 2020). We know that these trends only continue into professional careers, where pain progresses to injury that is often career-ending.

Thanks to initiatives like those of PAMA/NASM, modalities such as yoga, AT, Feldenkrais, and strength/postural training are more available, but it is rare for young musicians to electively pursue these resources (Rosset, 2022). Most musicians come to medical professionals, practitioners, and other specialists only after becoming injured. Classroom teachers, ensemble leaders, and studio teachers often support injury-prevention initiatives, but many see the work of injury-prevention and recovery as separate from their teaching. As a Feldenkrais practitioner working in the arts, one of my objectives is to recruit teachers to become leaders in the work of injury prevention. I use professional development workshops and team-teaching to demonstrate that small changes in pedagogy can boost physical resilience, skill, and artistry. Similar strategies of recruiting and training primary educators have been used in the training of sports coaches over the last 20-30 years, thanks to the advent of new fields of study in skill acquisition like ecological dynamics and perception-action training (Davids, 2016). Coaches are trained to replace traditional practice techniques with more movement variability, adaptability training, and non-linear practice strategies, that have been shown both to better prepare athletes for a wide variety of performance demands and to reduce the rate of injury.

In this workshop we will explore concepts borrowed from both modern sports training and Feldenkrais that can be integrated into any curriculum to build learners who are more adaptable, perceptive, and strategic in managing their own wellness. Techniques include developing skills through "repetition-without-repetition" (Ito, 2011), teaching "self-optimization" of movement by finding multiple ways to achieve similar results, approaching problem-solving from a non-linear perspective, using constraints to elicit new movement possibilities, and engaging students in sensory exploration in place of verbal instructions. Video examples of teachers employing these techniques in rehearsals and private teaching will be interspersed with many of the Feldenkrais-influenced games and challenges I use in educating teachers. Whether you are a teacher who is interested in creating a healthy learning-environment or a wellness practitioner or researcher looking for ways to encourage your colleagues to adopt healthier pedagogical practices you will come away with a toolbox of new strategies.

Cadence and Flow: Integrating Hip-Hop Into Music Education

Burstein S¹

¹Music Will, United States

Hip hop is a cultural phenomenon unlike virtually any other today, with over a quarter of all streamed music falling into this genre. But it more than just the music, hip hop culture can be found throughout society, from fashion, sports, art, and politics. 2023 was the 50th anniversary of hip hop, and yet the one place in society we are least likely to encounter hip hop is in music education. One large reason why is due to the cycle of music instructors unfamiliarity leading to future educators similarly not versed in its unique style. The purpose of this workshop is to give a foundation to music educators that are interested in beginning a journey of exploration of this diverse music.

In this session, participants will be introduced to the basics of beat-making, rapping, and culture. Through hands-on songwriting techniques, culture-building activities, and an exploration of hip hop artists and sounds, teachers will develop a stronger understanding of hip hop's influential voice in music education and strategies to implement in their classrooms.

As a result of this session, participants will be able to utilize hip hop techniques to build a positive program culture, identify strategies for cultural relevance in the classroom, and learn hip hop writing and performance techniques.

Future-proofing jazz and improvised music and education through improved gender equity

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The objective of this futuring workshop is to explore ways of promoting sustainable gender equity in jazz and improvisation cultures. There are significant gender imbalances and wide-ranging barriers to practice that are well-documented globally (Buscatto, 2022), and strong evidence supporting the need for a more concerted collective effort to drive change, particularly in Australia (Edmond, 2019). Our recent systematic literature review found that the majority of the research to date that focuses on gender in jazz is authored by lone, female-identifying practitioners/researchers without institutional support or research funding (Authors et al., 2022). Findings from our national student and industry surveys indicate a need for broad-scale, multi-layered coordinated action with regard to the visibility of female role models and mentoring, and greater attention to safety (Authors et al. in press). These findings indicate the intersection of previously identified issues to do with meritocracy and gender norms in jazz and improvised music and the increasing obsolescence of some key assumptions underpinning accepted notions of artistry in these sectors. Given the extent of the barriers to practice for female-identifying musicians previously identified in the background work and the potentially serious legal ramifications of workplace discrimination and labour conditions, lasting change is unlikely to be brokered by a handful of researchers reflecting on key issues in isolation. The workshop activities employ futuring and visioning techniques as the means to assist education, research and practitioner communities to “move beyond present certainties” (Petrakis and Konstantakopoulou, 2015, p. 129) and to respond in meaningful ways to the substantial challenges identified above. Critical dialogues using futuring techniques have been described as “a systematic process of developing thoughts regarding the future and planning based on possible future outcomes” (Petrakis and Konstantakopoulou, 2015, p. 31). Drawing upon futuring methods and techniques, we discuss how collective commitment to gender diversification in jazz and improvisation can be embedded through ongoing and multidimensional strategies. Taking the long view (20 years), participants will be positioned at the crossroads of intersecting challenges and two possible futures will be mapped out. Together, we first consider the implications for music and education of failing to act, and then map alternative visions for the future and shared strategies that might lead to lasting, positive change for all in the jazz and improvisation sectors.

Inspiration, Communication, and Creation Through Musical Games: An Informal Teaching Approach for All Ages"

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The objective of this workshop is to actively engage instructor educators, music teachers, preschool educators, and general educators in an immersive musical play and learning experience. This workshop employs a didactic approach named the "Strategic Informal Approach" (SIA), where instructors design activities initially, and learners actively redesign them, fostering informal, collaborative music-making leading to group compositions (figure 2). Its primary goal is to nurture scientific thinking and enhance didactic practices for all participants.

This approach is founded upon two pedagogical pillars that bridge formal and informal methods, facilitating qualitative learning. It recognizes the uniqueness of individual interpretations and actions within their world (Denzin & Lincoln, 2018; Reimer, 2006).

Constructivism, as a learning theory, emphasizes active learning, where learners make sense of new situations based on their existing understanding, including their musical experiences (Cleaver & Ballantyne, 2014; Dewey, 1938). Furthermore, social constructivism, inspired by Vygotsky (1978), highlights the importance of a social context where learners collaboratively construct knowledge and skills, shaping their identities. Additionally, constructionism, as an approach, values learners creating artifacts and solving problems with peers (Papert, 1980; Resnick, 2017), focusing on Resnick's creative learning spiral (2017)(figure 1). These foundations create an effective framework for meaningful teaching and learning.

The proposed music approach is based on four axes: Inspire, Transform, Create, and Celebrate. Participants engage in playful musical activities designed for all skill levels, promoting exploration, improvisation, composition, sharing, and extensions during the sessions.

The first activity, "Arrow," involves participants forming a circle and maintaining a pulse using body sounds like "Doom-clap." Additional body sounds and percussive instruments are gradually incorporated, engaging all participants in various musical ways.

The second activity, "Human DJ," has participants standing in a circle, with one participant serving as the 'DJ' in the center. The DJ establishes a pulse and assigns participants various melodic and rhythmic patterns, creating a composition using body and voice.

Both activities start with simple forms and evolve as participants experiment. After the workshop, participants will reflect on their musical experiences, focusing on skill development, activity extensions, and the approach's impact.

This approach has been successfully implemented in various early childhood music settings over the last decade, including music schools, community centers, and both private and public schools (preschool and elementary). It has also been integrated into a music method course for preschool student-teachers and presented at numerous conferences:

1. Music workshop for in-service general and music teachers. Cyprus, November 2022(25 attendees)
2. 3rd Brighter Futures Projects. Cyprus, May 2019 (40 attendees)

3. Mediterranean Forum of Early Childhood Music Education and Musical Childhoods. Cyprus, April 2018 (50 attendees)
4. 8th Conference E.E.M.E. Thessaloniki, November 2018 (40 attendees)

Dalcroze Eurhythmics in China : Rhythm and movement in Chinese folk music and dance

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1. Background: Dalcroze Eurhythmics has developed in China for several years, and a growing number of music and dance teachers are trying to incorporate Eurhythmics into their teaching. In this context, it is of great significance to integrate Dalcroze Eurhythmics into the teaching of Chinese folk music and dance, both theoretically and practically.

2. Goals: The focus of Dalcroze Eurhythmics is on music. Specifically, it requires students to listen to music and get in touch with various elements of music through body movement. Based on Eurhythmics, this study tries to start with the rhythm and movement in traditional Chinese folk music and dance, while exploring the teaching method of body movement in this regard.

3. Content: Our workshop takes three representative examples from different Chinese regions, including “Bell Dance” of Tajik people in Xinjiang, “Axi Dancing in the Moonlight” of Yi people in Yunnan, and “Yingge Dance” of Han people in Guangdong. Participants are likely to approach Chinese folk music and dance in different ethnic groups and understand the real situation of Chinese folk art through important elements such as movement, rhythm, and singing.

4. Methods, approaches or modes of the study: Our workshop, based on existing results, strives to introduce the relationship between rhythm and movement in Chinese folk music and dance to experts and scholars from all over the world through demonstration, body movement exploration, multi-person cooperation, and artistic performance. In this way, it is expected to further clarify the localization of Dalcroze Eurhythmics in Chinese folk music and dance.

5. Application of music: To this end, one feasible way for the shift of Chinese music and dance teaching from “tradition” to “modern” is to adopt the “Eurhythmics method” that focuses on classroom reform. To make a conclusion, the significance of this workshop is shown as follows.

·Construct the theoretical foundation: Our work takes an internationally localized way and applies Dalcroze Eurhythmics to the teaching of Chinese folk music and dance.

·Promote cultural dissemination: Our work attempts to explore specific ways to spread Chinese folk music and dance by combining the Western teaching methods with local teaching experience.

·Focus on talent training: Our work will present practical and effective teaching methods for music and dance teachers by combining theory with practice, thus enhancing their comprehensive teaching ability. Besides, it can be regarded as reliable material for the innovation and development of music education in China.

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Let's Play Chinese Traditional Xi-Qu

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Chinese traditional Xi-Qu, known as Chinese traditional opera, has more than a thousand years of history and has been included into Chinese music education system in 2009. Xi-Qu also often appears in the world music courses outside China. Based on the teaching plans for Chinese pre-service music educators, the aims of this workshop are, 1) studying Xi-Qu stylized performance skills, 2) exploring Xi-Qu teaching methods, and 3) understanding the important characteristics of Xi-Qu, “telling a story by using singing and dancing”. This workshop will offer a series of interactive activities such as singing a Xi-Qu piece, learning stylized dancing and performing. This workshop will offer inspirations for teaching Chinese Xi-Qu in schools of different levels.

Ink and Wash Huayun—The Interweaving and Overlap of Sensibility and Rationality"

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This project workshop is led by artists hailing from the renowned city of Hangzhou, often celebrated as a "paradise on earth." This city seamlessly melds natural landscapes, Song dynasty heritage, and contemporary urban aesthetics, fostering an illustrious lineage of literary luminaries and historical heroes. The workshop unfolds across three distinct sections: the presentation of novel contemporary Chinese musical compositions, live improvisational creative showcases and academic sharing and interactive dialogues between artists and the audience. As we traverse the realms of exhibition and pedagogy, our aim is to innovate both artistic forms and content, reform educational paradigms and methodologies, while harmoniously melding theory and praxis. This culminates in a holistic, four-dimensional integration encompassing "creation, performance, discussion, and instruction" within our educational philosophy.

In crafting and executing our artistic endeavors, we employ musical notes as our ink and drumsticks as brushes, employing our bodies to fervently and profoundly interpret the mesmerizing musical chapters resonating with the spirit of oriental ink and wash. Our performances delve into the nuanced boundaries that intersect and diverge between sensory experiences and rational cognition throughout the art creation process, traversing the realms of "traditional creation" and "improvisational creation." In the interactive and instructional segments, we seamlessly fuse sensory perception and rational learning, nurturing the intrinsic artistic expression desires and learning acumen of our students.

I. Creative Background: The architects of this project hail from the storied city of Hangzhou, a place often dubbed a "paradise on earth," where nature's landscapes harmoniously blend with Song dynasty heritage and modern urban allure. In this picturesque Jiangnan water town steeped in tradition, inspiration effortlessly springs forth. The ever-shifting beauty of the seasons, akin to experiencing myriad lifetimes in flux, fuels profound contemplations.

II. Creative Goals and Principles:

1. Creative Goals
2. Creative Principle

III. Content: The content of this workshop is segmented into 3 pivotal sections: the rendition of fresh Chinese contemporary music compositions, live improvisational creative showcases and academic sharing and dynamic dialogues between the artists and the audience.

1. New Works Performance Content
2. Live improvisational creative showcases and academic sharing
3. Interaction and Discussion Between Artists and Audience

IV. Inquiry Methods, Pathways, or Models:

1. Inquiry Methods
2. Implementation of Auditory, Kinesthetic, and Visual Aspects
3. Models

V. Concepts and Applications of Music Education: By revolutionizing artistic forms and contents, and transforming educational concepts and methods.

Reimagining Tradition: Electronic Music Composition Using Traditional and Indigenous Sounds

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The evolving landscape of electronic music composition has been significantly influenced by the integration of digital technologies and traditional musical elements. This workshop stems from an observed necessity to bridge the gap between the technological advancements in music creation and technology based music education and the ethical considerations inherent in using indigenous and traditional sounds.

The workshop aims to facilitate a hands-on experience for participants to engage with digital reproductions of traditional and indigenous musical instruments in co-creation of an electronic music composition. It seeks to articulate the means by which educators can maintain the original meaning of musics related to cultural heritage within contemporary music production. At completion of the session, participants should be equipped with insights on ethical integration and practical skills in using digital reproductions of culturally significant sounds for electronic music composition.

The session will commence with a presentation showcasing various music from source cultures and examples of Latin American electronic music artists who adapt these elements ethically and creatively. Participants will then engage in the co-creation of a composition using MIDI-based digital musical instruments, sampled audio, and digital instruments from countries including Costa Rica and Ecuador.

This workshop will employ participatory music creation methodologies with a focus on decolonizing education practices. Participants will actively engage with MIDI controllers and digital instruments, exploring the adaptation and reinterpretation of traditional sounds in a modern context. Feedback and reflections will be encouraged throughout, promoting a dialogue that ensures interactive learning. Practical interaction will be facilitated through group activities, individual explorations, and discussions to allow participants to immerse themselves fully and reflect on the ethical and creative dimensions of the music creation process. Participants will learn to analyze options in modern music production for ensuring original source material maintains its original meanings and cultural importance.

Inclusive Music Education for Social Transformation

Colon E¹

¹El Sistema Connect, Japan

Background: White Hands Chorus, originally known as "Coro de Manos Blancas," was conceived in 1995 as part of El Sistema's Special Education program in Venezuela. This innovative initiative merges sign language and music, resulting in a truly unique musical experience. Since 2017, its reach has expanded to Tokyo, Kyoto, and Okinawa, where it has provided over 80 children with free music education while championing social engagement. Notably, the Japanese iteration of White Hands Chorus is the world's first to focus on children, collaborating with deaf educators to visually interpret music.

Objectives: To explore the art of "singing" through sign language and to discuss how inclusive music can promote social transformation.

Workshop Activities:

1. Background (10 mins).
2. Screening: The White Hands Chorus performance at the UN Vienna (7 mins).
3. Learning the lyrics of Beethoven's "Ode to Joy" in sign language (15 mins).
4. Performance (8 mins).
5. Questions and feedback (15 mins).

Methods and Audience Engagement:

Participants will learn German sign language, as in original lyrics, expertly translated by native signers from Japan and Germany. Audience will discuss how music can broaden its horizons and contribute to inclusivity within educational settings.

Applications for Music Education: These practices offer substantial benefits to:

- Children with autism, hearing or visual impairments, Down syndrome
- Children using wheelchairs and children without disabilities

The practice of inclusive music fosters three crucial skills in children:

Imagination: Inclusive music practice encourages children to unlock their imagination. When working with peers who may have physical challenges or perceive the world differently, it sparks compassion, and understanding in both directions. This exchange of perspectives broadens their horizons and nurtures their ability to think creatively.

Creation: Inclusive music practice pushes children to break traditional boundaries.

Collaborating with deaf performers or professional artists from other disciplines liberates their creative ideas. This process of creation empowers them to see beyond limitations and discover innovative ways to express themselves through music.

Innovation: Performing in front of a diverse audience cultivates self-confidence, teamwork, and leadership among children. This fosters a sense of belonging that extend beyond the musical realm, preparing them to thrive in various aspects of life.

Inclusive music practice not only nurtures musical talents but also equips children with these essential life skills, enabling them to become more imaginative, creative, and innovative individuals who are confident in making actions beyond boundaries and transform the society into a place that is more inclusive.

It's Not all Fun and Games.....or Is It?

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¹Washburn University, United States

Background

Games have many uses, from introducing physical concepts (clapping, patting, stomping) to developing social skills. Watch any playground and one will witness children engaged in game-play. Somehow, though, games take a back seat as children develop into adolescents and then into adults. Since the outbreak of COVID-19 and subsequent quarantine, anxiety among the general population appears to be on the rise. Singers and students have struggled to regain their footing and have reported experiencing more tension. As classroom teachers, how can we make our music classrooms more engaging and less stressful, while still accomplishing educational goals? What if the answer really IS all fun and games?

Objective

This workshop will provide attendees with fun and effective activities that are easily incorporated into the music classroom. These games and activities are all designed to provide learning opportunities for all ages.

Content / Method

Workshop attendees will reconnect with their inner child by engaging in enjoyable learning activities. Participants will experience interactive tried and true activities/games for singers of all ages, children through adults. Each game has specific learning outcomes, designed to put your singers/students at ease in a relaxed atmosphere.

Applications for Music Education

Presenters will lead participants through a series of games and activities with the following learning objectives: building singing confidence, developing independent singing, improving focus and attention, expanding rhythmic skills, and building audiation skills. All workshop attendees will receive a reference list of the games and activities used during the session.

Take a Time Out: The Importance of Self-Care for Music Educators

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Music teachers play a vital role in nurturing the talents and creativity of their students. However, they often find themselves so dedicated to their students' growth that they neglect their own well-being. It is essential to recognize that music educators can only be truly effective when they are healthy.

The workshop aims to:

- Raise awareness about the physical and mental challenges faced by music teachers.
- Highlight the link between self-care and improved teaching effectiveness.
- Provide participants with actionable self-care techniques.
- Create a supportive community where music teachers can share their experiences and strategies.

Key Takeaway: By the end of this workshop, workshop participants will have a deeper understanding of what self-care means to them, its importance, and a practical plan to implement healthier strategies in their daily lives. They will be better equipped to look closely at their daily patterns and decide which things enable their well-being and what things they might add to reduce burn-out and bring value to their personal and professional selves.

Workshop Content:

- **Understanding the Challenges:** We will start by discussing the unique challenges faced by music teachers, such as long hours, performance anxiety, and the emotional toll of nurturing young musicians. This session will encourage participants to reflect on their own experiences.
- **The Benefits of Self-Care:** We will explore the positive impact of self-care on teaching, including increased energy, reduced stress, and improved emotional well-being. Real-life success stories from music educators will be shared.
- **Practical Self-Care Techniques:** Most of the workshop will be spent in active exploration of ways teachers can build 'time out' into their habits. The workshop leader will provide participants with a toolkit of self-care practices tailored to the needs of music teachers and allow space for teachers to share techniques they utilize.
- **Creating a Self-Care Plan:** Participants will be invited to develop personalized self-care plans, incorporating the techniques discussed during the workshop. This session will be interactive, allowing teachers to set achievable goals. As an extension, teachers may discuss ways they might incorporate these techniques into their classrooms.

Conclusion: "Take a Time Out: The Importance of Self-Care for Music Teachers" seeks to empower music educators to prioritize their well-being. By investing in self-care, teachers can enhance their effectiveness, inspire their students, and sustain a long and fulfilling career in music education.

Sharing legitimisation arguments for sustainable classroom music education - based on jointly experienced activities from classroom practice.

Cslovjecsek M¹

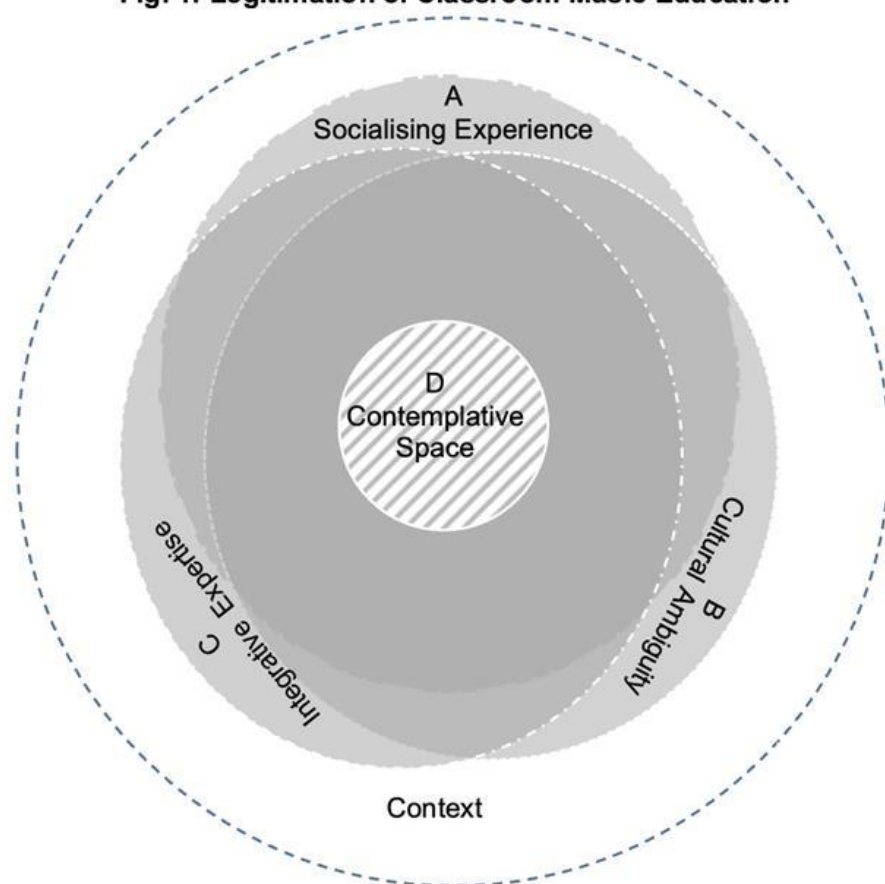
¹University Of Applied Sciences And Arts Northwestern Switzerland, Switzerland

A recently completed study investigated where different stakeholders see the legitimacy of compulsory classroom music teaching at secondary level. More than 1000 people interested in school music teaching shared their beliefs in interval-scaled Likert scales. An exploratory factor analysis led to a surprising preliminary argumentation model with four core factors (see Fig. 1).

Based on jointly experienced teaching impulses, reasoning arguments are questioned and supplemented together with the participants.

This workshop sensitises participants to individual preferences in justification and helps them to professionally assess their own and other people's teaching in terms of its educational relevance.

Fig. 1: Legitimation of Classroom Music Education



Workshop of Multi-Sensory Music Teaching through Chinese Folk Song

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Physical participation experiences of students are neglected in the traditional classrooms thus, students present low learning motivation and inefficient working memory in the lifeless classroom atmosphere. Based on the traditional Chinese philosophy of “harmony”, the theory of embodied cognition, and body aesthetics, the researcher proposes a multi-sensory music teaching method that brings good teaching effects grounded in practice. The multi-sensory teaching method advocates "the unity of body, mind, and soul" as well as multi-modal music activities. This method uses various art forms such as listening, speaking, moving, singing, playing, dancing, choreography, creating, and acting, as well as mobilizes the multi-sensory linkage of hearing, seeing, moving, singing, touching, and utilized the linkage benefits of auditory, visual, tactile, kinesthetic, gustatory, vestibular, and proprioceptive senses. Participation in music activities wholeheartedly can promote the all-rounded harmony, balance, health, and orderly development of individuals.

This workshop clinician will introduce the teaching method through "hello song", and Chinese nursery rhyme "Little Crow Loves Mom", and "Dance of Youth" "Qi Duo lie" "On the grassland" will be introduced as examples to lead participants to engage in practical interaction and experience the fun music activities. The participants can mobilize a variety of feelings and devote themselves to participating in music wholeheartedly and could gain emotional interaction and communication with each other. Their abilities of singing, physical coordination, concentration, and working memory are enhanced in the activities while the learning interests of participants are maintained actively with an optimistic mood. The activities aim to make participants learn to draw inferences from others, and then transfer and create new things.

"Multi-Sensory Music Teaching Method" is an innovative classroom teaching model that places student development at its core. It is a teaching method that encourages students to "play", "move", "be active", "beauty", and "create" in the classroom, making the classroom a lively and energetic place to learn.

The Multi-Sensory Music Teaching Method can help students develop innovative thinking and abilities, cultivate practical skills and teamwork, stimulate student learning interests and motivation, and improve teaching effectiveness and learning outcomes. Overall, it is an effective and engaging teaching approach that brings the classroom to life.

Exploration and Practice of Early Childhood Music Education Based on Chinese Ethnic Music and Children's Rhymes

Cui J

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Hungarian composer, ethnomusicologist, and music educator Zoltan Kodály advocated for early music education, emphasizing the use of a nation's own music, folk songs, and games as fundamental materials for children's musical learning. He believed in introducing music education at a young age and encouraging children to learn music through their native musical language.

China boasts a diverse and culturally rich collection of ethnic folk music and traditional children's rhymes. The challenge lies in effectively incorporating these invaluable cultural resources into early childhood music education, enabling Chinese children to immerse themselves in the world of music using their native musical language right from the beginning.

In this enlightening workshop, the presenter will delve into the exploration and practical application of early childhood music education, drawing inspiration from Kodály's educational philosophy. With a focus on indigenous Chinese music and traditional children's songs, participants will be introduced to innovative teaching methods that encourage a deep connection with the musical heritage of the nation. By incorporating these authentic cultural elements into the curriculum, children will not only develop musical skills but also foster a sense of pride and identity in their cultural heritage.

Moreover, the presenter will lead engaging activities, including music games and dance movements, designed to help participants experience the unique melodic patterns and rhythmic nuances of Chinese ethnic music. Through hands-on experiences, participants will gain valuable insights into the creative integration of indigenous musical elements into early childhood education, fostering a vibrant and culturally enriched learning environment for the youngest members of society.

By embracing the wisdom of Kodály and incorporating the rich tapestry of Chinese music and traditions, this workshop aims to empower educators with practical tools and methodologies to create a nurturing space where children can explore, appreciate, and internalize the beauty of their cultural musical heritage. Ultimately, the goal is to pave the way for future generations to develop a lifelong passion for music rooted in their own unique cultural identity.

Amplifying Queer Student Voices and Identities in the Music Classroom

Duling N¹

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Legislation in the United States is proposed daily that continuously represses LGBTQIA+ student identity expression. Unpacking international LGBTQIA+ law and classroom strategies could assist in more inclusive music classroom environments that foster safety and musical growth more effectively. Our intention is to examine music learning spaces, how they both include and marginalize queer students and facilitate activities to improve equity in these spaces. While pedagogues and researchers are delving into the intersections of gender, sexuality and other identity markers and the safety of music classroom environments, it is important to continue the work of educating teacher practitioners on ways inclusivity can be fostered in conjunction with research output.

In this workshop session participants will begin by contributing norms and voting/discussing ways in which these norms contribute to safer session and classroom environments.

Student-driven norms can be more inclusive of queer identities and allowing for student agency in the classroom is shown to have a positive impact on student success. Participants will explore their own experiences with gender through activities that can be re-created in their own classrooms. Examples of popular music repertoire and artists from the LGBTQIA+ community will be shared and discussed in a round table format. During discussion, participants are encouraged to share ideas on incorporating the music into their curriculums as well as identifying common pitfalls of how including diverse music can continue to “other” some students. The final goal of this workshop is to share our knowledge and experience of legislation in the United States that is currently impacting LGBTQIA+ students and ways and legal protections educators and students possess that protect them. An open discussion forum will be facilitated where participants can share about their experiences with similar legislation from their home countries.

Participants will leave this session with a better understanding of how to navigate legal and curricular barriers that can negatively impact music students who identify within the LGBTQIA+ community. By engaging with participants it is our goal to foster a community of teachers who can support each other in creating music learning spaces that are more inclusive of LGBTQIA+ students.

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Incredible India: An Elementary General Musical Sampler of Indian Culture

Durairaj M¹

¹Latin School, United States

This session introduces accessible songs, dances, singing games and chants that introduce participants to the rich diversity of Indian culture. Historical and cultural facets of the Indian festivals like Holi and Diwali will be discussed along with the rudimentary concepts of rhythm (tala-meter cycle) and pitch (sargam) in both Hindustani and Carnatic music. Basic dance steps of the Dandiya and Bhangra dances will be explored along with songs and accompaniment on available instruments.

Attendees will learn about the richness of the diversity and intricacies of Indian culture and Indian music and dance. They will learn how to introduce Indian festivals in a culturally respectful way to their students and how to leverage students from the culture. The folk dances of Bhangra and Dandiya will be taught and performed in a way that is accessible to all students. Attendees will explore the stylistic accompaniments and improvisations as well as analyze how these may be taught in their classrooms.

This session addresses multicultural music and the cultural awareness that must accompany the teaching and learning of cultures that are present in and outside the classroom. Learning from a person immersed in the culture is one way of ensuring that an authentic and critical lens is used in the process. The terms cultural appreciation, cultural competence/humility, cultural responsiveness and more will be discussed from the lens of a researcher.

This presentation is unique because it is facilitated from the perspective of an educator who has been raised in India and done extensive research in both western and Indian music. The session seeks to build cultural awareness and cultural humility in music educators. The activities presented have been experienced and explored in Indian classrooms as well as music classrooms in the U.S.

Anti-bias Music Education: Exploring Identity, Diversity and Musicking with the Young Child

Durairaj M¹

¹Latin School, United States

This workshop showcases the efficacy of an anti-bias approach to music education of young students in a school setting. The exemplars of instructional strategies, establishment of protocols and routines to create a just, equitable and safe music learning environment, curation guidelines for curricular material that is accessible and relevant to young children, purposeful usage of inclusive teacher language and intentional collaborative play, provide a framework for music educators looking to build truly joyous and inclusive student-centered programs.

Louise Derman-Sparks and Julie Olsen Edwards, developers of what is now known as Social Justice standards in America, state that “differences do not create bias. Children learn prejudice from prejudice—not from learning about human diversity”. In this workshop, attendees are invited to reflect on the powerful impact of an anti-bias music education on young children. From employing Harvard’s Project Zero visible thinking routines to utilizing social emotional learning structures, and by modeling culturally responsive teaching differentiated from teaching multiculturalism, music educators are called to reflect on how to leverage their own identities in their classrooms. Through diverse children’s literature, collaborative music play, songs and movement that provide mirrors, windows and doors, students explore their own identities, develop an awareness of the diversity in their community, build resilience and understand the importance of self-advocacy.

Each exemplar activity is based on current research and best practices centered around diversity, equity and action. Young children’s voices are important, and providing meaningful and purposeful spaces for students to express themselves through artistic media that is most suited to them is critical to their wholistic development as students and human beings. This session provides ways to facilitate musicking by bringing awareness of potential bias and minimizing barriers to learning and expressing understanding. The term musicking here is based on Christopher Small's definition, that includes participating in a musical activity in any capacity be it by performing, rehearsing or practicing, listening, by providing material for performance (composing) or by dancing.

“Plastique animée - musicality of movement in the interpretation and expression of music”

Dutkiewicz B¹

¹The Karol Szymanowski Academy of Music in Katowice, Poland

The workshop is an introduction to plastique animée - E. Jaques-Dalcroze's way of working on artistic aspects of his Eurhythmics method. The proposed exercises focus on the issue of developing musicality through music and movement activities. Workshop participants will also work on the issue of musical and movement expression. The basis for the physical activities will be the fragments of music by Henryk Mikołaj Górecki and Witold Lutosławski. As part of this workshop, we will attempt to make a choreography of music to selected fragments of music.

The workshop is rooted in the Erasmus+ project Eurhythmics in Education and Artistic Practice, that was carried out 2020-2023 with the participating universities KMH Stockholm, mdw Vienna, AM Katowice and UdK Berlin. One of the major outcomes of the project was the digital platform Atlas of Eurhythmics (www.kmh.se/aoe), an open resource with a lot of material, free to use.

Workshop: Practical Tools for Spiritual Enhancement in the Music Classroom

Ehrlich A

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This workshop will engage participants in discussion of the relevance of frameworks of spirituality to an age of global secularism, and to the 21st century music classroom. Many educators throughout the 20th century have chosen to avoid overlaps between religion, religiosity, and spirituality, by neglecting and/or denying any spiritual aspects of their work. In some countries this avoidance is based on the strict separation of church and state; while in others it is the religious dictates of education, or intra-religious strife between diverse socio-religious sectors, that may limit any spiritual discourse in school contexts.

Nevertheless, contemporary challenges of global migration, multiculturalism, and – most recently – the worldwide COVID-19 pandemic, have forced educators into seeking deeper interactions between teachers, students, and communities. In such times, educational aims and pedagogical practices can benefit from infusing attributes of transcendence and transformation, alongside traditional aims of transmission. One way to do this is to tap into the unique value that spirituality has to offer alongside many other humanistic ideas and practices. Spirituality, as a catalyst for transcendence demands a meta-human, or even a post-human perspective : a recognition that something more than the individual human, and even more than the connectedness of multiple humans, should be included in the classroom. While music curriculums have tended to focus on cultural transmission of narrowly defined musical traditions, this approach must be reconsidered, if music education as a practice is to embrace the rich diversity of human and meta- human existence.

Definitions of musical knowledge, and of music as a school subject must be reassessed so that contemporary curricula for school music classrooms can address the current realities of the teachers, students, communities.

Music, as an aesthetic, pre-verbal, human form of expression, communication, and participation, is deeply rooted in types of interaction that embody spirituality. Rather than avoiding this definition, contemporary music educators can find ways to embrace and reclaim spiritual attributes of music in their classrooms. In doing so, teachers can become more attuned to intra- and inter-personal relationships in their classrooms.

This workshop will explore various frameworks of spirituality and spiritual intelligence in music education, and offer ideas for the incorporation of such elements in school curricula. Reclaiming spirituality in the music classroom necessitates open-ended, thoughtful and exploratory processes in order for classrooms to serve as safe spaces for introspection and for sharing. Personal, social, and existential challenges from outside the classroom can inspire mutual musical inquiry, that can result in insights of self- knowledge, and safe encounters of many “Others”.

Engaging Children in Culturally Inclusive Musical Experiences through Songwriting

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Songwriting can support children's identities (e.g., cultural, linguistic, ethnic) as they create songs within known vernacular styles. Music educators may facilitate songwriting processes that enable learners to speak from their lived experiences, write about topics of personal importance, and create lyrics in their primary language(s). Local songwriters may serve as powerful mentors who draw upon their musical expertise and knowledge of the community to provide children with relevant and creative experiences. These types of engagements have the potential to affirm children's varied identities, empower their cultural and linguistic knowledge, and lead to more culturally inclusive music instruction within curricular school music contexts and in other large group instructional settings.

Workshop attendees will participate in songwriting approaches that we developed and implemented with children in primary (elementary) schools. These approaches are informed by popular music practices including using recordings of existing songs as catalysts for creating new songs; writing lyrics of topical importance and in participants' preferred language(s); selecting/creating accompaniments from a variety of sound sources; and drawing upon children's preferred musical styles. Attendees will engage in full group songwriting strategies and may create and perform their own songs if time permits. We will also share excerpts of students' songs—created in primary schools where music is a required curricular class—representing a range of topics, musical styles, and languages. Through our partnerships, we found that local songwriters were integral to empowering children's musical cultures and identities. The songwriters' musicianship and knowledge of specific musical styles—Hip-Hop, Folk, Latin Pop, and others—aligned with the interests and cultures of children in our schools. We provide strategies for music educators to collaborate with local songwriters in school/group instructional settings such as establishing relationships with songwriters whose genre- or stylistic-specific knowledge may support students' vernacular musicianship; embracing co-teaching and co-learning roles; mentoring and providing feedback; and sharing students' original songs with families and community members through live performance and other media. Participants are encouraged to bring their own accompanying instruments.

Practice Your Pitch: Advocacy Is Everybody's Business

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OVERVIEW

Music education is only as strong as its community. As music educators, we spend considerable time cultivating positive cultures among our students... but what about outside the rehearsal or concert hall? How can we build bridges between our ensembles and the diverse values, resources, and expertise found in the larger community? While it's seemingly effortless to talk about the importance of music education among like-minded colleagues, translating that conversation to those outside our sphere can sometimes fall flat. How can we build a network of stakeholders who fully engage with and support our students and programs?

Equipped with a new vocabulary, this session will help participants step off the podium and into public spaces for opportunities to communicate a program's value to attract new supporters—students, patrons, donors, and partners alike. By reframing an “elevator pitch,” participants will be able to activate a diverse network of stakeholders who will empower an ensemble to thrive.

LEARNING OUTCOMES

1. Participants will define, recognize, and apply the difference between value, product, and mission as they relate to choral organizations.
2. Through guided reflection and practice, participants will learn how to define the inherent values of their organization and redefine them to reach someone without inherent musical or artistic affinity.
3. Through peer-to-peer engagement, participants will practice tailoring their choir's values to a slate of prospective supporters that might be found in their own community.
4. By the end of the session, participants will leave with tools and techniques to craft an effective “sales pitch” to successfully attract future stakeholders to further support their choral community.

SESSION FORMAT

1. Interactive activity to have participants communicate with one another
2. Define types of community supporters
3. Identify insiders vs. outsiders, those who currently support vs. those who don't (back up with research and examples)
4. Identify essential question: How do you communicate your ensemble's value to build a broad base of support?
5. Think-Pair-Share: Identify 3 things that make your ensemble valuable, then rethink them to intersect with potential supporters
6. Think-Pair-Share: "Speed Dating," tailor 3 values to a given scenario, apply to real world examples
7. Identify further resources and research

Active Musicianship in Childhood: Fostering Engaging and Playful Learning Experiences

Gault B¹

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Music education spaces in childhood provide learners with the opportunity to engage meaningfully and playfully with given musical materials as they foster their own musical understanding. This workshop will focus on presenting sample experiences that illustrate active pathways in which students can strengthen their conceptual understanding of music as they participate meaningfully and playfully with given music repertoire. The workshop will focus on the use of music channels such as movement, singing, and creativity and how these can service as gateways to musicianship. Connections will be made to active music pedagogies and to pedagogical models within the greater educational landscape, including Jerome Bruner's Modes of Representation.

Bringing Brazil to the Classroom: Music Activities for Children

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In recent years, scholars have emphasized the significance of incorporating music from diverse cultures into music education (Campbell, 2004; Abril, 2006; Roberts & Beegle, 2018). Beyond introducing students to musical expressions from other cultures, there is a growing recognition of the value in integrating teaching and learning approaches from non-formal and informal contexts (Green, 2008). Within the realm of community music, there is a continued advocacy for the involvement of culture bearers as facilitators in introducing new sociocultural expressions to students (Campbell & Higgins, 2016; Campbell & Lum, 2019). In the specific context of Brazilian informal and non-formal traditional musical expressions, one prominent characteristic is the prevalence of percussive sounds, produced either by musical instruments or body sounds, often combined with movements. This musical practice aligns with what could be interpreted as "embodied music pedagogy," where students physically embody the music through movement, spatial awareness, non-verbal expressions, and gestures (Sarrazin & Morelli, 2016).

In light of these considerations, the workshop aims to introduce diverse Brazilian musical activities for children, featuring traditional songs, rhythms, body percussion, and dances. Participants will gain insight into essential aspects of Brazilian culture, typically transmitted through oral traditions. Additionally, the workshop will provide strategies for adapting these activities to different teaching contexts. Participants will actively engage in practical interactions, learning through circle songs combined with body percussion and exploring rhythms on percussion instruments, while also delving into the melodies of significant songs from the Brazilian folkloric repertoire. Pedagogical elements drawn from the Orff and Dalcroze approaches will be incorporated to enhance the learning experience. Furthermore, participants will also learn through pedagogical approaches prevalent in the community music universe, specifically within the Brazilian informal and non-formal music learning context.

Through this workshop, participants will expand their musical repertoire, encompassing diverse cultures, and acquire insights into how these activities are traditionally taught. They will be equipped to apply these musical activities thoughtfully and respectfully in various contexts, including schools, daycares, and community projects.

Keywords: Brazilian music, Brazilian folkloric repertoire, musical activities for children, community music, embodied music pedagogy

Teaching Toward Artistry: A Learner-Centered Approach in the Applied Music Studio

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Applied music instruction is in many ways a personal journey towards artistry, developed as an individualized learning experience between the teacher and student. It is universally viewed as “an indispensable, intense, and intricate part of instrumental and vocal learning” (Gaunt, 2008 as cited in Blackwell, 2020). Traditionally, one-to-one instruction has been described as a “master–apprentice” model (Kennell, 2002) and the term “pedagogy” reflects this direction with the Greek meaning of “agogy” meaning to lead and “ped” to reflect a child. This style has also been termed as didactic or teacher-directed where information or knowledge is transferred to the student or learner (Carey, et al, 2013). Recent attempts to define effective instruction include understanding the role of personality, the rapport between the teacher and student, and factors in approaches such as skill, knowledge, and systemization (Abeles, 2011). The implications for the development of effective teachers, acknowledging many coming from a performance-based experience, also continues to be noted (Abeles, 2011; Parkes, 2013) and with a better understanding of the complexity of the studio music environment comes a request for increased education for applied music teachers (Carey, 2013). It seems, however, that most studio instructors agree upon the musical goals and expectations in a course of study research, categorizing the teacher-lead behavior (emphasis added) of the lessons by “goals and expectations”, “conveying information” and “effecting change” (Duke and Simmons, 2006). In Wexler’s dissertation, he surveyed a population of instrumental studio instructors, and it seems as though most studio instructors agree upon the three goals including the development of technical skills, playing accurately and in tune, and developing an ability to be a musically effective performer (Wexler, 2009). In this workshop, the goal is to understand a learner-centered approach in terms of the pedagogy of practice and specifically strategies that encourage that environment. Rather than asking how teachers are teaching, I will focus on how students are learning, and more specifically, how teachers are affecting positive change. Teachers might do this by encouraging inquiry (critical thinking), providing the guidance appropriate to facilitate learning, and sensitively mediating teacher-student interaction (rapport). After reviewing the theoretical underpinnings of a learner-centered approach, we will continue with practical applications via case studies in small break out groups, returning to collaborate on final thoughts from our discussions.

Re-Imagining the Vocal Ensemble:

Differentiated Exercises to Promote Student Agency and Individual Vocal Development

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According to The Chorus Impact Study: Singing for a Lifetime (2019), 54 million Americans regularly sing in a chorus, citing numerous reasons for participation, including music making, fun, stress relief, connecting with others, and connecting with self (e.g., spirituality/emotion/faith). As such, it is safe to assume that many more people engage with singing in group settings rather than individual singing lessons. Reasons for this may be a preference for singing in an ensemble for the social or collaborative aspect of a group, issues of access (e.g., financial, locational, etc.), cultural norms, and musical preferences (Becker & Goffi-Fynn, 2016; Bell, 2004, Wilson, 2011). However, an individual's singing voice changes throughout their life (Brunssen, 2018; Cooksey, 2000; Rutkowski & Runfola, 2007), and individual vocal development poses a challenge in ensemble settings (Doscher, 2023; Doscher 1991). Most warm-ups are homogenized and may target musical goals or the development of an ensemble sound rather than the development of an individual's vocal technique. Therefore, the purpose of this workshop is to introduce a framework for a scaffolded series of differentiated warm-ups for multiple voice types to be used simultaneously in an ensemble setting to foster vocal technical development and to increase ownership and agency of voice use for individuals in an ensemble. The workshop will include a brief presentation of science-informed singing voice content regarding different voice types and stages of vocal development, as well as considerations for scaffolding voice-building exercises. The framework will then be explored in a participatory and collaborative warm-up session led by workshop facilitators. Participants will be immersed in the procedures of this format, including how to introduce this format to an ensemble, opportunities for co-instruction, strategies for assessing individual voices within the group, and general pre-and post-assessment of vocal efficiency. It will conclude with a question and answer period for discussion regarding the application of this teaching design to specific populations. This workshop will connect the content areas of voice and choral pedagogy, as well as help to review general pedagogical principles for leaders of ensembles to foster self-reflective voice use for ensemble members and to establish a culture of learner-centered practices in the rehearsal room. It can be used and adapted for a variety of settings and populations, including the general music classroom, choral rehearsals, ensemble music rehearsals for theatrical productions, and group voice classes. Come ready to sing and be heard!

Personal Creative Practice for Sustainability in Music Education

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Music teachers are constantly engaged in creative pursuits with students in the classroom. We work on new musical selections from start to finish in ensembles, we improvise and compose on instruments and with our voices in general music classrooms, and we regularly ask students to reflect upon how they want to creatively engage with music. However, while those of us drawn to a caregiving career like teaching may feel fulfilled by nurturing the musical creativity of students, it can be common to relinquish our time and efforts for our own creative pursuits to support those of students. According to Drew and Sosnowski (2019), “Teachers who connect consistently with why they entered the profession and why they should persist embed deep roots in the profession and in their school communities...teachers who remember their why, and regularly draw from this sense of purpose, are able to persevere despite the prevalence of challenges” (p. 497). While we all may have different reasons for becoming teachers, our passion for music and our creativity are likely part of the equation. Stress and burnout are real concerns for music teachers due among other things to heavier schedules with concerts and serving the school community. It is in our best interests to continue our own creative passions and to maintain a healthy balance between students’ creative outlets and our own to reduce stress and avoid burnout. Contemporary teachers find themselves in challenging times; supporting the needs of students who may be facing trauma or mental health concerns while also facing our own issues within and out of the school community. Teachers need to be healthy models as human beings and citizens, which starts with pursuing our own creative interests and maintaining good physical and mental health.

In this workshop, I will walk the participants through reflection activities to identify personal creative interests and multiple strategies for self-care. The topics include daily journaling, breathing exercises, personal reflection to identify creative needs, personal life affirmations for health and wellbeing, organizational tools to reduce stress, tips for setting personal boundaries, and a discussion on mindfulness techniques. We are all unique in our needs and I plan to present a variety of strategies that may resonate with the participants.

For this workshop, I will need the following set-up: a projector and screen, chairs for the participants, and space at the front for participants to gather and sit on the floor.

The dialogic-integrative method concept “Tableaux Vivants with Music” for sustainable learning and teaching

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On the Pedagogy Package website of the Austrian Ministry of Education (Pädagogik-Paket 2023) fourteen prototypical learning examples can be found in addition to the new competency-oriented curriculum for music in primary schools. They show the diverse possibilities for sustainable learning and teaching with dialogic-integrative method concepts such as “SoundWordPath”, “Soundsquare”, “Stairplay” or “Tableaux Vivants with music”. The latter will be presented in this workshop.

This tradition of learning supposedly goes back to Madame de Genlis, the governess of the Duke of Orléans' children. With this method the children were supported in their learning processes. Historical paintings were starting points for the creation of still images to bring historical events, particularly those of the ducal family, to life. These holistic learning processes were complemented by the integration of costumes and theatre props and the use of music.

This type of representation became better known through Lady Hamilton and her imitation of ancient statues, which were often used as models for paintings (Deutsch, 1982). We also know that the Finnish composer Jean Sibelius had planned such “Tableaux Vivants” for the presentation of his tone poem “Finlandia”.

This kind of presentation has now been further developed into a comprehensive dialogue-integrative method concept in which the music plays an important role. The workshop starts with the Johann Strauss monument in Vienna's city park, “The Street in Aasgaardstrand”, a picture of Edvard Munch and the painting “The Rowers' Breakfast”, created by Pierre-Auguste Renoir. They will be linked to Satie's piano piece “Je te veux”, the Finnish folk song “Jo Karjalan kunnaila”, John Cage's “Sonata IV for Prepared Piano” and a polka by Johann Strauss, son. The method concept “Tableaux Vivants with Music” offers different learning approaches and a variety of elementary teaching opportunities to integrate sounds, words, and images.

In recent years, this method concept has been repeatedly tested with Lesson Study (Dudley, 2014; Elliott, 2012) regarding its practical qualities and theoretical anchoring. It has been shown more than once that this creates new, profound learning qualities, who can be described with the sentence: “The whole is different from the sum of its parts” (Goethe Universität, 2017). Music, as a kind of dynamic unit of emotion, socialization, and cognition (Götschl, 2004), has a special unifying task and integrative power.

Making the Band: Modern Band in the K-2 Classroom

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Making the Band: Modern Band in the K-2 Classroom

Modern Band isn't just for older students! Even our youngest learners can reap the benefits of the Modern Band curriculum. This session will share ideas, specific lesson plans, and strategies to get your K-2 students ready to join the band. We'll talk about everything from keeping a steady beat to songwriting to developing ensemble skills, and more. By empowering our littlest learners using popular music that they love, you will be able to set your program up for success as your students grow.

Teachers will be able to take specific lesson plans and activities back to their classrooms for their students. We will focus on movement and improvisation activities along with how to incorporate elements of hip hop. There will be simple songwriting exercises that can easily be put onto the stage as part of a performance.

With these ideas and activities we will set our students up to be lifelong music-makers as they play, sing, and dance to popular music that they love. I will share digital versions of these lessons and examples for teachers to return to throughout the school year. I'll also share how I approach my lessons from a modern band perspective, which will allow them to expand upon lessons of their own.

This session will almost exclusively allow for audience engagement and participation. We will dance, improvise, and write our songs together. Some of the activities will be done with partners or small groups, while others will be performed as solos in front of the entire audience. There will also be many opportunities for participants to share their ideas and discuss how the activities could be expanded upon to meet their own specific needs.

In addition, we will discuss ways to make the activities more challenging for older elementary school students, as well as ways we can scaffold them to meet the needs of younger students. Both songwriting and hip hop are activities that are often avoided by elementary music educators. After this presentation, participants will have new ideas on how to safely and successfully add them to their lessons.

The role of somatic, spatial and inter-personal awareness in affording meaningful learning and wellbeing for music students.

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As a conservatoire music educator whose musicianship teaching is informed by embodied pedagogies and somatic practices, I have become increasingly aware, in recent years, of the need to embed my teaching within a trauma-informed framework (Bradley & Hess 2022). Creating an environment for optimal learning, when students' ability to focus is often compromised, is an imperative. Music education has the means to provide resilience, empathy and self-care, through the development of key skills. These can serve as resources when navigating a post-pandemic and ecologically fragile society. The precarity of day-to-day living demands exercising a compassionate pedagogy, that develops students' ability to feel safe, enact trust, hear and see the other, and to nurture respect. Grounding the learning in the body, in the good use of the teaching space and in relation to others within the class, affords a means of establishing such a pedagogy.

In this workshop participants will get a flavour for the type of exercises that aim to foster the qualities listed above, which are informed by the mutually supportive practices of Experiential Anatomy, Feldenkrais and Dalcroze Eurhythmics. Starting from the understanding that a musician's body is their first instrument, guided imagery and visualisation will form an opening warm-up that will put us in touch with ourselves and our environment. This will be followed by sensory-driven exercises that focus on observation and listening. The over-arching theme will be relationship and connectivity as we explore various ways of making connections with sound and with each other. By being encouraged to adopt an attitude of playfulness and curiosity, participants will hopefully come away with a sense of being well.

My intention is that the shared ideas will elicit a discussion on how we can continue to advocate for, and continue to develop, a pedagogy of care. Music, as a non-verbal medium, offers one means of deepening inter-personal skills. As music educators we have the possibility to harness the communicative potential that lies within our artistic medium, whether that be to nurture expressive ensemble playing, serve as a therapeutic tool, or simply to help us in the process of meaningful living.

Designing and Conducting Replication Studies in Music Education

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Compiling cumulative evidence through replication is a cornerstone of empirical scholarship, yet replication of research remains a relatively rare occurrence within the field of music education. Reasons for this are numerous and include the complexity of designing effective replications, publication bias in favor of novel topics, and many researchers' desire to pursue projects that reflect their own uniqueness (Prince, 1970). A replication study is conducted "using the same or similar methods as the original investigation in order to evaluate whether consistent results can be obtained" (Moreau & Wiebels, 2023, p. 1). Replication allows for error detection, fraud prevention, assessment of cognitive biases and assumptions, and detection of confounding factors not accounted for in original studies. In addition, replication can help affirm the reliability and validity of original studies, thereby strengthening confidence in results, and also provides opportunities to improve the design, sharpen the scope, and extend the reach of initial attempts to investigate phenomena. The fact is, single studies alone are insufficient in informing music education policy and practice—sound science and the principle of generalizability rely on accumulating empirical insight through replication (Morrison, 2022). With the goal of increasing the frequency and prominence of replication in music education research, this workshop will aid participants in (a) understanding the need for and types of replication studies in both quantitative and qualitative research, (b) tracing the steps to take when planning a replication study in music education, and (c) initiating a plan for a replication study they could conceivably pursue within the next year. After a brief overview, participants will work alone and in small groups to develop an idea for a replication study, write a short hypothetical abstract describing it, and craft a stepwise plan for carrying it out. Note: It is recommended that participants bring (or confirm electronic access to) at least one existing study that they would be interested in replicating. A laptop or tablet will also be needed for the brief writing intervals that will occur throughout the workshop. Insights regarding methodological considerations, documentation, and reporting the results of replication studies will also be shared. By following the guidelines provided in this workshop, participants will be better equipped to create meaningful contributions towards the development of cumulative, substantiated knowledge in the field of music education.

Meet the Mentors: An Open Workshop on Historical Research Hosted by the ISME History Standing Committee

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This session is open to anyone interested in historical research who would like guidance from experienced mentors. At each ISME world conference, the ISME History Standing Committee offers this opportunity, especially for PhD students and early-career researchers curious about how to approach historical topics. We are happy to share suggestions regarding theories, methods, and resources (such as archives) that may be beneficial toward research on specific historical topics in music education. Several experienced music education historians will participate in the session.

Improvisation Remixed: Building Awareness, Community, and Collaboration

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As participants in life, we improvise every day. Improvisation is a fundamental aspect of human interaction and a necessary skill for responding to the multiple facets present in our daily environment. We could even consider improvisation as a way of situating the self. Developing a level of comfort with improvisatory action can be seen as a pathway to gaining an increased sense of well-being and sustainable positioning in everyday life.

Group musical improvisation in education settings provides not only a platform for individual and creative expression but also an opportunity for expanding environmental awareness, spontaneous collaboration, and community action. Through listening and responding, improvisers increase their awareness of musical environments. Through openness to new experiences, improvisers learn to collaborate with others in multiple roles of leadership, mutual support, and cooperation. Through shared purpose and experience, improvisers learn to build community.

In this workshop, we will explore improvisatory singing and rhythm activities that are designed to facilitate individual engagement, interdependency, perception, and purposeful shared experience. We will apply musical concepts such as melody, harmony, rhythm, timbre, and dynamics to both formal improvised musical structures and free/extemporaneous sound creations. We will discuss strategies for creating safe and inclusive group spaces for shared artistic expression, and we will consider aspects of cause and effect in spontaneous, autonomous, responsive, and influential musical interactions. Workshop participants will gain insight and skill in facilitating group improvisation activities that are purposeful, building on a foundation of creative and exploratory engagement, and centered on diverse musical meanings.

A "Magic Door" to Songwriting: Teaching Songwriting in General Music Classroom.

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Music educators readily acknowledge the importance of teaching composition and songwriting. Writings that focused on composition pedagogy appear with increasing frequency in a variety of music teachers' magazines, research journals, books, and electronic media formats. In USA currently songwriting has been taught in variety of classes and formats: as a project or unit in upper elementary music class; yearlong or one-semester elective class in high school or middle school, choral class, technology music class; as an extension for guitar/ukulele/ keyboard class, and in after-school program or summer camp. The reason for teaching songwriting that it connects directly with students' own cultures and personal understandings (Kratz, 2016). Songwriting class immerses students in the creation and performance of music in a style they already know, using instruments with which they are already familiar, and in ways that are meaningful to their own lives. During this workshop, participants will explore the concept of songwriting both as a venue to showcase creative skills and vehicle to build them. By the end of workshop, participants will have a variety of songwriting assignments to bring back to their students including "the blues", "modeling" assignment; "four-chord progression", "the six chords of the key", "remixing the song", "catching the rhyme" etc. all with accompanying lyrical requirements. The members of Song Sisters vocal group from Tampa, USA, will demonstrate fragments of original songs and answer questions regarding their songwriting process. Middle/High school students will demonstrate original songs and share insights on the collaborative process of writing original musical. The goal of this workshop is to inspire and empower educators to work together with their students to become creators of original music and to rekindle creativity as a core value in education through the group songwriting process.

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We are the World: Songs, Games and Dances for Peace and Unity

Holmes A¹

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In this interactive session participants will explore the diverse tapestry of multicultural music activities from around the world. We will examine how songs, games, and dances can be used to build empathy, respect, and connection among students of all ages and backgrounds, while promoting social and emotional understanding, intercultural communication, and social justice.

Through hands-on activities and group discussions, participants will learn how to incorporate these creative activities into their teaching practice and expand their music curricula with new resources. We will explore the cultural and historical context of each example, and examine how they can be adapted to meet the needs of diverse learners, including those with disabilities and English Language Learners.

Drawing on her own experiences and expertise, the presenter will guide participants in exploring songs, dances, and singing games from different traditions, including Ukrainian, Mexican, Native American, African American, Russian, Belarusian and Arabic. We will examine how each example is representative of specific cultural, historical, and geographical contexts, and how they can be used to address the four domains of the Social Justice Standards: Identity, Diversity, Justice, and Action. In times of turmoil and conflict, understanding people's complex and rich identities can promote empathy, respect, and connection. Bringing diverse repertoire to the classroom is not enough. In this session, the presenter will show how to be intentional and aware of the possible ways in which we can explore our identity and that of others, through sharing specific songs, games and dances from around the world. Merging languages, songs, dances, cultural insights, contextual framework, historical notes and inspiring melodies and rhythms, this session will help to bring deeper knowledge of cultural understanding and social justice actions.

The teaching-research nexus: slam poetry orchestration and Hip-Hop production in schools and universities

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In academia, especially for those of us who work in research-intensive universities, we are sometimes encouraged to teach from within the Teaching-Research Nexus (Brew & Weir, 2004; Geschwind & Broström, 2015). In music education, this usually means incorporating our research (including theory and philosophy) into our classes.

In this workshop, I present classes taught in both secondary schools and university departments (in Australia and Greece) drawing on the teaching-research nexus where the research is a Non-Traditional Research Output or Artistic Practice as Research (Dogantan, 2016; Reid et al., 2020). In this case, as a composer-producer working with Greek-Australian slam poetry champion and Hip-Hop MC Luka Lesson to create the music theatre piece *Αγάπη* (Agapi) and other kinds of love, and then using our collaboration as a model for young people to learn the same creative processes at differentiated levels.

To participate in this workshop you require an instrument, your voice, and/or a laptop with a DAW. You will be given stimulus material to create work individually or in groups, as students do, and examples of the stimulus work and resulting student responses will be shared. There will be time for a discussion of such embodied equivalents of the Teaching-Research Nexus in schools and universities.

Sounds for me, moment by moment - or how to teach musical listening through transmedialisation

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How do you introduce a piece of music to your students? It is usually suggested that you introduce the piece by playing it or presenting a recording, with the sole instruction to listen to it. But is this the right solution? The definition of listening seeks to demonstrate that it is not an easy process (cf. Elliott, 1995). Experience shows us that listening to an introduction, without any other indication, easily provokes emotional reactions of enthusiasm or rejection. Reimer (Reimer & Bédard, 1976) points out that aesthetic experience is not about "liking" or "judging". The essence of music is not to please or to be judged, but to express something, be it intra- or extra-musical, abstract or concrete.

The transmedialisation approach seeks to mobilise listening "moment by moment". The aim is to go beyond simply associating music with another form of expression. As Sloboda (1985) points out, listening is sometimes associated with a specific behavioural activity. For example, people may dance, clap their hands or stomp their feet in response to music. However, such a response is hardly a musical recording. Rather, it is a generalised response to rhythmic characteristics that may be common to the vast majority of pieces of music. It is impossible, simply by examining the response, to know which piece has been heard. The aim of "transmedialisation" is precisely to act as a musical recorder that transforms the work into another form of expression, in the same way as a digital recording translates music into code. The aim is for 'transmedialisation' to enable the music to be heard by third parties (spectators), and for the latter to be able, on 'examination alone' of the new form of expression, to 'know which piece has been heard', or, more precisely, to be able to describe the texture, climate, contrasts, characteristics and structure of the piece without actually having heard it. When students perform - by gesture, voice or instrument - they are in a state of inner listening. They seek to rediscover the musical meaning that they had detected in the original work. They switch back and forth between listening to their own production and listening to the work in retrospect, trying to minimise the differences between the two. The student is in the state of the performer or "improviser" described by Reimer (2003, p. 224), who listens to the sound that emerges from his production; this sound gives him the essential feedback to confirm his intention and to prepare the rest of his performance or improvisation. With this approach, both the producers of the 'transmedialisation' and the spectators are placed in a situation that encourages a 'musical' reaction.

Moving Beyond the Head Voice: Vocal Health and Diverse Vocal Techniques in General and Choral Music Classrooms

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Music teachers desire their classrooms to be a welcoming place for students from diverse cultural backgrounds by representing a wealth of musical and cultural expressions. To engage students with culturally appreciative first-hand experience, music teachers can provide hands-on music making activities with diverse culture styles. As head voice, or Cricothyroid (CT) dominance has been encouraged as the most desirable vocal production in general, and choral music classrooms (Campbell & Scott-Kassner, 2018; Striny, 2018). We suggest that diversifying head voice to experience diverse vocal techniques can be a meaningful hands-on music making for students to disrupt Western narratives and enhance students' intercultural understanding (Kang, in-press). Music teachers need resources and guidance to diversify their curricular content and pedagogical approaches.

Considering such needs, the purpose of this workshop is to explore diverse vocal techniques that represent diverse music styles from global and popular music in a healthy way. First, participants will explore some negative connotations of diverse vocal techniques established from their previous education. For example, chest voice is not encouraged because it hardly creates good resonance in the vocal system (Chapman, 2016). Nasal sounds are produced because of the lower position of the palate (Dayme, 2009). Intensive quavering sounds, which go beyond the acceptable range of the Western vibrato, are less desirable for a harmonic blend (Dayme, 2009). Rough, speech-like phonation, especially as it relates to vocal fry is often perceived as vocal dysphonia (Devearaj et al., 2022). Vocal Sob and belting are widely considered harmful to the voice (Burburan, 2020; Jordan et al., 2022).

Nevertheless, participants will discuss how these diverse vocal techniques actually represent the unique connotations of beauty from global and popular music settings.

Second, two presenters will engage participants in experiencing two vocal techniques: one example from global and the other example from the popular settings. The global example is SarangGa (Love Song), a piece from Korean Pansory (A story-telling song genre from the Korean folk culture) based on chesty and quavering vocal technique. The popular example is You'll Never Walk Alone/Climb Every Mountain by Richard Rogers and Oscar Hammerstein II and arranged for choirs by Mark Hayes. These two popular melodies are prevalent in both musical theatre and choral settings and implement vocal sob and belting vocal techniques. Lastly, the presenters and participants will engage in discussions how these diverse vocal techniques can be taught in a healthy way based on learners' readiness and developmental stages. Participants will have the opportunity to discuss how to bring these diverse vocal techniques from a global and popular approach into their own teaching contexts (Frič et al., 2024).

Dalcroze Eurhythmics in Compulsory Schools - A Eurhythmics approach in the classroom, ages 13-16

Kågebo I

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How do you, within given frameworks, spark pupils' interest and arouse their curiosity in compulsory school? The variety of Dalcroze-based activities is a very good recipe.

Dalcroze Eurhythmics in Sweden has a long tradition. We've educated Eurhythmics teachers since the early 1930s. All graduated Eurhythmics teachers are qualified to teach music in the compulsory school since they get a Swedish teacher licence.

This workshop applies Eurhythmics to a music lesson with the general theme of Swedish Folk Music.

The workshop will provide music educators with ideas to incorporate Dalcroze-based activities into their lessons, enriching the musical experience for young learners.

Attendees will engage in hands-on activities like movement, improvisation, training in basic musical elements, singing and instrumental playing. All with the focus of covering many different parts from the curriculum.

Explore how Eurhythmics can enhance student engagement, active participation and creativity, fostering a deeper understanding of music, while still following the curriculum requirements.

In the end there will be time for a discussion on the subject of Dalcroze-based activities in the classroom.

The workshop is rooted in the Erasmus+ project Eurhythmics in Education and Artistic Practice, that was carried out 2020-2023 with the participating universities KMH Stockholm, mdw Vienna, AM Katowice and UdK Berlin. One of the major outcomes of the project was a digital platform, an open resource with a lot of material, free to use.

Everyone Plays - Steps of Rhythm Development

Kaikkonen M¹

¹Music Centre Resonaari, Finland

In the field of special music education, the emphasis is on recognizing the individual strengths and functional capacity of each learner. Starting from this standpoint, individual study plans are developed for acquiring knowledge and skills and for the development of musicianship. Despite the learner-centered approach, theories and models describing the progression of education facilitate the planning and implementation of pedagogy.

The workshop will present a model that describes the progression of rhythm development through practical examples. The focus is on teaching students with special needs. The exercises begin with establishing contact and progress to imitation exercises. From there, the understanding of pulse, echo exercises, and ostinatos are introduced. Examples will also be provided for question-answer exercises, improvisation, and composition.

The workshop is practical and invites everyone to participate. What adds value to the workshop is that, in addition to the main presenter, musicians from Resonaarigroup who have developmental disabilities serve as instructors. Through this, the effectiveness of the exercises for the target audience is effectively demonstrated.

The exercises presented in the workshop and the model illustrating the progression of rhythm development can be easily adapted for all areas of music education and for all age groups, even though the starting point is special music education and students with special needs.

Making co-teaching work: Research-based and practical ideas to maximize student learning

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Co-teaching is a practice with a long history (Crawford & Jenkins, 2015). In the United States, this collaborative teaching practice can be found in many secondary school large ensemble classrooms (Shaw, 2022). Despite the many benefits of co-teaching arrangements, there are many nascent issues that have the potential to reduce teacher effectiveness and diminish student learning (Buckley, 1999). Potential difficulties include poor philosophical alignment between teachers, lack of respect between paired teachers, differing understandings of student development and musical aptitude among the teachers, one or both teachers having poor communication skills, lack of common planning time, and misunderstandings of which teacher's skills and interests best foster learning in a given situation. This list would not be complete without mentioning the financial cost of these teaching arrangements.

In this workshop two practicing music teachers will present several strategies designed to mitigate many of the difficulties listed above. These strategies are adapted from Brown et al. (2013). Activities for attendees will include a survey of co-teaching beliefs, a suggested checklist of co-teaching responsibilities in a music classroom, and creating a co-teaching lesson plan from a template. The workshop is designed for practicing teachers who are struggling in a co-teaching context, new practicing teachers encountering a co-teaching context for the first time, pre-service teachers seeking advice for how to best use their student teaching experience and/or their potential first teaching position, and any music teacher educator looking for suggestions to provide their students who might encounter a co-teaching context early in their careers.

This workshop will be presented by two music education graduate students who have taught middle and high school band together in the United States for the past six years. The co-teaching arrangement has allowed them to leverage their skills and talents to more effectively and efficiently enhance student learning and improve their musical performance, while improving student retention in their school district's band program.

In addition to the activities listed above, topics discussed will include methods to start and continue philosophical discussions, building classroom routines and expectations, assigning roles, evaluating the implementation of learning activities, assessing student learning, and recognizing and approaching small disagreements both before and after they become bigger problems.

Tradition and modernity in music education

Koren M¹

¹Bar Ilan University / Commusicator Ltd., Israel

"Tradition and modernity in contemporary music education"

Promoting singing and music literacy in the formal education system helps provide students with the tools to appreciate and engage with music throughout their lives while fostering their cognitive, emotional, and social development.

Balancing tradition and modernity in promoting sustainability in music education is essential to ensure students receive a well-rounded and relevant education addressing contemporary challenges. Integrating the two aspects may contribute to the following:

- Preserving traditional teaching methods that have been effective in music education for generations and enriching them with modern techniques and technologies.
- Modernize the music curriculum with the new possibilities that digital interactive technology offers to music education.
- Benefiting from online interactive and integrative digital didactic solutions for individual and differential practice.
- Encouraging students to learn and appreciate traditional and modern vocal and instrumental repertoire.
- Embracing cultural diversity by incorporating traditional music from various cultures into the curriculum, appreciating global musical traditions' richness while promoting inclusivity and cultural sustainability.
- Promoting collaboration between music education and other disciplines.
- Encouraging students to engage with their communities through music.

The workshop will present a software program that combines traditional methods of teaching music with modern interactive technology named Solfy (<https://www.4solfy.com/>). It will address the general and music teachers and the professionals from higher education who teach future teachers.

The workshop will describe how teachers use the software in the classroom in symbiosis with traditional methods and how students benefit from using it at home for individual and differential training, reviewing the statistics, checking the progress, listening to previous recordings, and improving. Helping the students prepare their homework, Solfy allows the education system to benefit from countless hours of individual practice and evaluation without investing additional hours of frontal education.

The participants in the workshop will bring a laptop and headset, register with the program, and begin testing the functionalities during the session. Solfy encourages enthusiastic music teachers to collaborate to create albums of popular local songs, transcribe them in conventional (western) music notation, and record this repertoire with their students.

Conclusions: integrating Solfy into traditional music education can have a positive impact, helping teachers in class with the tuition, allowing students individual and differential practice at home, and adding to the educational system countless hours of training and receiving feedback - outside the school.

Figure 1

The screenshot shows the 4solfy.com website interface. The top navigation bar includes 'Content', 'Practice Solfege', 'Practice Songs', 'Review', and 'My Students'. The left sidebar lists various song categories: 'Israeli', 'English', 'Kodály 50 Nursery Songs', 'First Steps', 'When the Saints', 'Brother John', 'The A-B-C Song', 'Together V1', 'Slovak', and 'Românești'. The main content area is titled 'Together V1' and shows a dropdown menu set to 'Canon Coda Rem'. Below this are 'Practice' and 'Your recordings' tabs, and buttons for 'Play', 'Record', and a volume icon. The music notation is in 4/4 time, and the lyrics are 'We sing u - ni - ted hand in hand.'

Figure 2

The screenshot shows the 4solfy.com website interface for 'Page 01'. The top navigation bar is the same as in Figure 1. The left sidebar lists 'Page 01', 'Page 02', 'Page 03', 'Page 07', 'Page 08', 'Page 10', and 'Page 18'. The main content area shows a dropdown menu set to 'x1', and buttons for 'score' and 'lyrics'. The music notation is in 2/4 time with a 'd-r' marking above the first measure. The lyrics are 'Where we laugh and play in the meadow gay, Hor - ses run a - way trot - ting to the sta - ble.' Below the lyrics is a colorful illustration of three children holding hands and pulling on strings attached to toy horses. The text 'B. & H. 19825' is printed below the illustration.

Yugambeh [Australian Aboriginal] Language in Song Workshop

Kruger C¹

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This workshop introduces the audience to Australian Aboriginal songs and highlights the integrated nature of music as an Aboriginal knowledge system. Drawing from the Yarrabilginngunn (Songwoman's) knowledge of song awakening, this workshop will emphasise and demonstrate the overarching claim that song context is crucial to cultural connection. Furthermore, Yugambeh [Aboriginal] Language in Song Participants will gain an understanding of, and participate in learning, South-East Queensland, Australian living cultural Aboriginal songs.

Through the act of receiving song, this workshop draws the participant to listen for the relationship between themselves and the sounds of the environment, in addition to learning to sing in Yugambeh language. Participants will receive cultural permissions and protocols which are necessary to the dissemination of song knowledge, and educational materials to assist teachers to embed Yugambeh Aboriginal knowledge in their lessons in schools. Song material will include 'Morning Star and Evening Star' a Yugambeh lullaby songline, an Australian National Song for the Australian Music Examinations Board (AMEB) Online Orchestra project and other Yugambeh songlines, such as the 'Yinahla' lullaby - a song to be sung over jarjum (children).

Through my endeavours to sing Yugambeh language alive, I hope that others might feel inspired to do the same with their own heritage language.

The Kantele: An introductory workshop on the Finnish national instrument

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The Kantele is the national instrument of Finland. It is taught in schools, is part of music education courses at universities and is offered as an instrument at the Sibelius Academy in Helsinki.

The types of music played on the instrument include traditional music, popular music and rock music. The kantele is also featured in the Kalevala, the national epic of Finland.

The workshop will provide an introduction to the kantele. The background and construction of the instrument will be explained as well as a demonstration of the different types of kanteles.

There will be an opportunity to play the most traditional and popular type found in school settings which is the 5-string kantele.

The types of skills learnt will be how to pluck the strings, play some chords and also sing.

There may also be the opportunity to learn a little bit of Finnish language when singing the songs.

Laulau Songdrawing Method as a special education and rehabilitation tool with children with special needs

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Background

Songdrawing is an inclusive and holistic form of activity in which drawings are conjured up and supported by simple drawing songs. In addition to singing and drawing, the creative process of songdrawing combines movement, story-telling, and interactive artplay. In addition to singing and drawing, songdrawing invites the children to concentrate, communicate and cooperate, as well as to create together. Based on user studies, the method effectively supports linguistic and social-emotional skills, motor and manual skills, concentration, and self-expression, especially for children with special needs.

Laulau Songdrawing Method was developed in Finland as a cross-curricular art-based support method for children of different ages and skill levels. In 10 years, songdrawing has become established in the Finnish early childhood education, preschool and special education, as well as in early childhood music education. The method is also widely used as a rehabilitation method in children's speech, occupational, and music therapy.

Objectives of the workshop

The aim of the workshop is to demonstrate the Laulau Songdrawing Method and its creative exercises especially developed for special education and rehabilitation purposes. The aim is also to share experiences and case stories related to children with special needs. The participants are invited to join the creative activities to get the full experience of the workshop.

Content

In the workshop we experience the Laulau Songdrawing Method by singing, drawing, moving, playing, and creating together. With a bit of magic we warm up our singing pens and after that we're ready for a nice little walk in a Finnish forest full of berries, mushrooms and other gifts of the nature. We document our findings by songdrawing them on a big shared paper area, which gradually turns into our forest. You never know what we will find...! After the creative process we have a chance to share thoughts and to reflect the activity from the viewpoint of children with special needs.

Applications for music education

Songdrawing is an inclusive method, which seamlessly combines music with other forms of creative expression. Through songdrawing it's easy to make stories, lesson themes, concepts and songs, as well as the basic musical elements live and visible for children. The method also offers children a natural and illustrative way for expressing and visualising their feelings, thoughts and observations. For a music teacher the method offers a holistic and integrative tool to support both musical learning and learning through music.

Figure 1



Make music class fun with K-Pop music!

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To pursue and advocate for sustainability in music education, music class should be fun and popular among students first and foremost. The K-pop music industry and culture has grown and become a major driver of global culture. K-pop stands for Korean popular music which is mainstream music that originated in South Korea. K-Pop is a cultural product that features music, dance, and fashion. K-Pop contains the hybrid culture, including African American influences of Hip-Hop, Jazz, Disco, House, R&B, Techno, and K-Pop Idol culture. K-Pop shows popular trends and culture in Korea, in terms of fashion trends, ethics, social justice, and political issues. In a 2022 Statista survey conducted across 26 countries worldwide, 15.6 percent of respondents mentioned that K-pop music is popular in their country for its catchy rhythm and melody lines. Students love to sing and dance to the K-Pop music world widely these days.

During this workshop, teachers can gain understanding of K-Pop music and its culture through creative interdisciplinary activities including K-Pop music and dance during the workshop. I will review K-Pop music trends and history briefly. Teachers will analyze and discuss K-Pop music's trend and its cultural characteristics during the workshop. Teachers will learn how to embed K-Pop music with music criticism, music improvisation & composition, interdisciplinary teaching and learning, and music and diversity in their music curriculum. After this workshop, teachers will be able to create their own teaching curriculum with K-Pop music and culture.

Figure 1

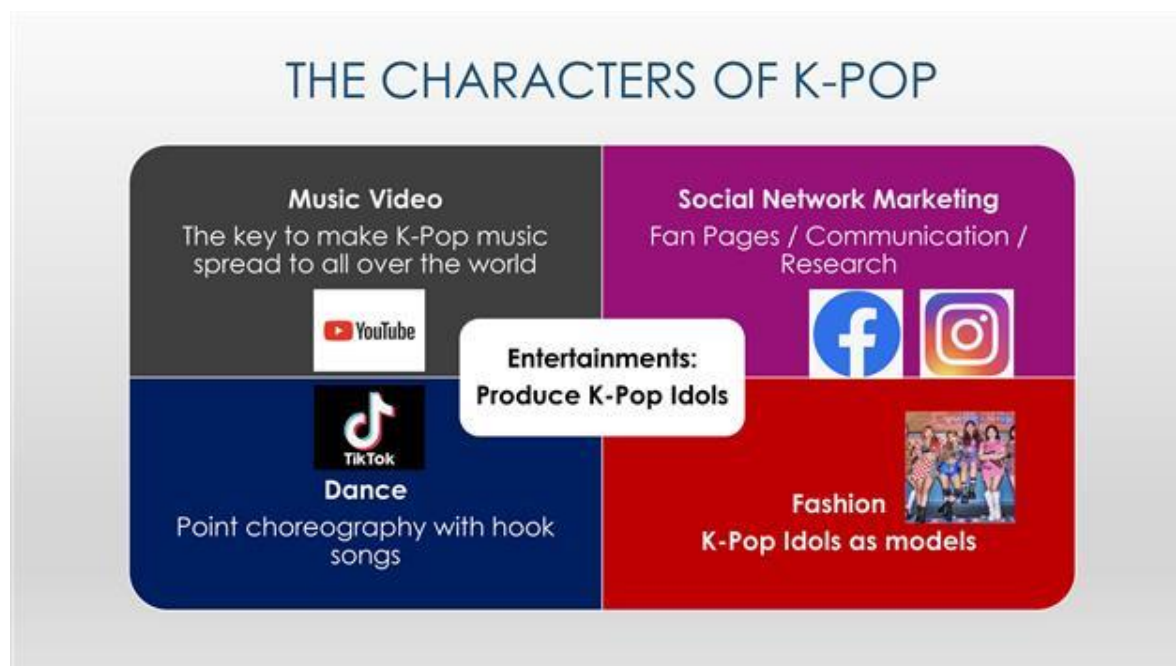


Figure 2

THE CHARACTERS OF K-POP

- **Social Media Marketing:** K-Pop became popular worldwide

	<p>YouTube: Music Video</p> <p>Facebook: Fan Club Pages</p> <p>- Instagram: Communication with Fans</p>	
	<p>TikTok: Dance Challenge</p>	

Learn [language omitted] in a choir! Integrating second language learning into choir practice

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The workshop demonstrates the “Learn-[language omitted]-by-Singing” choir practice, a constantly developing collaborative musical activity, which has been initiated in intercultural and interdisciplinary collaboration between newly arrived residents, the choir conductor/music educator, and second language (L2) teachers across various courses and workshops in different educational settings, including non-formal and tertiary contexts in [country name omitted].

In her doctoral study, the choir conductor explores the potential of music education for second language learning focusing on two Learn-[language omitted]-by-Singing choirs. The study draws on activity theoretical thinking, particularly active systems thinking (Engeström, 1999, 2001), that connects the individual and social structures when addressing changes within educational contexts. The choir practice emphasises boundary crossing (Author, 2022) highlighting a non-hierarchical and reciprocal approach to music and language learning through holistic experience (Dewey, 1916).

The workshop will include examples of the choir practice including warm-ups, collaborative improvisation and singing songs. These examples illustrate how second language learning is integrated into choir singing underlining embodied and multisensory learning, creative and playful mindset, and musical repetition. The linguistic focus is on dynamic language use, sound hearing, language production (e.g., pronunciation), spoken language, and gaining courage to use language. The audience will form an active Learn-[language omitted]-by-Singing choir during the workshop. The demonstrated musical activities can be applied in diverse contexts, such as school classrooms and various sectors of music education, however, underscoring the features that connect singing, music and language learning in culturally and linguistically diverse learning contexts.

UNIC Music Stay and Hybrid Intergenerational PBL from UK, Nepal, India / Ireland and China

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Background

Since 2020 when COVID-19 started, UNIC collaboration has been at the forefront of pioneering hybrid and non-formal education models, focusing on Community Music Activities (CMA) for family communities. Our initiative, led by a diverse team including university professors, schoolteachers, undergraduates, and postgraduates, seeks to harness the power of music for skill and social community development.

In 2022, UNIC initiated advanced R&D projects, primarily focused on developing Project-Based Learning (PBL) pedagogy to enhance the impact of hybrid and community-based music education. Our dedication to excellence and innovation has resulted in significant achievements, including CPD certification, academic publications, and recognition as a finalist in the 2023 ECEL Best Award for eLearning Projects.

Objectives

We have two primary objectives:

- 1) Promoting Cross-Generational Musical Appreciation (CMA) within homestay experiences.
- 2) Cultivating CMA through Music Stay projects that blend musical exploration with cultural immersion.

Content

The workshop has three distinct themes, each featuring 15-minute presentations on CMA projects:

- 1) Exploring cross-cultural singing experiences within homestay settings, highlighting music's role in bridging generational divides.
- 2) Illustrating the beauty of Bel Canto, folk, and country music that captures the essence of homestay destinations' natural landscapes.
- 3) Demonstrating Music Stay PBL in Digital Marketing, utilising storyboards, and multimedia tools to ignite CMA passion in developing countries.

Methods of Inquiry

Action-based research informs the development of case studies, enriching the understanding of CMA. The workshop adopts a hybrid format, accommodating both in-person attendance and live-streaming for remote participants. A bilingual mobile app serves as the gateway to access content and engage actively. Some presentations and performances may be pre-recorded to enhance accessibility and engagement. The mobile app offers bilingual support, with content available in English and the target audience's language.

Applications for Music Education

Homestay projects offer cost-effective resources for nurturing CMA, providing a rich tapestry of opportunities.

By leveraging homestay tourism, Music Stay unlocks sustainable and captivating resources for CMA through an unconventional educational approach. Thus, Music Stay explores

untapped potential in developing countries, bolstering local CMA. The Music Stay initiative also extends non-formal education through CMA into developing countries via PBL, fostering global engagement in CMA.

PBL pedagogical themes empower Music Stay participants to share musical expertise and authentic cultural experiences, immersing themselves in CMA. The PBL framework offers unique integrated teaching and learning opportunities, nurturing comprehensive skills, and enabling participants to innovate, design, implement, and promote CMA on a global scale.

Figure 1



From Anxiety to Artistry: Mastering Music Performance

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Music Performance Anxiety (MPA) is a widely recognized challenge that has intrigued researchers for decades. Simultaneously, it remains a formidable impediment to the artistic development of musicians. In this comprehensive presentation, we will systematically tackle MPA by establishing a clear understanding of its definition and delving into the multifaceted causes that underlie its presence in the lives of musicians.

Our workshop will offer a meticulously designed array of strategies aimed at combating MPA. These strategies encompass a profound understanding of stress management, as well as techniques to enhance practice skills, including distributed practice, deliberate practice, and random practice. Moreover, we will explore strategies to sharpen performance skills, such as pressure training and attention training, and address the crucial aspect of coping with and adjusting one's mindset following both successes and failures.

Drawing upon our collective personal experiences as both performers and educators, we will delve into the intricacies of crafting a well-rounded performance routine. This will encompass invaluable suggestions for pre-performance preparation, on-stage strategies to optimize performance, and post-performance rituals that foster continued growth and artistic excellence.

The ultimate goal of this presentation is to inspire and equip musicians with the tools they need to confront and conquer Music Performance Anxiety. By delving into the roots of MPA, providing concrete and actionable strategies for its mitigation, and sharing our personal experiences, we aim to empower musicians to unlock their full potential in the world of performance. We believe that this workshop will make a significant impact on the artistic growth and well-being of musicians and provide them with invaluable insights and guidance to enhance their performance experiences.

Listening to music as a somaesthetic experience

Liira K¹, Arlin E¹

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In this workshop we will explore and discuss different ways of listening to vocal performance in a rhythmic music context. “By making the familiar strange” (Sheets-Johnstone 1999, 143) we aim to expand and challenge our habitual ways of listening to music. As music (education) professionals we often focus on using the tools of analytical listening that we acquired through our formal education. In this workshop we will aim at complementing that analytical mindset by activating different areas of perception and moving them to the fore.

The theoretical perspective of the workshop draws on somaesthetics (e.g., Schusterman 2012), and particularly on Tarvainen's (2018) views on vocal somaesthetic experience that builds on it. Somaesthetics is a discipline created by Shusterman, aiming at cultivating the experience and performance of the living body (or soma) as a site of sensory appreciation (aesthesia) and creative self-styling. When discussing the ways in which a vocalist perceives her own singing, Tarvainen (2018) uses the term vocal somaesthetic experience to address how auditive, proprioceptive, aesthetic, motional, affective, and intersubjective elements are incorporated into listening to one's own singing. As we see it, the same idea can be applied in the context of music listening more generally.

The activities of the workshop will include practical listening exercises, including light movement, reflections, and discussions. The workshop will critically address our habitual ways of listening to music, which mainly focus on what is perceived through the ears and eyes alone, and thus pay less attention to what is perceived through the whole body. We suggest that by integrating different modalities of perception (such as auditive, kinaesthetic, and proprioceptive) and becoming more sensually aware, and thus enhancing more holistic and embodied ways of listening, we can broaden and deepen our experience of listening. As Shusterman (2012) argues, by sensitizing bodily awareness the quality of aesthetic experience can be developed. Furthermore, embodied holistic listening exercises our ability to understand each other non-verbally through sounds, gestures, and bodily sensation, which in turn forms the basis of interpersonal understanding and even ethical thinking (Gallagher 2020) for a more sustainable future.

Teaching about South Korea: A multi/interdisciplinary approach to a culturally responsive pedagogy

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The session is aiming to demonstrate how children can experience a different culture in their classroom via high quality teaching resources about the people and culture of South Korea. Multi- and interdisciplinary approaches consistent with culturally responsive curriculum and pedagogy will be introduced. These include but are not limited to: (a) performing arts of traditional and modern music and dance; (b) literature and folklore for story time; (c) fine arts of traditional painting; (d) family life and food; and (e) a sensory table for all ages with culturally affiliated natural resources such as seaweed and seashells. The approaches and resources presented will not only showcase South Korea but will also provide a framework for creating and developing materials and learning environments for other countries and their cultures. The resources will be culturally authentic and designed to provoke curiosity and engagement by encouraging cultural contextualization. They will enhance school content about South Korea. The approaches will be both child-centered and teacher-intended.

Music in Korea was historically a comprehensive performance art. Musical activity will reflect this historic cross-arts and cross-cultural experience. After viewing the energetic and electric "Samulnori," Korean percussion music, children will be inspired to perform themselves, using home-made "Samulnori bottles." These bottles are filled with two different timbral sounds of beads and metal pieces and wrapped with three primary color ribbons (Red, Yellow, Blue--representing Korean drummer's outfit colors). Samulnori will lead children and their teachers to a new musical experience--"신명 (Exhilaration)."

Korean folklore stories are the accumulation of over 5,000 years of Korean life, thought and culture. They provide a valuable resource to learn about Korea. Modern story books by Korean authors will also greatly enrich the curriculum. The participants will experience Korean folklore in a multi/interdisciplinary context and examine the differences and similarities between Korean and American cultures as reflected in select stories.

Family life and foodways can provide an exciting introduction to a new culture. A simple demonstration, including just a small piece of roasted seaweed and cooked rice, can introduce teachers and children to Korean food culture. Korea is the world's biggest producer of this kind of seaweed (Pyropia seaweed, 김 kim in Korean, nori in Japanese).

NASA's earth observatory has offered an image of seaweed farms in South Korea noting that seaweed farming has a light environmental footprint.

Hands Too Small, or Keyboards Too Large? Glaring Inequity and Exclusion Facing Female Pianists

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Background

Hand size has been increasingly implicated in numerous studies of pianists over the last several decades as a risk factor in playing-related injuries (De Smet et al. 1998; Farias et al. 2002; Leone, 2016; Sakai, 2010; and Yoshimura et al. 2006, 2008). Aoki et al. (2006) found that 77% of Japanese female pianists had sustained injury, and the most commonly reported pain was in the little finger and thumb. Consensus among researchers is that female pianists may be twice as likely to suffer playing-related injuries, linked in part to hand size. A 2015 demographic study reported 87% of all female pianists, and 94% of Asian female pianists had “small” hands, placing them at greater risk for injury, as opposed to 23% and 29% of males respectively. Evidence is growing that the modern piano keyboard size, standardized in America in the late 19th century for large-handed touring male virtuosi, is a potential risk factor for injury for a significant number of female pianists (Boyle, et al., 2015). At best, female pianists must compromise musicianship and technique, and employ multiple strategies to play certain repertory and avoid injury (Deahl & Wristen, 2017). At worst, injuries may occur that prevent, sabotage, or terminate playing careers. Nonetheless, awareness among pianists, teachers, and music administrators remains low. Furthermore, resistance in the piano field continues to be prevalent (Perez, 2019). In spite of decades of sustained international efforts, serious inequity continues.

Objectives and Purpose

This workshop will 1) raise awareness that this inequity is partially to blame for technical, musical, and repertory limitations and career-disrupting injuries, 2) examine professional and health challenges, 3) identify potential legal questions and ethical responsibilities for accredited music schools.

Content

The workshop will 1) summarize history, data, and recent research, 2) match participants' hand size to plastic keyboards of varying sizes, 3) examine legal questions and workplace obligations of music schools, 4) offer compelling personal and anecdotal stories, and 5) discuss current instrument options and best practices for music educators and administrators.

Method

PowerPoint and hands-on presentation will summarize research, give visual examples of historic keyboard sizing, play interviews, and demonstrate with three plastic keyboard sizes. Discussion will be encouraged.

Applications for Music Education

It is hoped that this workshop might enhance awareness and knowledge of a largely ignored inequity in the music field, and offer suggestions for immediate and positive change.

Chinese Ethnic Rhythms: Enriching the Palette of Music Education

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¹华中师范大学, China

Workshop Principle:

This workshop presents an innovative exploration of incorporating Chinese ethnic minority music into multicultural music education. Chinese ethnic minority music is a vital component of China's cultural heritage and a significant element of global cultural diversity. We aim to employ representative music from China's Miao, Dong, and Yi ethnic minorities as case studies, intending to formulate practical strategies for incorporating their unique musical traditions into music education practices.

Workshop Content:

1.Miao Ethnic Music Activity: Journey of Silver Melodies

Participants will immerse in Miao culture by donning traditional silver jewelry and attire. We will introduce Miao drumming, a captivating performance deeply rooted in reverence for silver and the mountainous lifestyle. Participants will engage in rhythmic movements based on Miao drumbeats, creating a unified narrative performance.

2.Dong Ethnic Music Activity: Dong Song and Drinking Challenge

We will introduce a fun music game inspired by Dong folk activities involving liquor and songs. Participants will transform liquor into water and create improvised melodies in response to the rhythm of Dong folk songs, using simple mouth-singing.

3.Yi Ethnic Music Activity: Highland Drumming Tradition

We will explore the complex geography of Yunnan, where the Yi people reside, has influenced their use of high-pitched tones and solo or duet singing. Participants will engage in vocal improvisation starting with the note "la," incorporating the unique rhythms of classical sea vegetables and tobacco box dances.

4.Harmonious Echoes: China's Musical Odyssey: Theatrical Performance

This segment will focus on the musical traditions of the Miao, Dong, and Yi ethnic groups and development in contemporary global music education.

There are four performing scenes: Harmony in the Forest, Rhythms by the Riverside, Passing Down the Harmonious Melodies, and Coexistence in Harmony. Participants will play traditional instruments, dance, and portray the wonders of the forest ecosystem. They will gather by the river, playing water-related ethnic music and performing traditional river dances. Participants will collectively perform a piece of music symbolizing harmony and coexistence among different cultures.

Conclusion:

This workshop showcases the rich and diverse musical traditions of Chinese ethnic minorities. Through engaging and participatory activities, it integrates music, dance, drama, and cultural heritage, creating a profound and emotional cultural experience for participants. We hope to inspire music educators worldwide to integrate the cultural treasures of Chinese ethnic minority music into their teaching practices. This workshop serves as a bridge, connecting different cultures and promoting cultural exchange in the field of music education.

“The Sound Clock” Revolves Art Practice of Satoyama Initiative in Dapu Township of Learning Community and Regional Revitalization

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The open source software of p5.js and sound audio coding tools is(are) used to assist the research on the theme of "Sound Clock". Our school is located in the upper reaches of Zengwen River in the Zengwen Reservoir, which is mountainous and sparsely populated in Taiwan. Our school's thematic research motivation comes from Satoyama initiative of community practice. The research purpose is lead students to develop sound and landscape to mark the location changing in ecological, agricultural and humanistic activities from their hometown.

According to Reimer's emphasis on emotion and collaboration in musical experience, a contextual understanding of people's life and culture is generated; And Elliott's practical philosophy emphasizes flow experience and advocates reflection and action cognition in making and listening to music. This educational workshop is a cross-disciplinary course that combines music, visual arts and technology. Referring to the paintings of Russian artist Wassily Kandinsky, the music is transformed into visual colors and lines, resulting in the fusion and interweaving of synesthesia, painting and music. In addition to hearing sounds, students can re-understand the resonance between rhythm and life through multi-sensory experiences through new media art. This study used action research and semi-structured interviews students recorded the ecological sounds in Dapu. Those courses supply the sound sources with local bamboo tubes for improvisation and digital p5.js to collaborate on compiling local life maps and soundscapes. Dapu Township learning community is combined with local ecological data and the rhythm of music, forming new media music in Taiwan. Through research, we redefine the sounds that are familiar but ignored in daily life, transform the unique local ecological sounds, present them through new media art through the integration of sound and humanities, and ultimately connects the community and the world through electronic media.

An Introduction to the Qudūd Halabīyya and Elements of Arabic Choral Music

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In recent years, issues of cultural diversity and inclusion in pedagogies associated with global musics in the choral curricula have become of great interest and importance to many choral educators (Bennett, 2022; Walling, 2020). Conversations concerning the decolonization of Eurocentric choral programs and pedagogical practices are also increasing (de Quadros & Amrein, 2022), thus escalating the importance for choral educators to understand their role as music educators in selecting repertoire, encouraging cultural awareness and sensitivity towards diverse music cultures (Bennett, 2022; Goetze, 2017). As Arabic choral music is one of the less familiar genres in the West (de Quadros, 2014), the objectives of this workshop are to introduce participants to “Yal asmar ellon,” a popular traditional song from the qudūd halabīyya repertoire of Aleppo, Syria, discuss elements of Arabic music and direct participants to sources where they can access Arabic choral music for their choirs to sing.

Using materials such as a narrative about Syrian music in a socio-historical context, maps, visual and audio demonstrations of the features of Arabic music such as maqām hijaz, iqa‘ maqsum, vocal exercises, and features of the Arabic language, participants will be encouraged to participate in the learning and singing of the qudūd.

Participants will work in pairs and sing together in a large ensemble. Various discussion questions will encourage dialogue. Participants will be able to outline the socio-historical context around the music, identify musical components of the qudūd repertoire, locate Syria on various maps, imitate and improvise short phrases based upon the hijaz maqam (mode), assimilate Arabic pronunciation and interpret a portion of the choral arrangement.

Shaolin Zen: The rhythm of music in Chinese kung Fu

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Purpose:

The purpose of this workshop is to explore the correlation between traditional Chinese culture - Shaolin martial arts and local music, and to use Shaolin culture as a medium to demonstrate the charm of traditional Chinese culture while realizing the integration of religion, martial arts and music.

Concept:

The core principle of this workshop is interdisciplinary integration teaching. We aim to integrate music with Chinese Kungfu and Zen culture by using the images of traditional Chinese culture (water, wood, wind and stone) as the carrier, and deeply explore Shaolin culture, so as to show the unique charm of traditional Chinese culture to the world. At the same time, we hope to stimulate participants' interest in traditional Chinese culture and encourage them to have an in-depth understanding of traditional Chinese culture.

Process:

Lead

The workshop begins with an immersive meditation experience where we close our eyes with the participants and enter the world of Shaolin.

1. "Water Music"

Participants will be divided into groups and experience the sound of water in a creative way. We will imitate the noise of rain, streams and empty mountains after rain in the background of Chinese classical landscape paintings, and build a harmonious and perfect picture of human life.

2. "Wood Music"

Thousands of ancient temples, wooden fish sound. We will use the Buddhist method - wooden fish, play a multi-voice melody, telling the historical changes of Shaolin Temple. The meditation of wooden fish brings the beauty of the world to this pure land of Buddhism.

3. "Wind Music"

Participants will perform Shaolin martial arts in a new way and experience Chinese kung Fu. Wind bell, wind fist, and wind stick to wind flag, Every movement and stillness, both literary and martial, in the rhythm of the sense of rhythm between we feel the great beauty of heaven and earth.

4. "Stone Music"

We will make Songshan stones into wonderful Musical Instruments, and solemn and soothing pieces of Zen music, which is Zen chant to nature, love to life, praise to heaven and earth!

epilogue

Epilogue

the participants close their eyes, meditate and practice, and fully feel the traditional Chinese artistic conception woven by nature music.

Conclusion

This workshop aims to show the world the feasibility of the fusion of Chinese kung fu and music, to feel and experience Chinese kung fu and Zen culture in the music rhythm through visual, auditory and kinesthetic dimensions, to explore the feasible path of the integration of music education and local traditional culture, and to promote the inheritance and development of traditional Chinese culture.

Sustainability of Folk Music in the Music Classrooms Grades K-5

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Sustainability of Folk Music in the Music Classrooms Grades K-5

Contrafactum (pl. Contrafacta), in vocal music, is the substitution of one text for another without substantial change to the music. It is not a term commonly used by elementary music teachers when teaching children to sing folk songs with the same melody and alternative lyrics, e.g. “Ah! Vous dirai-je maman” and “Twinkle, Twinkle Little Star”. This substitution propagates the melody and supports the sustainability of folk music in Music Education. This workshop examines how the practice of contrafactum can be used to cultivate folk music from many different cultures among children from Kindergarten to 5th grade. The activities presented in this workshop provide elementary music teachers, Kindergarten through 5th grade, with tools to guide students in listening, singing, moving, and playing instruments to a variety of folk songs. Participants will become familiar with several types of contrafactum and how they were used throughout music history dating back to Gregorian Chant in the 9th century. Participants will be able to apply the activities presented in the workshop in their music teaching. Links to online and in-person activities will be provided. Folk music is a strong carrier of folk legends and history; it sustains an array of world cultural traditions which are passed down through generations. However, folk music is threatened by recent shifts in economic, social, and cultural structure, and the media/entertainment that supports modern music. Endangerment of the folk music tradition can be rescued and revived through various forms of contrafactum, promoting a sustainable and ongoing reappearance of some folk music songs. Contrafactum promises continuation for folk music’s cultural heritage tradition to continue being passed down through generations. This is a significant step toward safeguarding folk music songs for the future.

'One Size Does Not Fit All': Meeting the Unique Physical and Mental Health Needs of Upper String Musicians

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Upper string musicians have some of the highest rates of playing-related musculoskeletal disorders (PRMDs) among all musicians, yet there is limited research testing injury-prevention interventions designed specifically for this population. Research on musculoskeletal interventions often takes a 'one size fits all' approach rather than addressing the unique musculoskeletal mechanisms and physical demands of violin and viola performance. In this workshop co-presented by a music educator and a physician, participants will learn the dynamic musculoskeletal physiology relevant to upper string players, as well as instrument-specific muscle loading, training recovery principles, and injury return to play protocols. In addition, best practices for promoting upper string musician mental and physical health in the music classroom will be examined. Finally, workshop participants will have the opportunity to personally experience instrument-specific injury prevention interventions from current research to enhance student wellness in their own music classrooms.

Better Together: The Rewards of Shared Studio Teaching

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This workshop celebrates the significant benefits of sharing elements of teaching responsibilities in the studio. We'll describe what we do and encourage active discussion with attendees. This does not require like instruments or similar student levels but rather demonstrates that we can do more together.

Clear benefits abound. Students will often respond positively to the same concepts their teacher uses but presented with alternate words and analogies. A new perspective can often diagnose a recurring issue with a technical, mental, emotional, or musical challenge. Sharing both the burdens and joys of working with individual students reduces burnout, adds stimulation, and enhances musical community-building. Inter-studio competition disappears because the responsibility for all students rests with all teachers.

Studio teachers often demonstrate a proprietary sense of teaching and students. Our principles are the ones we trust and impart to our charges. Yet we have found that we can uphold those principles by recognizing common values even while taking advantage of how other teachers provide unique perspectives. What's needed to invoke an environment of mutual involvement is trust and respect., Trust in colleagues dissipates the inherent isolation of studio teaching. In our piano department, after years of tweaking, we have found success in sharing duties among two to four studios. We still have a primary teacher for each student. But every week we have mixed performance classes with combinations of students and teachers. The result is varied exposure to student and teacher commentary. Perhaps even more significant is our practice of providing switch lessons (or when we're particularly energetic, add-on lessons). For one or two weeks every academic session, we teach one another's students. Often the repertoire or lesson plan involved is chosen with the guidance of the primary teacher, but the intent is to focus on a pedagogical strength or repertoire experience of a particular teacher for a given student. A bonus is the significant positive challenges that the teachers get from these occasions.

Additionally, we take group responsibility throughout the year for listening to and evaluating technique tests, independent learning assignments (self-prepared juries), and end-of-term graded performances. For our size of department, we end up with personal interactions with every student, a strong sense of shared responsibility for their well-being, and a particularly enhanced and even elevated sense of support for and from our colleagues. In such an environment, coming to work is a joy.

This sort of process, with modifications as needed, is also available to independent teachers who teach in close proximity. So long as there is no intent to steal students and a collective willingness to infuse the learning environment with diverse exposures and insights, these shared experiences can provide a stimulating and enhanced opportunity for everyone involved.

Imagining A Soundscape: Transacting and Conveying Meaning Through Story

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Evoking a soundscape is an original conceptual framework, that was used during my PhD research (McCabe, 2023). Evoking a soundscape is a creative process that provides musician-music teachers an added layer (composing music and songwriting) to text-based and oral storytelling. This creative research process encourages educators to look beyond the familiar, into what is resonating within our story. Identifying as a musician-music teacher, my life experience of journeying to and through music provides a unique perspective, both in and out of the music classroom.

During this arts-based workshop, attendees (and myself) will improvise while creating a collective soundscape. This session will share the conceptual framework from my recent (PhD) research, which invited musician-music teachers to evoke a soundscape (share their narrative through creative music making). For this arts-based workshop I will bring a piano, and some instruments, as well as provide lyrics or poetry to help get the group started. Following listening to the lyrics and poetry the attendees will reflect and write new poetic ideas (transaction).

My research utilizes the theoretical framework of the three-dimension inquiry space of narrative inquiry (Clandinin & Connelly, 2000) which supports an understanding of people, places, and events through temporality, sociality, and place (Connelly & Clandinin, 2006), and the (original) conceptual framework of evoking a soundscape, to draw on the creative process as a transaction (Rosenblatt, 1978). This research utilizes the tools of narrative inquiry in music education (Barrett & Stauffer, 2009; Bresler (2005); Clandinin, 2007; Smith & Hendricks, 2020).

Part of my grounding is to acknowledge how musician-music teachers learning shifts, and takes on new meanings, evolving over time. As a narrative inquirer, I understand that my identity is constructed and reconstructed based on relationships within the community and environment I am contributing to. My research offers an opportunity where communication can open, allowing for learning that is grounded in reflection, sharing stories, creativity, and creating music. My hope is to better support musician-music teachers, when co-inquiring into narratives of praxis, through the medium of their/our craft.

My research uncovered there is much to learn from listening to musician-music teachers as they share their musical story, and the experiences that have influenced a deepened connection to their practice. Hearing musician-music teacher stories expressed through the music allows for what is resounding in their teaching craft to become apparent.

Examples of soundscapes from my research can be accessed on this website:

<https://annekethesismusic.myportfolio.com/>. Password: artful.

Teaching Technique with a Popular Music Twist

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Teaching Technique With A Popular Music Twist

Despite renewed interest in a cappella singing in popular culture, there are relatively few opportunities for vocal students to participate in popular music in choir, especially while using the learning processes of real-world popular musicians. This interactive session will describe how choir teachers might reframe common misconceptions to show the possibilities for using popular music to (1) support singing with good technique, (2) develop music literacy, and (3) expose students to new repertoire. Additionally, it will explore how choir teachers can incorporate popular music into their classes using student-led creative projects, as well as develop parameters and scaffolding to help facilitate students' learning in these activities. Finally, this session includes practical strategies for choir teachers at any level and describes how these projects have helped students "find their voices" (Kastner & Menon, 2019) by developing their musicianship and expressing their creativity. Participants will create three popular music coversongs with the help of the facilitator. Participants will leave this workshop with actionable pedagogies of popular music which reinforce traditional music education curricular goals such as music literacy, vocal technique, and composition. This workshop is based on popular music pedagogies refined in the facilitator's practice over the last 8 year. Therefore, participants will have a robust and nuanced perspective on how to apply these techniques in their own contexts.

Sustaining Learning in the Future: The Changing World of Digital Literacy in Tertiary Music

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Today's broad availability and applications of digital technologies identifies integration of new types of music and music technology as essential parts of the musician's repertoire of knowledge. Together, this integration suggests students request adoption of digital literacy. Digital literacy encompasses the skills required by 21st Century learners to use digital tools to attain goals within their careers and lives (Fu, 2013). These skills are imperative to the development of the emerging musician, as they seek to enter and sustain their career (Authors, 2022).

Music education students in tertiary institutions, as well as those who move into the profession, are expected to not only understand technology use, but have ability to engage with technologies in a multitude of contexts (Author 2, 2022). The 21st century has seen an upward shift in both access (Cisco, 2023) and the number of devices used globally. This increase creates and imperative for learners to have a high levels of digital literacy skill, knowledge, and capacity to navigate the vast array of opportunities and pathways that are available. Drawing on a dual self-study of two academics based in Australia, this presentation will investigate the following questions: What does digital literacy look like in the university music classroom? And, what should digital literacy look like in the 21st century university music classroom?

This 45-minute workshop will: 1) highlight and discuss the challenges of adopting digital literacies for tertiary music teaching; 2) identify and demonstrate affordances in digital music learning for tertiary music performance; 3) discuss opportunities for 'signature' pedagogies within a traditional master-apprentice teaching structure; and 4) participants create, demonstrate, and apply principles of digital literacy through the lens of 'signature' pedagogy. Workshop will conclude with online examples of integrating digital literacy skills and development through teaching practice.

Exemplars of learning case studies will demonstrate how teaching outcomes can be achieved through different approaches and the integration of a range of educational technologies (e.g., mobile devices, LMS, and teaching modes). Emerging differentiated approaches are modelled and the workshop will conclude with a live 'online' synchronous teaching example. Implications for tertiary music teaching will be identified and discussed throughout the workshop.

The value and impact of music education

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The Value and Impact of Music Education

In order to better advocate for music education, we must understand and be able to articulate its unique and intrinsic value as well as its connections to learning in other disciplines.

Music philosophers have struggled with how best to articulate the value of music education for many years and largely fall into two camps – those that focus on the value of music education for its own sake, and those who have a more pragmatic approach that focuses on the practical benefits of music learning experience. While each of these perspectives have value, this author contends that a hybrid approach, drawing on theoretical premises from each of these camps, as well as from sources within the arts community at large, offers the music educator the best chance of breaking through to those in leadership positions where the very future of music education in a particular institution may be in the crosshairs. Drawing on the work of Reimer, Eisner and Elliott, among others, and by making connections to the foundational curricular principles underlying recent national and international educational initiatives, music educators can be better prepared to advocate for their own programs and students so that the music education experience is available to all students.

What is it that students in music classes experience as they interact with music? In what ways are music experiences entirely unique and valuable on their own? In what ways are music experience extremely similar to and supportive of those principles and processes found in other disciplines such as language learning, mathematics and social studies? How is music learning similar to learning mathematics? How is it similar to how we become literate individuals? How can these connections be articulated and leveraged on behalf of advocacy for music education programs?

In this session, we explore the questions outlined above so that we can fully appreciate the value of music education for its own sake as well as its many and powerful connections with learning in the language arts and mathematics, among other disciplines. Data from a variety of sources will provide insights into the aesthetic and practical value of music instruction and compelling testimony from leaders in the world of culture, music and education, provide us with soundbites that can be transformed into what might be called “elevator pitches” to be used when engaging with those in positions of leadership.

Games and Activities to Encourage Social Cohesion in a String Classroom or Community String Program

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As string instructors, how do we create a string program/classroom culture where our students experience belonging, teamwork, social and self-awareness, and cultural inclusion? How do we cultivate a community where students develop increased self-efficacy and motivation as a result of interactions with their peers? In string programs, students often experience emotional challenges when faced with peer comparisons, performance anxiety, and/or the vulnerability associated with creativity. In this session, I will discuss these challenges and share a variety of arts-based activities implemented at a university affiliated multi-level community string program to highlight the importance of social emotional learning and cohesion within a string group context.

Throughout the workshop, string instructors will gain insights surrounding effective warm-ups, games, drama activities, and composition/improvisation projects to reinforce students' technical skills and encourage social cohesion, develop positive communication skills, teamwork, and belonging. Instructors will acquire an understanding of how creativity, appropriate repertoire choices, language, and pedagogical strategies can support diverse learners at a variety of levels. Throughout the session, I will share personal experiences and vignettes from my current research to highlight various topics of discussion. Using a mixed method research design, well-being, self-efficacy, and social cohesion were explored within a community string program in Ontario, Canada. My hope is that the findings inform string instructors of the importance of creating a supportive classroom/program culture, where music making contributes to the wider collective goal of social welfare within a community.

Meet me in the circle: Community musicking through body music, circlesinging, and Música do Círculo pedagogy.

Montanari L¹

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One way to directly welcome and encounter one's musical identity is to depart from the human body and the music it carries. The international circular music and body music communities have been advocating for a playful, inclusive approach to music education that can favor people's well-being and authentic connections among community members. Individuals are met and supported in the circle with their sounds, their spontaneous musicking, and their bodies and souls. Together with other circlers, improvisers are invited to join and support each other's ideas and to interlock their musics with no standard or canon in mind—music matters in the here and now. This approach aligns with the importance of recognizing “our common humanity in our diverse musicking practices connect[ing] us across our commonalities while valuing our differences.” (Hess, 2019, p. 77) This workshop begins and ends in a circle and aims to create a flow of music through games, non-verbal communication, and creative strategies learned from the generous international circular music community. Activities will be facilitated and will find a life of their own according to attendees' ideas, input, and musical heritages.

We will reflect on the following questions: What parts of our musicianships can we (re)discover when we bring a playful, body-centered approach to our pedagogy? How do we connect to others and their musicking when we are involved with our whole bodies in the ancient act of music making?

OUTLINE:

- Checking-in
- Circle up: Body percussion
- Small groups game: Numbers and beats
- Circle up: Body percussion and melodies
- Small group game: Listening, improvising
- Circle up: Volunteers
- Checking-out

Linking Music Industry Connections to TVET Units of Competency for Music Education Sustainability: A Practical Approach

Morton L¹

¹NA, Australia

Linking Music Industry Connections to TVET Units of Competency: A Practical Approach
The UNECSO Strategy 2022-2029 'Transforming Technical and Vocational Education and Training for successful and just transitions', is a part of the Education 2030 Agenda, with the aim 'Goal 4: to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all." It is time to put TVET at the top of the Education Agenda. How? "By promoting skills development for empowerment, productive employment and decent work, and facilitate the transition to more digital, green and inclusive economies and societies."

TVET (Technical and Vocational Education and Training) Music courses are designed to provide a practical solution to linking Music Industry connections to education of participants, by providing real industry experience progressively throughout the studies. This discussion paper is designed to help connect the variety of cultural issues that arise in different countries, the power of the tourism industry to provide venues for the range of music performances, (that are likely to include traditional music forms as well as popular culture forms), and the benefits to participants of networking with Music Industry professionals as they embark on their careers.

TVET refers to all forms and levels of education and training which provide knowledge and skills related to occupations in various sectors of economic and social life through formal, informal methods in both school-based and work-based learning contexts.

Music can unite nations, build cultural bridges and facilitate greater understanding of community, sharing and cultural diversity, and an outlet for cultural and creative expression. TVET programs are structured with community and business consultation, addressing their needs as well as educational outcomes. TVET programs are validated to meet standards, and, in many countries have rigorous accountability protocols.

The stronger the link with Music Industry business needs, the more successful and recognised the TVET programs have become.

TVET programs can clearly lead the way for 'Advocacy for Sustainability in Music Education', with the stronger linkage to Music Industry Connections and business needs.

This workshop provides practical strategies on 'working towards best practice - how to link with local Music businesses; how to use Industry Consultation as an ongoing measure; how to link the Units of Competency in TVET programs with Industry Connections; embedding Industry Connections in the curriculum delivery; Music Industry versus the school environment; how to create and maintain Music Industry contacts; continuous improvement and lifelong learning in the Music Industry.

Enhancing the Music Ensemble Experience for Neurodivergent Learners

Nannen B¹, Dalton A²

¹Marshall University, United States, ²Georgia State University, United States

While ensemble experiences afford students opportunities for active engagement, the nature of ensemble teaching lends itself to focusing on the instructor. This can often leave students as passive participants in the learning process and result in them abandoning musical pursuits. Additionally, the current generation of students represents a greater range of learner variability (Basham, Blackorby, & Marino, 2020) and mental health concerns which have proven challenging for in-service educators (Correa & First, 2021). It is becoming increasingly necessary for educators to create and execute lessons with multiple levels of engagement that benefit both neurotypical and neurodivergent students.

In recent years there has been a greater push toward opportunities for student collaboration and active engagement, which enhance the overall learning process. The 2014 National Association for Music Education National Standards (United States) advocate for greater opportunities for student collaboration, active engagement, and creative expression, which provide valuable social interaction experiences and critical thinking opportunities for students (National Association for Music Education, n.d.). Universal Design for Learning is a framework that advocates for the purposeful construction of lessons that meet the needs of all students while providing necessary accommodations and modifications for neurodivergent learners (CAST, n.d.).

During this session, attendees will brainstorm teaching strategies that can be implemented to aid learners in musical development, critical thinking, and the enhancement of social interaction skills. Additionally, conference participants will be provided with current information on neurodivergent learners along with the benefits of musical participation for all students. Drawing on the principles of Universal Design for Learning and incorporating AI in the music classroom, teachers will demonstrate their ability to enhance the ensemble experience with an emphasis on incorporating teaching practices that benefit all students. By the end of the workshop, attendees will be able to define the benefits of utilizing principles of Universal Design for Learning and how a teaching approach that includes a focus on visual, aural, and kinesthetic elements can benefit not only their neurodivergent learners, but all students. By encouraging teachers to create classrooms that are collaborative and engaging, not only are they implementing best teaching practices, they are also enhancing student learning and, by extension, positively impacting the future of music education.

Fostering Musical and Social Development Through Community Collaboration

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Promoting lifelong musical engagement continues to be a challenge for music educators, especially since musical participation is not accessible to every student. Socioeconomic factors, among others, have been reported as barriers to accessing instruction and participation in musical activities (Culp & Clauhs, 2020; Elpus, 2022). By collaborating with both musical and non-musical community organizations through varying access and interest points, students, teachers, and their communities at large can experience meaningful musical encounters, leading to a lifelong interest in musical participation.

By fostering musical experiences that provide connection to local musicians and community groups, students of all ages are afforded valuable opportunities for engagement with individuals of various musical skills, ability levels, and backgrounds. These experiences, which extend beyond the classroom, work to promote lifelong musical engagement, not only for them, but for those in their respective communities as well (Boswell, 2022). Additionally, the socialization that occurs during collaborative work can create a sense of connection and belonging within ensemble members (Vougioukalou, Dow, Bradshaw, & Pallant, 2019).

This workshop will highlight how community groups can be utilized to enhance traditional concert experiences and extend musical interaction and access. Based on a semester outreach program between university music ensembles and a community recovery center, conference participants will discuss the social, emotional, and musical benefits of community collaboration.

Throughout the session participants will be asked to brainstorm issues of social discord and how they might collaborate with area organizations and music ensembles to combat concerns within their communities. During the workshop, attendees will be asked to generate a list of barriers to musical participation (broadly and teacher specific); compile a list of potential solutions; identify music ensembles or community groups with whom they can collaborate; identify social concerns that can be addressed through artistic expression; and create an outline for a musical performance.

Music is an important element in our society, yet so few students elect to participate as they advance through the k-12 education system. This leads to feelings of inadequacy in musical skills as people move into adulthood. By identifying barriers to access, creating various entry points, and building connections with community ensembles and organizations, educators can work to promote the sustainability of music education through lifelong musical engagement.

Supporting Girls in the Group

Neff J¹

¹University Of The Arts, United States

This workshop session will focus on how to support and prepare adolescent girls to survive and thrive in the school jazz band setting and beyond. The session evolved as a result of an inaugural jazz conference that was held in 2019 to support young women (ages 12-22) in jazz. Inspired by the conference, the workshop presenter delved into research that uncovered issues affecting women in jazz. As a long-time practitioner in public school music education, the presenter was able to connect these areas of research to best practices in the middle school jazz ensemble, and address issues adolescent girls might face.

Topics will be addressed in four areas including: translating issues from the field of women and jazz to support adolescent girls; creating a supportive climate in the school jazz ensemble; scaffolding skills for improvisation; and removing gender barriers.

Objectives:

1. Developmental characteristics of adolescents will be reviewed briefly as foundational knowledge.
2. Issues facing women in jazz will be shared and translated into ways educators can be aware of and provide support for adolescent girls in the jazz band setting.
3. Best practices in creating a supportive climate for students will be shared through the lens of adolescent girls in jazz.
4. Techniques for scaffolding skills to encourage jazz improvisation will be presented.
5. Considerations and suggestions for removing gender barriers in the rehearsal will be shared.
6. Ideas will be shared for attendees to implement in their classrooms.

The workshop will include:

1. Presentation slides with informative research and best practices in a lecture format
2. Video examples of rehearsal exercises
3. Engaging and purposeful activities for workshop attendees that provide perspective
4. Paired/small group discussion exercises

Outline:

1. The Research
 - a. Issues Facing Women in Jazz
 - b. Suggested Solutions
 - c. Translating for Our Students
2. Creating a Supportive Climate
 - a. Engaging activity: Think Pair Share “Your one word”
 - b. Awareness of Adolescent Development
 - c. Creating a Comfort Zone
3. Scaffolding Skills for Improvisation
 - a. Exposing the Process and Realities
 - b. The Role of Competition
 - c. Preparing for the Process
 - I. Musical Skills and Content Knowledge

- ii. Social Emotional Learning
- 4.. Engaging Activity: Gallery Walk “The Fear You Face”
 - i. Growth Mindset
 - ii. Empowering Students
- 5.. Removing Gender Barriers
 - a. Novelty to Norm
 - b. Our Charge
 - c. Classroom Considerations
 - d. Tips for Teachers
- 6.. Engaging Activity: Discussion in small groups “Additional Takeaways”

Sustainable audience development and the art of 'curating' learning at orchestral concerts

Nicholls C¹

¹University of Southern Queensland, Australia

For over a decade in a regional country town in Australia, a community orchestra of volunteer musicians has been curating free of charge concerts designed by music educators to welcome, engage and encourage children and families in their music learning. Not only does this annual project represent a sustainable example of how community music organisations can advocate for music education over a significant time, but it also represents a journey of discovering what makes for effective and impactful concerts that balance artistic, educational, and organisational tensions.

This workshop will share key strategies and principles for sustainable audience development with community music groups drawing on research projects carried out in collaboration with organisers and audience members. The research and practice shared will provide insight into how this arts organisation have re-imagined music education as part of a model that 'curates' learning through intentionally designed arts experiences. The workshop activities will invite participants to consider how relationships, pedagogy and audience differentiation can be used as part of outreach and engagement strategies within their own contexts with a special focus on designing concerts and events for younger audiences. Participants will be challenged to re-think the aims and intention of education within community music organisations and to view audience members as active co-creators and active musickers. The research and practices shared within this workshop will be of interest to fellow researchers investigating music education and audience development, as well as professional and community music education practitioners.

Scarf, stick and rocket – Dalcroze Eurhythmics with a Youth Orchestra

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¹Kungl. Musikhögskolan i Stockholm, Sweden

Eurhythmics workshops can be a very good support in the work with a youth orchestra. During the workshop the participants can learn the piece in a different way, get an overview of the structure and what kind of role the different instruments have. They can also work on specific rhythms, character, or phrasing. In addition to the musical aspects, they also start to communicate in another way and learn to know each other better.

Through movement with or without objects the students can focus on the music and familiarize themselves with the piece. This way they can learn the piece without having to bother about note reading or instrumental technique. When they after the Eurhythmics workshop play the piece in the orchestra, they have internalised the music and can easier focus on ensemble playing and expression.

In this workshop the participants will have the opportunity to participate actively, and to experience an orchestra piece through movement and objects. We will learn the musical structure and try some examples of how musical problems can be solved through Eurhythmics activities in a large group. Video examples from Eurhythmics workshops with a youth orchestra will also be shown.

The workshop ends with a discussion about this kind of work.

The workshop is rooted in the Erasmus+ project Eurhythmics in Education and Artistic Practice, that was carried out 2020-2023 with the participating universities KMH Stockholm, mdw Vienna, AM Katowice and UdK Berlin. Open resources from this project will be shared in the workshop.

Centering Creative Thinking in Conducting Praxis: A Possibilities Approach for Belonging

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Music teacher preparation programs continue to teach conducting as a one-dimensional and transactional instrumental, vocal, or general technique that separates praxis from the art and aesthetic of engaging with and motivating students as individuals who feel a sense of belonging. Despite calls for synthesis and synergy across contemporary music education curricular paradigms, P12 preparation programs often continue to teach techniques in disparate silos, eschewing opportunities to infuse a better laboratory and experiential setting. Emerging teachers report the desire to test and explore student-centered, reflective practices as they would experience in a typical classroom.

A common, persistent problem lies in how conducting and rehearsing is taught to emerging teachers as a “do this, respond to an entirely teacher-led directive by doing this...” transactional exercise, replete with systems, checklists, and body or movement training that leaves little time for reflective engagement or the inclusion of diverse ideas. The problem is exacerbated by a lack of pre-service philosophy of music education experience as a conscious act of doing, motivating, reflecting, and refining through active musicking. This workshop centers the shared common interest of providing an inclusive, possibilities-based alternative to the traditional paradigm by proposing that we can and should consider teaching empathic engagement in conducting courses and modeling empathic behaviors. An equity and inclusion theoretical framework of “doing philosophy” through conducting as a reflective and cooperative activity is used to deliver the synthesis of techniques and intuitive, reflective engagement.

This workshop will engage music education professionals in a simulated laboratory problem solving setting where traditionalist vs. newer models of engaging students through conducting and rehearsing will be practiced, deconstructed, and critiqued in short vignettes. The audience will be invited to use imagination and develop lines of open inquiry through concept-formation exercises in the presenter’s “tapas” model of “bespoke, boutique modeling,” juxtaposing concepts championed by educational philosopher Maxine Greene with open inquiry methods and traditional conducting gestures. Remixed “traditionalist” conducting gestures may then elicit a welcoming, affirming, and inviting response and foster wellbeing. Practical applications for both the professor/teacher and teacher/student setting will be discussed.

The presenter will provide the audience with optional follow-up materials. A QR code will link to work product examples of undergraduate and graduate pre-service music teachers engaging laboratory experiences, with post-experience responses from students over three years as models developed and changed. The presentation concludes with a call for synthesis in both the need and relevance for maintaining conducting artistry through praxis with infusing the art of engaging and doing an empathic and affirming philosophy of music education.

Visual Health in Music Education

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Visual health has not received the same amount of attention as other aspects of musicians' health and wellness; however, insights from industry experts, and the results of the limited empirical research conducted to date, indicate that a large proportion of musicians need some form of corrective visual device and they may experience visual damage that has been caused, or exacerbated by, their involvement with musical activities. There are particular visual challenges for musicians (e.g. the need to scan detailed musical scores, switch between near and far distances, and have good spatial awareness) and musicians experiencing difficulties with their visual health may find their physical and mental health and wellbeing affected in other ways as a result. Music educators are ideally placed to teach and model healthy habits that protect existing levels of visual health; identify and direct those experiencing difficulties with their visual health to qualified support; and promote an inclusive approach to music education that does not exclude those who have visual impairments. The aim of this workshop is to equip participants with information and the opportunity to think collaboratively and creatively about how they can apply key visual health principles in practice. The workshop will begin with a presentation of key principles that music educators can consider to protect visual health for themselves and those that they work with: this will be led by a specialist performing arts optician from the UK. Participants will then have an opportunity to work in small groups to consider how they could apply these principles in their own music education practice. Workshop leaders will then outline some of the signs and symptoms that may indicate a visual impairment and encourage participants to identify who they could refer those experiencing such indications to in their local area. The workshop will conclude with a discussion focusing on how we can promote an inclusive approach to music education that does not exclude those who have or develop visual impairments. This workshop will help all participants to become advocates for sustainability in music education by learning together how we can promote and protect visual health as well as ensuring 'equitable access to music learning opportunities' for all, regardless of visual health status.

Melodies of hope: The Lessons and Music of a Cross Cultural International Collaboration

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Background:

The Santa Cruz/Pajaro Valley System, inspired by the Venezuelan El Sistema, has been making waves since its establishment in 2012. It is situated in a primarily agricultural region with a diverse student body with 65% of students being English-Language Learners, 85% living in poverty, 10% belonging to migrant farmworker families, and 16% eligible for special education services. The program aims to provide equitable access to music education, promote cultural diversity, engage the community, and foster cognitive and social development among its participants.

Objective:

This project embarks on a remarkable journey, uniting 5 students from California, USA; and 5 from Helsinki, Finland, spanning 3rd, 4th, and 5th grades, along with their teachers. The aim is to investigate the parallels and distinctions in music education practices and philosophies between two geographically and culturally distinct regions. These practices are deeply influenced by the social and cultural context of the communities, and the diverse backgrounds of their teaching staff. They are a key elements for how a program is developed, perceived, and supported by the community.

Process:

Through a collaborative process, students and teachers from both regions will engage in online meetings, exploring themes such as music, sustainability, culture, and the future. These discussions will lay the foundation for an interactive workshop they will jointly lead at ISME. Meeting face-to-face in Helsinki before the conference, they will fine-tune their presentation, culminating in a transformative cultural exchange during the workshop.

Content :

Attendees will experience two full group activities and a reflection.

- 1) Students will lead an interactive musical activity that they will develop during the online cultural exchange.
- 2) Two cultures united by music: Students will share two pieces that are relevant to each culture.
- 3) Reflection and questions from the audience to the children and their teachers. This will be facilitated by a lecturer of University of the Arts, Helsinki.

Methods:

Central to this collaboration is the use of the Orff Schulwerk method, known for its dynamic and interactive teaching approach. The role of the audience is to put themselves in the mindset of a child in a classroom setting and being open to participating in the activities led by the children.

Applications for music education:

This project aims to identify essential elements of success within two different music education and cultural contexts. Key takeaways include the potential for music education programs to:

- Connect with their students on a cultural level, making music education more relatable and engaging.

- Becoming visible and vital within the community to secure ongoing support.

- Sharing the experiences of teaching artists from different backgrounds and learning new practices.

- Emphasizing the benefits of group education to foster student's self esteem, emotional intelligence, and problem solving skills.

Relying on and Utilizing the Body's Inborn Knowledge while Learning to play Piano.

Parente T¹

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This session will introduce the participant to how the world of Dalcroze Eurhythmics might inform and enhance the learning of the beautifully fluid "Arietta" from Edvard Grieg's Lyric Suite op.12 #1 in Eb. Our first instrument is our body and is a wonderful resource when learning everything from note values to expression to phrasing and the choral line. Despite the body's potential most pianists neglect to utilize/exploit this incredible resource. This workshop, in which participants will move freely (bare feet optional), will provide introductory movement experiences that will build kinesthetic intelligence and coordination. General description of Dalcroze Eurhythmics Introduction Music teachers and directors often lament their student's' apparent lack of rhythmic precision as they decode a musical score. What they are actually observing is the disconnection of their students' musical feeling from their musical thinking. Eurhythmics is a wonderful way to bridge that gap and make the body–mind–soul connection that we must have in order to be successful music makers.

Students who have had eurhythmic experience are able to develop a "vocabulary" of responses that reside deep in their musculature, responses that can be called upon as they need during their piano study. For example, in eurhythmics, a physical gesture such as a jog or a skip can be assigned a note value. The student can then call upon that experience in responding to the written symbol. Therefore, the production of the sound, be it a note that is sung or one played on an instrument, will not be solely the product of a mental calculation but will emanate from a place deep within the student's physical "experience" of that note value.

Music Education as a tool to support Displaced Children and their Host Communities

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According to the UN, in 2021 there were 82.4 million forcibly displaced people across the world. With so many people on the move, many people living in host countries have felt an existential threat to their own sense of Identity. As they witness waves of new people moving into their communities this feeling has spurred a wave of nationalist politics which has shifted the political landscape across the globe.

The county of Surrey has one of the highest numbers of displaced communities in the UK and has seen an escalation in far-right rhetoric and protests both online and in public spaces, including outside hotels that house asylum seekers.

Within this context, Surrey Arts has been developing programmes to help displaced communities settle into their new homeland whilst also supporting host communities to build positive relationships with their new neighbours.

These programmes have been recognised for excellence at a number of high-profile, national awards events and the proposed ISME workshop aims to share learning from these initiatives.

Learning Objectives

- Understand the role and potential of Music Education to support both displaced children and young people and their host communities
- Understand the importance youth voice and co-creation
- Understand the importance and responsibilities of developing a diverse workforce (including supporting and employing music teachers with lived experience)
- Understand the barriers that face displaced children and young people when trying to access music education
- Take knowledge from the session to develop local offers within your context
- Take specific musical activities that can be used in diverse and inclusive settings
- Understand the principals of how music interacts with nervous system regulation and can help those who have experienced trauma

Current programmes for displaced communities that the presenter has designed and delivered include:

- Together at Home - An online music club for children of refugee families, launched during the 2020 lock down in response to the specific isolation experienced by displaced children.
- Music Connects - an award-winning programme that brings together displaced teenagers and peers from host communities to share life stories, make new music and build friendships and understanding.
- I Speak Music – A programme that incorporates music workshops in hotels (that house displaced communities), refugee centres for trafficked women, schools and community settings.

CHOIRS FOR ECOCIDE LAW acting for the biosphere as choral artist and pedagogue

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BACKGROUND:

ECOCIDE is broadly understood to mean mass damage and destruction of ecosystems – severe harm to nature which is widespread or long-term.

Right now, the Rome Statute of the International Criminal Court (ICC) lists four crimes: Genocide, Crimes Against Humanity, War Crimes, Crimes of Aggression (recently added) The Statute can be amended to add a fifth crime: ECOCIDE.

OBJECTIVES:

CHOIRS FOR ECOCIDE LAW - project started of the will to raise the awareness of this new powerful law-proposal, to let people know about it and to start taking actions to demand the decision-makers

of UN countries to vote towards criminalizing ECOCIDE internationally.

As our (authors) skills are focused in vocal music, we decided our action to happen by playing our instrument – people - choirs.

We wish to offer a tool for singers to act and do something for the planet via singing in their own choir, being connected to each other and acting in their own society.

Let's Change The Rules: 60 minute concert package of 15 popular music style songs, composed by diverse international composers, ready to be rehearsed and performed by different types of choirs around the world - for free.

The pedagogical aim is, that while practicing the music and it's storyline, the participants go through a learning process, including discussions about ecocide-law and creative writing.

This collective process leads to the concert, where the choir passes "the challenge of acting for ecocide law" to the audience.

We published our concept 4/2023, in World Symposium of Choral Music, in Istanbul.

WORKSHOP CONTENT, METHODS:

We present the core idea, tell about Ecocide Law and our artistic initiative. We present the choral material, rehearse process guidelines, storyline, concert producing proposals and other helpful tools created for choirs. We discuss the pedagogical content of the process and show diverse ways of implementing the material to different groups. We listen to excerpts of the songs, sing a bit and show a short video. We welcome questions, suggestions and any form of contribution from the participants.

APPLICATIONS FOR MUSIC EDUCATION:

This material would be very suitable for any music education institute as an artistic project towards sustainability in the planet. The material can be easily applied to different levels of skills of youth / adult groups. We also wish to inspire other music educators towards creating community projects towards sustainability.

Figure 1



Figure 2



WHY

The main purpose of Chors for Ecocide Law is to raise awareness of Ecocide Law as an effective tool for a global transition to sustainability. Singing together has the power to open up our hearts to the truths that we already know deep inside.

WHAT

We provide a sixty minute concert program, ready to be rehearsed and performed by your choir.

The music is made by composers from different cultures

The sheet music is free for you to use as a whole concert program, with guidelines for an interactive rehearsal process, and for how to bring the concert storyline to stage. In the concert, your choir will be passing on to the audience the challenge to stop ecocide.

HOW

Join forces with other choirs and singers in your community or do the whole concert with your own choir only. Make the concert according to your unique qualities. Feel free to add local specialities!



CORE TEAM:



PROGRAM BOOK



WEBSITE



www.stopecocide.earth/choirs

THE PROJECT IS SUPPORTED BY:



Music, Social Theory, and Liberatory Action: Enacting Anti-Racist, Anti-Ableist, Anti-Cisgenderist/Heterosexist Praxis in Music Education

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The expansion of critical perspectives on race, disability, and gender/sex as well as the developing approaches to anti-racism, anti-ableism, and anti-cisgenderism/heterosexism in and outside of music education provides new frameworks for inquiry, practice, and activism. These frameworks may be useful and productive for the purposes of investigating music learning and teaching, designing and facilitating music learning, and fostering liberatory spaces and practices with regard to music making, music learning, and music teaching. In this workshop, we engage with frameworks and concepts informed by scholarship on anti-racism (e.g., Taylor, 2016; Dei, 1996; Lorde, 1984), anti-ableism (e.g., Goulden et al., 2023; Lewis, 2020; Lalvani & Bacon, 2019; Author, 2019, Hehir, 2002), anti-cisgenderism and anti-heterosexism (e.g., Lennon & Mistler, 2014; Swim & Hyers, 2009) as a means to help participants consider the following guiding questions: (1) Who is the idealized learner at the heart of music learning and teaching research and practice? (2) What barriers and exclusionary practices arise through a centering of such an idealized construct? (3) How might an approach to anti-racism, anti-ableism, and anti-cisgenderism/heterosexism help music educators analyze, plan, and enact inclusive change for music learning and teaching? Presented through a highly participatory and artist-based manner, we engage participants in outlining misconceptions, barriers, and exclusionary practices related to race, disability, gender, and sexuality as articulated in existing research and as lived by the participants. The workshop begins with a facilitated, improvisational cypher experience through which all in attendance will be invited to share questions about session topics and construct a shared vision of liberatory music learning and teaching. Following this, participants will have the opportunity to explore mini-workshop sessions through which they engage with brief reviews of pertinent concepts related to race/racism, disability/ableism, gender/cisgenderism, and sexuality/heterosexism leading to and facilitated discussion examining common issues and concerns that manifest through engaging with frameworks native to scholarship on these issues. The final section of the workshop involves an open, facilitated conversation about takeaways followed by collective songwriting through which all in attendance will share their takeaways and action items informed by the session. The workshop will conclude by music-making together using our co-developed song.

Fostering Pedagogical Creativity in Music Teachers

Ryan M¹

¹University Of New Hampshire, United States

Creativity and music teaching seem like two realms that should naturally intersect. Music is a creative art, and we aim to inspire musical creativity in our young students and pre-service teachers. There is an abundance of research on the topic of musical creativity and how to encourage these skills and habits in our music students (Bernhard, 2013; Burnard & Younker,

2004; Hickey, 2009; Whitcomb, 2013). Improvising, composing, creating, arranging, and orchestrating are common terms we might find when reviewing literature for creativity in music

and music education. These are important qualities to encourage in current and future music teachers, as we aim to offer multiple modes of musical and personal expression to our students and hence, must give them the tools with which to do so.

However, when it comes to pedagogy, we often find ourselves as music teachers and music teacher educators caught in the patterns and paths of what “works” or what has “always been done” as opposed to creatively tackling pedagogical challenges. When faced with new problems and unique circumstances (e.g., a global pandemic), do music teachers rise to these ever-changing challenges with new approaches? Or do we lean on the familiar and comfortable?

Cultivating creativity in music teachers and future music teachers – not only in musical performance and expression but also in pedagogical approaches – is vital to invigoration and innovation within and beyond the field of music teaching and learning. This workshop focuses on pedagogical creativity in music teaching. Music teacher educators will engage with strategies to foster pedagogically creative dispositions and practices in pre-service music educators.

In this workshop, I will offer a space for music teacher educators to consider the need for pedagogical creativity and the ways in which they have demonstrated pedagogical creativity. What are the common traits of teachers who act and think in this way? Why is it important or even necessary to cultivate this disposition from a pedagogical standpoint? Through reflection and discussion, we will communally arrive at a framework for evaluating and encouraging creative problem-solving in a music teaching and learning context. We may be inspired by an established framework that suggests that creative music pedagogues: 1) are responsive; 2) are comfortable with ambiguity; 3) combine disparate ideas; and 4) have fluid and flexible identities. Through this and our communally-created framework, we will address various pedagogical scenarios through dynamic group work and discussion. Participants will reflect on past experiences of pedagogical creativity (or lack thereof) in music teacher education classrooms. We will engage in activities that foster and model pedagogical creativity, such as idea generation, idea focusing, cultivating confidence in risk-taking, reading the situation, “frozen moments”, identity crisis exercises, and more.

Training performer communication skills for audience engagement projects

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¹Sinfonia Varsovia, Poland, ²Sibelius Academy, Finland, ³Juvenilia Music School, Espoo, Finland

Audience engagement projects are an important part of most of the orchestras' concert programs: family and social concerts, concert for unborn babies, toddlers and pre-school children often focus on interaction between the performers and the listeners. Although some music universities offer courses of communication on the stage, there is no regular class on this subject and young musicians are often unprepared to join such projects when they start their professional life. The same concerns music educators who often co-create so called educational concerts – although they have experience in active music making, they might lack knowledge and skills that a concert setting requires.

The idea of the workshop is built on experiences of Finnish and Polish music educators who have worked with orchestra musicians, helping them to understand the specificity of a family concert.

Its objective is to introduce the orchestras' audience engagement projects dedicated to listeners of the age 0-6 (from unborn babies to preschool children) and to show tools for training communication skills needed for performing for young audiences. This will be done through a discussion around planning a family concert and a series of activities that may refresh the performer's perception of the music:

- listening to a recording of the sounds in the womb
- practicing gentle movement corresponding to the movement of the fetus in the womb
- singing songs suitable for babies
- analyzing a musical piece and finding its most characteristic elements: tempo, dynamics, character, mood, timbre, form;
- collecting ideas for active music making based on the chosen musical piece

A discussion will aim to answer some important questions:

- What draws the attention of a listener? What is mesmerizing for babies, toddlers, pre-school children?
- How to choose and prepare the musical material, combining the "basic orchestra repertoire" with new pieces and arrangements for young audiences?
- What is an ideal scenario for the concert? How to create a smooth energy flow between the stage and the audience?

In their workshop the presenters will include also practical examples: pictures and videos of the accomplished projects.

Training artists to perform for children is vital, and this stage of a concert realization should receive as much attention and care as preparing the program and rehearsing the musical material. The ideas presented in the workshop may be an inspiration to all the musicians and music educators who cooperate with orchestras and cultural institutions.

Singing games for Year 7 students to promote Social and Emotional Learning

Scott R¹

¹John Paul College, Australia

Explore English-language singing games designed to promote Social and Emotional Learning in Year 7 students in this interactive workshop. Play the games, sing the songs, and discover how playing complex singing games with older learners can impact their Social and Emotional Learning (SEL) and lead to positive outcomes for your students. This workshop presents games collected and adapted specifically to enhance SEL in year 7 classrooms, sharing my experiences working in a very culturally diverse, regional Australian school community with 127 different language groups.

Singing games are usually found in abundance in the Primary/Elementary school, however their importance tends to be underestimated as our students grow into young adolescents. Sadly, our students are suffering emotionally and socially from the effects of the pandemic, which can lead to issues behaviourally for our students both in their teacher-student relationships as well as their peer relationships. In response, schools around the globe are turning their attention to social and emotional learning (SEL) and similar programs to heal and nurture our children. SEL is researched to have fantastic benefits for students.

Alongside improvements in academic achievement, which always appeals school executive teams, arguably more important are the benefits for students in; improving their peer relationships, increasing prosocial behaviours, positive shifts in their attitudes and beliefs, changes in their civic attitudes and behaviours as well relief from personal emotional distress. (Cipriano et al., 2023)

For music education to be sustainable, we need to champion the benefits of music-making for our students. This workshop demonstrates how singing games can contribute to the global SEL push. In this workshop you will learn how to empower your students towards transformation and positive outcomes by promoting Social and Emotional Learning through singing games.

Improvisation in Four Active Music Making Approaches:

Dalcroze, Gordon, Kodály, & Orff

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The eurhythmics approach of Dalcroze; Gordon's Music Learning Theory and its emphasis on audiation; singing as an essential part of Kodály's philosophy; and the elemental music and movement envisioned by Carl Orff that was manifested in the Schulwerk... How does improvisation fit into these approaches?

The purpose of this session is to discuss and experience ways improvisation is included, taught, and learned in Dalcroze Eurhythmics, Kodály, Orff Schulwerk, and Gordon Music Learning Theory. During this session, participants will experience a brief summary of how improvisation is utilized in the four approaches, followed by hands-on sample lesson activities led by three university instructors of teacher preparation courses in the United States. The session will conclude with time for reflection, discussion, questions, and comments regarding improvisation in the four approaches.

The closing discussion will begin with these questions for consideration:

- Why is it important to include improvisation in the general music curriculum?
- How is improvisation taught and learned in each of the approaches?
- What sequence is used to teach improvisation in each approach?
- How much emphasis do the approaches place on improvisation?
- What are the limitations of teaching improvisation?
- What are some of the resources available to facilitate teaching improvisation in general music?

Bringing the research insights: From prints to practice!

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In recent years, an increasing number of research projects have investigated the benefits of music education in children's development (Blasco-Magraner et al., 2021; Dumont et al., 2017; Rodríguez-Gomez & Talero-Gutiérrez, 2022). However, the extent of these effects as well as the music mechanisms behind this influence still need further clarification (Bigand et al., 2022; Linnavalli et al., 2023). This workshop hopes to promote further discussion on how to clarify the current situation.

The inspiration for this workshop arises from the collaboration of three educators from three Finnish Universities who are passionate about deepening the connection of research in practice as a path towards changing education. The trio represents the field of music education from the perspective of neuroscience, education and research. From Prints to Practice is a collaborative workshop inviting participants to a shared education and research space.

The workshop will showcase a way of reading a few research insight samples and adapting it to music education activities. The research statements will cover topics related to sustainability, near vs transfer effects and inclusion in music education.

Objectives

To demonstrate a systematic approach to reading academic papers and translating their insights into actionable music education activities.

To foster critical thinking and reflection among participants regarding integrating research findings into the learning practices.

To promote sustainability in the music education context by exploring novel ways of partnerships for change between research and practice.

The workshop is divided into four sections. Detailed description of contents can be found in Figure 1.

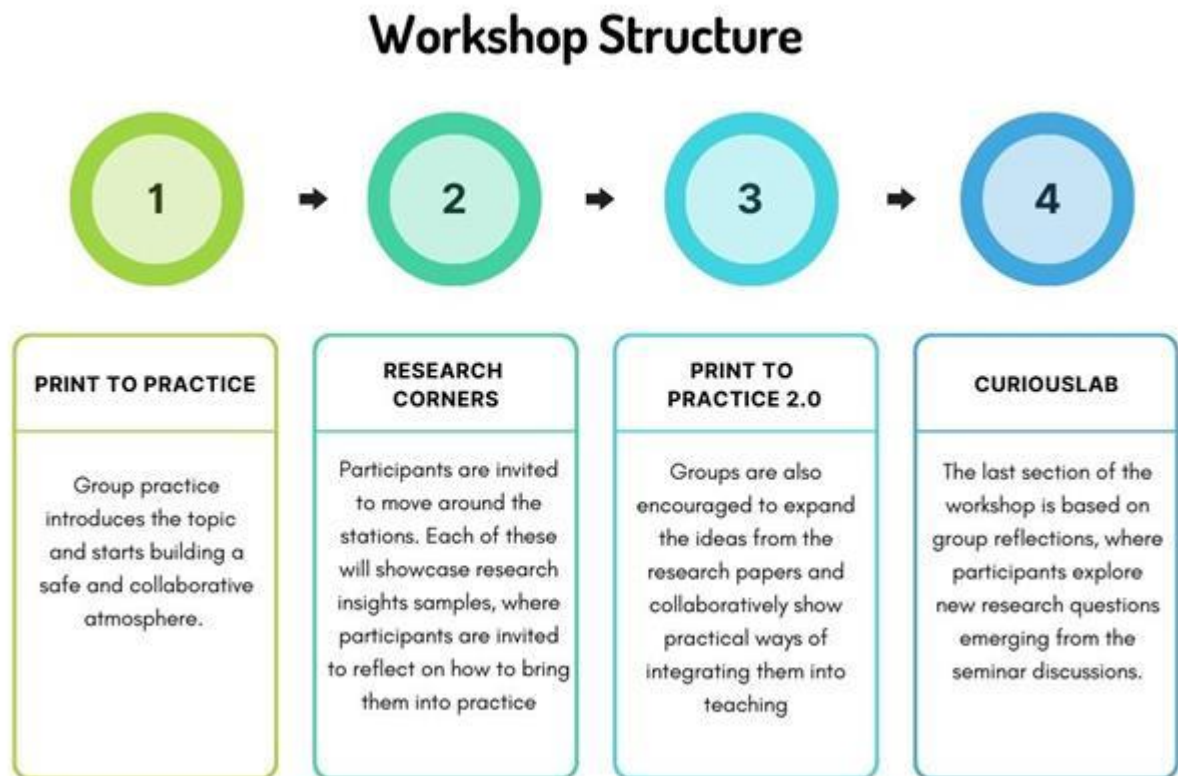
Methods

The workshop includes active participation and observation, through group discussions, collaborative brainstorming and practical activities. During the workshop, participants are encouraged to follow safe space principles, and develop a constructive reflection space.

Applications for music education

The workshop aims at providing a space for observation models, reflection of one's own teaching, stimulated learning situation and sharing practices. Reflection time allows participants to identify challenges and opportunities for incorporating research into music education and to bring novel collaboration insights for future research projects.

Figure 1



Transcending Frontiers: Young Virtuosos Unite SISU (Finland) and UBUNTU (South Africa) in a Powerhouse Workshop of Musical Transformation

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Background:

This workshop emerges as a unique initiative in the global landscape of music collaboration. Inspired by the fusion of two cultural philosophies—Finnish 'Sisu' and South African 'Ubuntu'—this project delves into the transformative power of music, intertwining the strength of will and the embodiment of humanity. Originating from the collaboration of educators and musicians from Finland and South Africa, this workshop aspires to transcend borders through the universal language of music-making.

Initiated by a Finnish delegation visiting South Africa in Spring 2022, the ambitious project is set to continue with a return visit to Helsinki, ISME, in 2024. This collaborative endeavour is made possible through the dedicated efforts and generous support of the Embassy of Finland in South Africa. The project collaborates with Näppärit ry, Education Africa and Sibelius Academy, the Uniarts Helsinki.

Objectives

- To demonstrate a creative approach to collaborative music-making, embodying the spirit of 'everybody can.'
- Explore the fusion of Finnish Sisu and South African Ubuntu, crafting a unique musical blend reflective of diverse cultural backgrounds.
- Empower young teachers through joint presentations and mentorship facilitated by a lecturer from Sibelius Academy.
- Integrate cultural themes such as musical identities, democracy, diversity, equity, and cultural heritage into the music-making process.
- Encourage dialogue and understanding among participants, fostering global citizenship through creative expression.

Content

This workshop is a vibrant classroom for music-making, showcasing the fusion of Finnish Sisu and South African Ubuntu. Participants will actively collaborate, sharing and blending the strengths of their respective cultures. Guided by young teachers and a lecturer from Sibelius Academy, the process will explore themes of cultural identity, democracy, diversity, equity, and cultural heritage.

The workshop adopts active participation and observation through group discussions, collaborative brainstorming, and practical activities. Participants are encouraged to create a safe space for constructive reflection, fostering an environment of curiosity and inquiry.

Applications for Music Education:

The "SISU meets UBUNTU 2023" workshop offers a space for observation, reflection on teaching practices, stimulated learning situations, and sharing practices. Through reflection, participants can identify challenges and opportunities for incorporating cultural themes into

music education, contributing valuable insights for future collaborative projects and the evolution of global music education.

Beyond Western Culture: Promoting Diversity in Group Piano Classes

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Generation Z and Alpha are the most diverse and educated generations in history. As both generations progress through their musical education, group piano teachers should ensure diverse cultures are represented in their classes. Not only do we want to embrace belonging, but also ensure various cultures are represented in group piano.

Traditionally, Western tunes have been a staple in piano education, serving as foundational tools for developing skills such as harmonization and playing by ear. However, recognizing the rich cultural diversity of today's students, it becomes evident that a broader approach is necessary to nurture a more inclusive and culturally enriched musical experience.

Our presentation group comprises members from diverse ethnic backgrounds, including Asian and South American countries. We aim to provide educators with innovative ideas on how to educate students about the cultures and musical characteristics of these regions through engaging musical activities.

In our demonstration, we will show how we introduced Asian music into group piano lessons. For instance, by introducing a Chinese folk song like "Jasmine Flower," instructors can dive into discussions about the cultural significance of the lyrics. Moreover, this presents an opportunity to educate students on the unique musical structures and harmonies found in this genre, such as pentatonic scales and the "monophonic style" commonly associated with Chinese music, while the characteristic is not solely for this region of music.

When it comes to South American music, we advocate for introducing students to the vibrant rhythms of the Samba from Brazil and the Malambo from Argentina. These rhythms not only add an element of excitement to the learning process but also provide a gateway to exploring the rich cultural heritage of South America. We will also discuss methods for incorporating excerpts from South American repertoire into lessons, facilitating harmonization exercises, sight-reading challenges, and an overarching understanding of the continent's musical history.

By intentionally integrating music from diverse cultures into group piano instruction, educators can enrich their students' experiences. This approach not only broadens their musical horizons but also encourages them to appreciate and respect the global diversity that surrounds them. Group piano classes can serve as a powerful vehicle for embracing diversity, promoting equity, and fostering inclusion in the world of music education.

Creative And Innovative Curricula for Higher Music Education in the 21st Century

Silva Queiroz L¹

¹Federal University Of Paraíba, Brazil

This workshop aims to understand both the current reality of music program curricula in Brazil and abroad and a wide range of innovations that have emerged in contemporary times in different contexts of the world to conceive and propose creative and innovative curricula for the area. This general objective unfolds into the following specific objectives: to identify the main characteristics, problems, and gaps that underlie the curricula of music programs; analyze and understand curriculum innovations that have emerged in Brazil and other countries around the world; to conceive and systematize innovative curricular alternatives for music programs in a contextualized way with the current cultural, social, and educational reality of the country. The workshop's target audience is higher education professors, graduate students, professionals, and general students interested in the topic. As for the methodology, the classes will be in person, favoring dialogues and interactions between participants in all workshop stages. The activities carried out will be structured as follows: summary presentation of the course proposal, with emphasis on the syllabus, objectives, contents and knowledge that will be worked on; presentation of the participants, with a view to highlighting the professional experience, the context of action, the expectations and objectives of each one in relation to participation in the workshop; interactive and dialogical discussion of fundamental concepts for the analyzes and the elaboration of proposals that will be carried out throughout the workshop; critical analysis of the current reality of undergraduate music programs in the country, based on the presentation of specific data about this reality; presentation and interactive analysis of activities and innovative curricular proposals in the national and international scenario; survey, based on the experiences of the participants, of innovative curricular praxis that they have developed in their activities and teaching institutions; collective elaboration of curricular proposals for different profiles of music programs (degree, bachelor of music in instrument, bachelor of music in popular music, bachelor of music in music and cultural traditions of Brazil, among other alternatives based on the profile and the collective decision of the participants). Over the three days, participants will have access to videos, texts, posts, and internet sites, among many other materials related to the workshop topic.

Cultivating cultural humility in choral music classrooms: A collaborative approach

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In culturally responsive choral music classrooms, students develop intercultural understandings and cultural humility by learning to sing choral arrangements in a manner grounded in cultural context (Campbell, 2023; McKoy & Lind, 2023; Shaw, 2016). To teach music that represents varied cultural experiences and disrupts the dominant Western narrative, choral music educators can collaborate with musicians who bring diverse cultural perspectives into classroom discourse (Palmer et al, 2022). These collaborators include culture-sharers, arrangers, colleagues, and student participants who voluntarily contribute through 1) direct interaction, 2) live video conference, 3) email exchanges, 4) pre-recorded videos, 5) written commentary, and 6) online resources. This collaborative approach includes diverse voices and leads to ongoing conversations about how to experience and perform a choral arrangement with intercultural sensitivity and cultural humility (Kang, 2022; Yoo, 2021). By exploring non-western music-making practices including vocal styles, ornamentation, instrumentation, and movement, choral singers gain firsthand encounters with diverse musical manifestations that impact their perceptions of art and beauty across cultures.

In this workshop, three collaborators share the collective experience of enabling members of a collegiate choral ensemble to learn to perform a concert program of arrangements. The repertoire included Bukcheonyi Martakenul, composed by Kim Gi-Su (based on the style of authentic Korean art music) and arranged by the Jeong-Ga group AHRI; Garbe Rame, a folk song in garba dance style from the Gujarat region of North West India arranged by Sheena Phillips; El Monigote, a joropo style folk song from the plains of Venezuela and Colombia, arranged by Diana Sáez; and Pembela, a Ndebele traditional song from Zimbabwe as taught to JUBA by Clayton Ndlovu and arranged by Scott Leithead and Kathleen Skinner. Examples from a ten-week unit will illustrate how choral singers individually and collectively grappled with challenges and embraced rewards of varying their vocal production and exploring movement. Experiencing arrangements that represented the broader human experience helped learners expand their perspectives.

In this workshop, participants will:

1. Contemplate the value of cultivating cultural humility by including carefully-chosen representations of culturally diverse repertoire.
2. Sing and move in culturally-informed ways to foster thinking about how to teach arrangements through a collaborative mindset and with cultural humility.
3. Reflect on benefits and challenges of the collaborative teaching process through listening to stories from the collaborators, viewing video clips, and reading quotes from student reflections.
4. Apply shared examples to their own music teaching context with guidance from presenters.

Making diversity matter: What students in choral classrooms can learn from repertoire composed by historically marginalized populations

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In recent years, choral music educators have noted a lack of diversity in repertoire selected for school-based music ensembles. In response, reading sessions and concert performances at professional conferences have begun to showcase more compositions by historically underrepresented populations. Despite such gains in inclusive practices, opportunities remain as music educators endeavor to teach this repertoire in ways that maximize the benefit to learners (Orzolek, 2021).

Scholars continue to challenge the dominant Western conception of composers as largely being white, male-identifying persons (Baker & Biggers, 2018; Deemer, 2020), thereby exposing the null curriculum (Eisner, 1994). As Hessel notes, “If we aren’t seeing art by a wide range of people, we aren’t really seeing society, history or culture as a whole” (2023, p.11). Choral music educators can make diversity matter by helping learners fully “see” these compositions and what they represent.

Due to a concentrated focus on technical mastery during choral rehearsals, learners may overlook the rich contextual layers of a composition and miss opportunities to gain enhanced understandings. Yet they can be guided to reflect on the unique voices and perspectives of artists who created the compositions they learn to perform. Although including repertoire by historically underrepresented composers is a critical step, choral music educators can do more to purposefully engage learners by inviting them to:

- examine the creative work of art as a manifestation of the creator’s viewpoint
- reflect on composer identities, including historical and cultural factors
- identify with composers with whom they share similarities
- empathize with and learn from composers whose identities differ from their own
- interpret and personalize the experience of performing a composition in informed ways

In this workshop, participants will:

1. Recognize the value of including repertoire by historically underrepresented populations and the importance of teaching it reflectively.
2. Learn strategies to make composer identities and creative viewpoints central to the learning process.
3. Sing examples of compositions by historically underrepresented populations and experience how a choral music educator can engage learners to reflect on the perspectives it carries.

The presenter will model teaching strategies that center on language (ways to talk about composers and compositions), appreciation (calling attention to skills of composers and their work), and questioning (stimulating student thought regarding composer’s voice). Diversity in repertoire can allow learners to develop insights that only come through purposeful engagement with compositions that represent a full range of artistic voices.

Impostor Feelings of Music Students, Performers, Teachers, Therapists & Faculty: What We Know, How We Can Help

Sims W¹

¹University of Missouri, United States

There is a growing body of research with results demonstrating that music education and performance students, teachers, therapists, and university faculty experience the fear of being exposed as a “phony”—an impostor—at high and potentially debilitating levels. These impostor feelings are characterized by the irrational fear that individuals whose opinions someone values will somehow “find out” that they do not live up to others’ expectations of them as a student, musician, teacher, therapist, and/or scholar, and leading to feelings that they are not worthy of the successes they have achieved in these areas. The profession needs to understand these Impostor Phenomenon (IP) feelings and experiences, including how to identify and help people deal with or overcome them, to successfully create sustainable cultures and communities in which the members feel comfortable and believe that they deserve to belong.

The psychological construct of IP was identified over forty years ago by clinical psychologists (Clance & Imes, 1978), although it has been studied only fairly recently in the field of music. Frequent and intense impostor feelings can result in harmful physical and psychological effects leading to symptoms associated with stress, depression, and performance anxiety, and to counter-productive behaviors such as procrastination, burnout, and self-sabotage. Potentially detrimental levels of impostor feelings have been found to be associated with music teaching/therapy, performing, and research pursuits, based on the results of valid and reliable assessments (see reference list).

This workshop will introduce the Impostor Phenomenon (sometimes incorrectly called Impostor Syndrome). Participants will have the opportunity to complete the short Clance Impostor Phenomenon Scale (Clance, 1985) and learn how to interpret the scores, so that they may understand their own responses and use the scale with their colleagues and students. An up-to-date summary of the music-focused IP research will be provided, with an emphasis on variables related to identifying those who may be most affected by impostor feelings (at date of submission, there were 16 studies; see attached reference list figure). Most importantly, session attendees will engage in exploration and discussion of research-based strategies that they may implement to help mitigate the intensity and frequency of counter-productive impostor feelings for themselves, their colleagues, and their students.

A positive, healthy culture for music learning, performing, and teaching can only be sustained as long as the members are equipped to maintain and promote good mental and physical health. Our goal as music educators should be to assist all those engaged in music teaching, learning, and performing to believe that they are worthy of belonging to their peer groups and communities, so that they may learn, grow, and thrive, and be able to recognize and enjoy their progress and successes.

Feeling the structure: Innovative methods in the music theory and analysis classroom from Hungary

Stachó L¹

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An essential aim of music theory and analysis classes is the enhancement of such performance-related skills that result in heightened expressivity through a mostly implicit analysis of musical structure by the performance student. A crucial aspect of these performance-related skills is based on a music-specific empathic capacity that enables the performer to uncover subjective meanings from musical materials and to fully focus on them during performance through empathising (i.e., feeling the various layers of the subjective meaning of a piece of music or improvisation). Based on insights from theoretical and empirical research into the psychology of music performance and from pedagogical practice, this capacity can be nurtured easily in most people, including those scoring rather poor on standard musical aptitude tests measuring “melodic”, “rhythmic”, or “harmonic” skills. Consequently, performance expressivity builds on a specific set of attentional skills that enable one to feel in real time the following layers of meaning: the gestures, the characters, the narrative and dramatic structures, and the tonal and temporal structures. These latter receive special attention in the music theory classroom, and include (a) the metrical process which unfolds in real time, eliciting well-definable feelings of various temporal lengths and expectations related to length correspondences of larger units; (b) the grouping structure which unfolds over time, evoking thematic, rhythmic and length correspondences and expectations; and (c) the tonal process, felt by the performer through moment-to-moment tonal expectations in the act of performance. In my workshop, I intend to briefly introduce and try out with participants novel methods in the music theory and analysis classroom that aim to enhance the ability to feel the musical structure in real time, and have recently been put to the test – with exceptional success – within the frames of our recent EU-funded educational project in Hungary, directed to primary- and secondary-level music school/conservatoire students.

Training musical attentional skills from the very basic up to the most advanced levels of music education

Stachó L¹

¹Liszt Academy of Music, Budapest, Hungary

In the professional training of athletes, it has long been recognized that the key determining factor of performance success is the player's mental functioning; the contribution of physical abilities to the outcome is significantly smaller than what was usually assumed earlier. Surprisingly, in the pedagogy of musical performance, the cognitive approach, which emphasizes mental (especially attentional) strategies during playing, has not yet entered the mainstream of pedagogical practice. However, in music, just like in other performing arts, the performer's attention during playing is of fundamental importance: the expressive power and uniqueness of the artistic production, as well as its technical perfection, depend to a decisive extent on what the performer feels and thinks, and what s/he focuses on in the act of performance (for example, on which further moments of the musical process s/he focuses her/his attention at certain points). In addition, attentional/mental strategies and processes play a central role in the process of practicing.

Regarding these processes and strategies underlying performance expressiveness, a comprehensive theory has recently been formulated with a view to inspiring novel pedagogical methods of performance skills. According to the theory published in 2018, attentional strategies underlying performance expressiveness are linked to the three time perspectives: the past, the present, and the future. In the act of playing, outstanding musicians typically direct their attention in a highly similar way top athletes do: they continuously "scan" the three time perspectives with their attention. On the basis of the theory, I have developed a comprehensive pedagogical methodology, which embodies a systematic training of musical (performance-related) attention.

The series of progressively ordered original exercises of the training can be used during teaching or practicing a specific piece of music or as an independent, targeted attention training, so that the musician/student could use the exercises later independently during practicing. The entire attention training results in a rapid and effective improvement of basic musical attention skills, which are essential in the process of learning and practicing a piece of music (or even in preparing improvisation), as well as during performance. These include the ability to quickly position oneself into different temporal perspectives in real time during performance; the ability to quickly shift the attentional focus, as well as to quickly modulate the depth of attention; furthermore, to promptly position oneself into different empathic perspectives, similarly to projecting oneself into another person's position.

In my workshop, I would like to show how this particularly effective training can deal not only with a very significant part of the musical problems that consistently arise, but also with obstinate technical problems.

Evolving Our IMPACT: Designing Music Curricula, Pedagogy, and Classrooms to be Inclusive, Modern, Prosocial, Accessible, Culturally-Responsive, and Therapeutic.

Stoltzman P¹, Marfizo A¹

¹Colorado Music Bridge, United States

In the past two years, Music Bridge has been developing accessible and culturally responsive curricular resources, integrating therapeutic models in our pedagogy, and crafting a modular classroom structure that can facilitate both collaboration and individualization. In this workshop, we will share our vision for a truly inclusive modern music education—one we believe can make an evolutionary impact in the lives of students and teachers. Participants will get to feel what it's like in a Music Bridge classroom, using multiple modalities to create original music as individuals and as a group. We will share how we integrate polyvagal theory in classroom activities, facilitate student choice with project menus and curated playlists, and gather outcome data with content learning objectives that align with academic standards.

As a nonprofit focused on creating access to modern music education for youth who have a variety of barriers, our mission is humanistic—we are using music to cultivate more resilient and connected human beings and communities. This has led us into explorations and applications of neurosequential models, polyvagal theory, and trauma-informed education. We are partnered with some of the most challenging and dysregulated student populations in public schools and after-school clubs in under-resourced communities and in a youth detention center school. The traumatic events in these students' lives are alarmingly real and persistent. We have embraced a path of therapeutic integration and trauma-informed teaching not because it makes our jobs easier, but because our work is about so much more than just being music teachers, it is about being fully human together in a broken world. Music is our vehicle to connect, to regulate, to explore and create freely. Through our curricula and pedagogy, students can feel seen and safe, they can engage in co-regulating group activities, cultural learning, democratic musical decision-making, and creative partner work, as well as individual practicing, composing, performing, and recording—both finding their own voice and making a pro-social contribution to the collective.

Figure 1

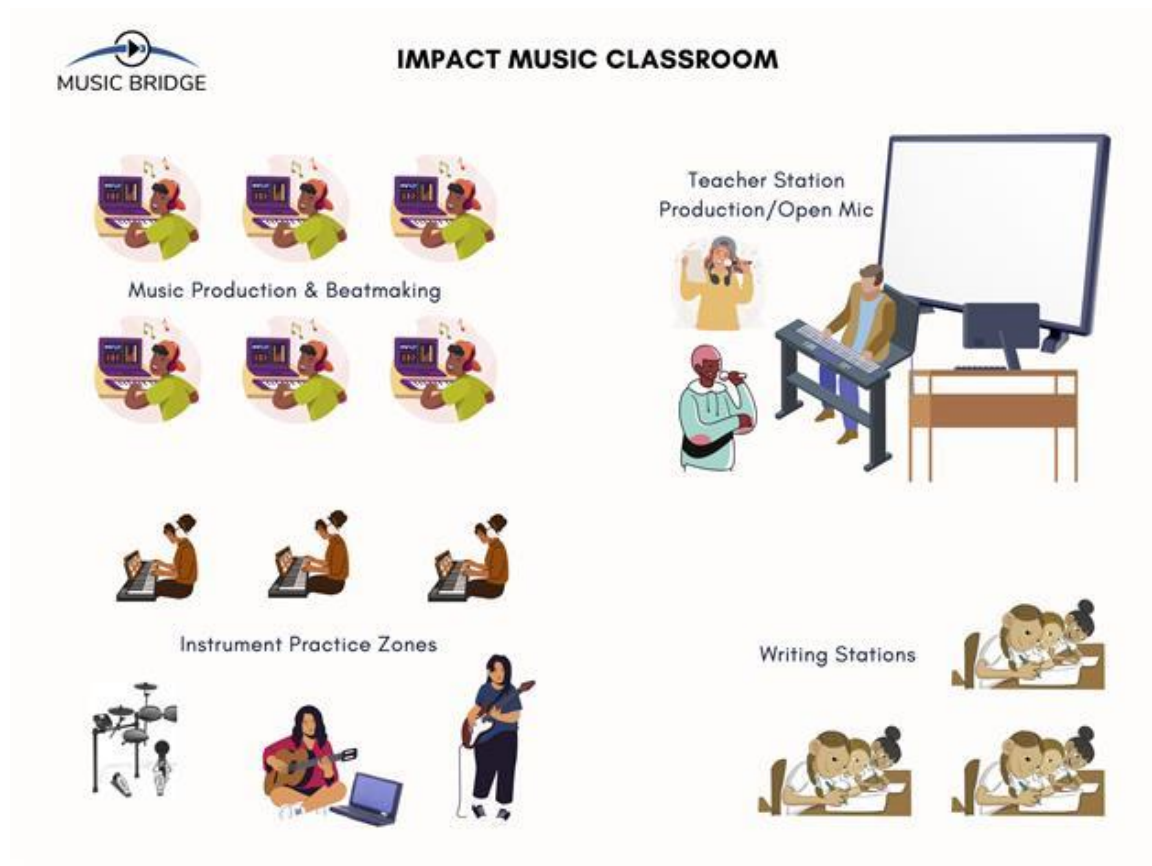
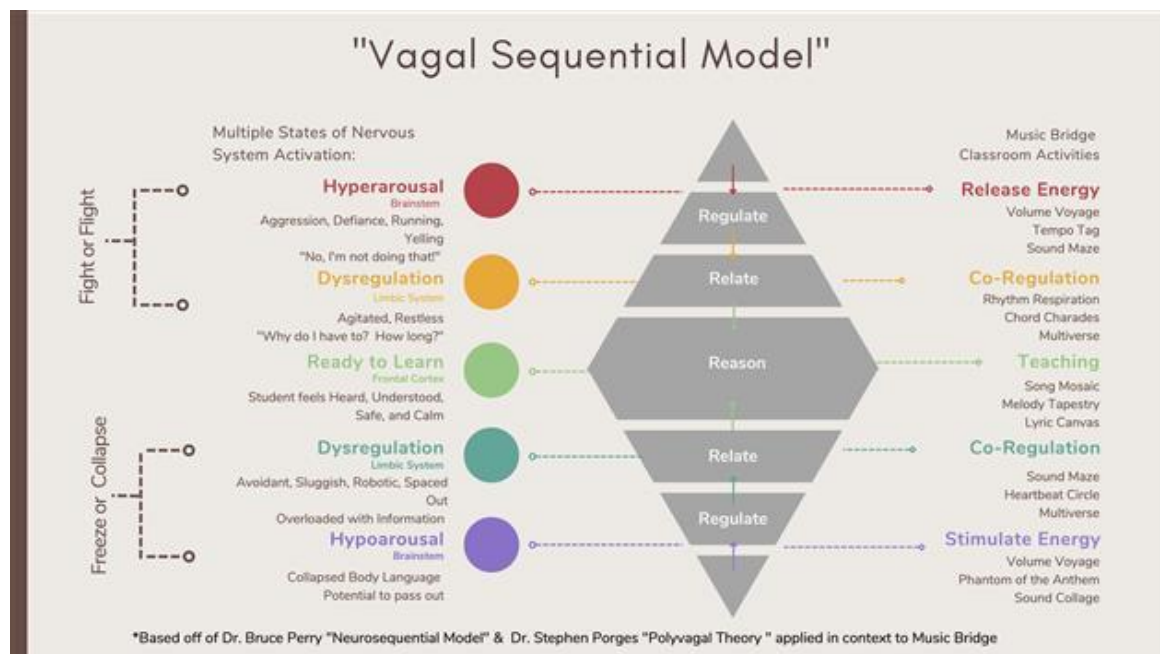


Figure 2



Engaging with song: Developing a Sustainable Classroom Singing Culture to Promote Equity and Diversity

Suradi S¹

¹Ministry Of Education, Singapore

Engaging with Songs (EWS) is a programme facilitated by the Singapore Teachers' Academy for the aRts (STAR) for the professional development of primary school music teachers in Singapore schools. It is in response to a needs survey which revealed the need for strategies to teach singing in the classroom. EWS was conceptualised and implemented since 2014 to engender a singing culture in primary schools (age 7-12) to promote inclusivity and engagement of students' music learning. It aims to deepen primary school music teachers' professional knowledge about singing and inspire pedagogical strategies to lead singing in the primary music classroom.

The workshop aims to demonstrate how structures help in developing sustainable classroom singing culture, how the role modelling of strategies within the programme is used to build students' understanding of music and how selection of repertoire of different languages promotes cross-cultural understanding in a diverse classroom.

Content and Methods

This hands-on workshop will feature strategies on how singing is used to provide opportunities for cross-cultural awareness in Singapore's primary school music classroom. In this workshop, participants will be introduced to Singapore children's repertoire in English, Chinese, Tamil and Malay languages. The facilitator will model strategies that celebrate diversity and give students access to music learning through these songs. There are 3 parts to the workshop.

Part 1

Participants will experience tuning-in activity through body percussion and singing folk song from Singapore. This activity will encourage participants to be creative and actively involved in music-making.

Part 2

Facilitator will demonstrate a variety of singing strategies by using another folk song for engaged learning. This will connect participants from various cultures through singing.

Part 3

Participants will immerse themselves in another set of strategies as the facilitator demonstrates a singing activity that promotes family values in multi-cultural Singapore.

Applications for music education

Strategies shared aim to encourage music teachers to regularly question and reflect upon existing pedagogical practices in the context of the ever-changing education landscape and student profile. This will ensure a continual need to be open to new ideas and to develop practice that will re-inform pedagogical decisions. This will not only ensure that music education is meaningful but also accessible for all. It also ensures sustainability as structures are in place and well supported. Whichever approaches music teachers consider, there is one common goal - to provide meaningful musical experiences that would positively impact students' lives in schools and beyond.

Listening to Hometown Sounds: The Enchanting Yao Ethnic Music in China

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Objective:

The purpose of this workshop is to conduct an in-depth exploration of traditional Chinese music, specifically focusing on Yao ethnic music. We aim to not only showcase the charm of Chinese music but also provide participants with a profound cultural experience.

Principle:

The philosophy revolves around interdisciplinary integration. By delving into Yao ethnic music and incorporating it into the disciplines of history, painting, and music, we aspire to present the world with the distinctive songs and dances of the Yao culture. We aim to spark participants' interest in minority ethnic music and encourage them to explore traditional music from various regions of China.

Content:

1. Music and History:

We will begin by delving into historical narratives, exploring events such as the Panwang Festival and the unique female script known as "Nüshu." Participants will experience the melodic beauty of Panwang Dage and Nüshu songs. Through hands-on practice, participants will learn to sing a children's version of the "Butterfly Song." This exploration will be enriched by insights into local culture, geography, and customs.

2. Music and Art:

We will explore the captivating Yao drum dance and bamboo pole dance. Participants will learn the distinctive rhythms of the Yao drum dance. In groups, participants will create "Yellow Mud Drums" using everyday materials like paper cups, strings, and balloons. These drums will accompany the performance of the "Butterfly Song," with participants incorporating rhythmic games into their singing while dancing with bamboo poles.

3. Creativity and Performance:

In small groups, participants will engage in live instrument-making, compose original songs that reflect Yao culture, and choreograph unique dance routines. This collaborative process blends theory and practice, enabling a deeper understanding and expression of the multi-faceted beauty of Yao ethnic music.

Step 1 Making Specialized Musical Instruments: Participants will be divided into groups to learn how to make traditional Yao musical instruments.

Step 2 Writing an original song: Each group will work together to write an original song based on the local customs of the Yao ethnic.

Step 3 Choreography: Participants will work with the facilitator to choreograph a unique dance performance to accompany the song they have created, expressing a deeper cultural message.

Step 4 Joint Performance: All groups will come together and combine the instrumentation, original song and choreography to create a comprehensive music and dance performance.

Conclusion:

This workshop will guide participants to explore traditional music from different regions of China and foster interdisciplinary understanding. Through this interdisciplinary teaching model, we hope to provide music educators with a framework suitable for multicultural contexts, facilitating the preservation and development of minority ethnic music. It is not only an academic opportunity but also offering participants a gateway to the diverse world of music culture.

Using Chinese Traditional Elements to Provide a New Vision of Multi-Arts and Cross-Culture Piano Teaching

Tong L¹, Deng R¹

¹University Of Missouri, America

In the landscape of modern piano teaching, the pedagogical framework has long remained entrenched in Western musical traditions (Bradley, 2006). However, when students are exposed to monocultural perspectives there will be limitations in their understanding and expression of non-Western, cross-cultural music, especially for the students who benefit from auditory, visual, or kinesthetic learning methods (Campbell, 2004; Uszler et al., 2000). Therefore, as we move forward in an increasingly interconnected world, is it necessary for music educators to advocate for innovative piano pedagogies, that transcend traditional boundaries and embrace diverse artistic expression, nurture a holistic appreciation of the world's vast musical heritage, and foster cultural empathy (Hess, 2015). The presenters will use piano music by Chinese composers and Chinese instruments, dance, and visual art to demonstrate how to apply traditional cultural elements to piano teaching.

The purpose of this workshop is to advocate for piano teachers to incorporate traditional multi-arts cultural elements into their piano teaching.

Content and method:

- **Develop Technique:** In the workshop, presenters will demonstrate a traditional Chinese instrument, the pipa, and allow the attendees to experience its string-plucking method. This serves as a technique bridge to staccato performance on the piano (e.g., drawing from the pipa's rotating finger technique to understand the piano's technique for fast group running notes).
- **Establishing Rhythm and Musical Phrase Flow:** The presenters will present a Chinese classical dance in the workshop, using the rhythm of "water sleeve" movements to explain the legato, accents, and the similarities in the flow of musical phrases in piano to dance. The participants are then invited to wear traditional water sleeves (and learn how to use scarves as a substitute) to experience firsthand how dancing can help in understanding the stylistic feelings of piano playing.
- **Exploring Musicality:** The presenters will provide dynamic Chinese landscape paintings' animation that corresponds with the emotional expression of the piano repertoire. The audience will observe and interpret the painting, and convey that story through simple piano improvisation by using the black keys, and sight reading Chinese folk song sheet music. This approach offers the participants/students a source of inspiration to express musicality.

In this workshop, presenters introduce a novel piano teaching vision, where music educators can draw from the pedagogical strategies and philosophies that integrate various cultural and artistic forms. Suggestions will be provided to apply these strategies across diverse cultural contexts and within the instruction of different piano pieces.

Finnish composer Kaija Saariaho's Music into the Classroom

Torres-Santos R¹

¹California State University, Long Beach, United States

Before Finish composer Kaija Saariaho passed away recently, she composed a bulk of works for opera, music theater, dance, orchestra, soloists, ensembles, chorus and electroacoustic means. Her works presents great opportunities to introduce students to a variety of 21st century music materials and techniques.

The workshop will introduce participants to spectralism, computer-assisted composition, live electronics, writing for voice, her choice of subject matter and text, her own method for creating harmonic structures and shaping of dense masses of sound in slow transformations, and her detailed notation to communicate ideas, images and emotion to the listener.

More importantly, participants will be given specific strategies as to incorporate those into their classrooms.

Emotions create compositions - Using intuitive whale sounds and feelings to inspire belief and confidence in composition

Travers M¹

¹St Matthew's PS Fawkner North, Australia

An accessible and enjoyable approach to composition which is musically rewarding for all ages.

The feelings and dynamics of a picture storybook are expressed through intuitive whale call sounds which then provide an emotional underlay and musical backdrop for composition. Firstly, fun activities are used to explore the relationships between sound and movement. This builds belief and confidence in creating new music.

Participants are then immersed in sound worlds of each section of the storybook using embodiment, vocalising and drama strategies.

The picture storybook used is 'Migaloo, The White Whale' by Mark Wilson. It tells the story of a whale's journey from Antarctica to the tropical waters along the east coast of Australia. Feelings of tranquility, fear, danger, loneliness and joy are expressed through intuitive sounds produced through tubes by participants.

The characteristics of the musical elements of each emotion are then used to guide and inform expressions on other instruments.

Created music is recorded and reflected on through online platforms.

Extensions and new transformations are possible and can enable collaborative exploration.

This approach has been trialled in schools and Universities in Australia.

Link to picture storybook and music samples

<https://sites.google.com/view/scpasme/home>

Figure 1

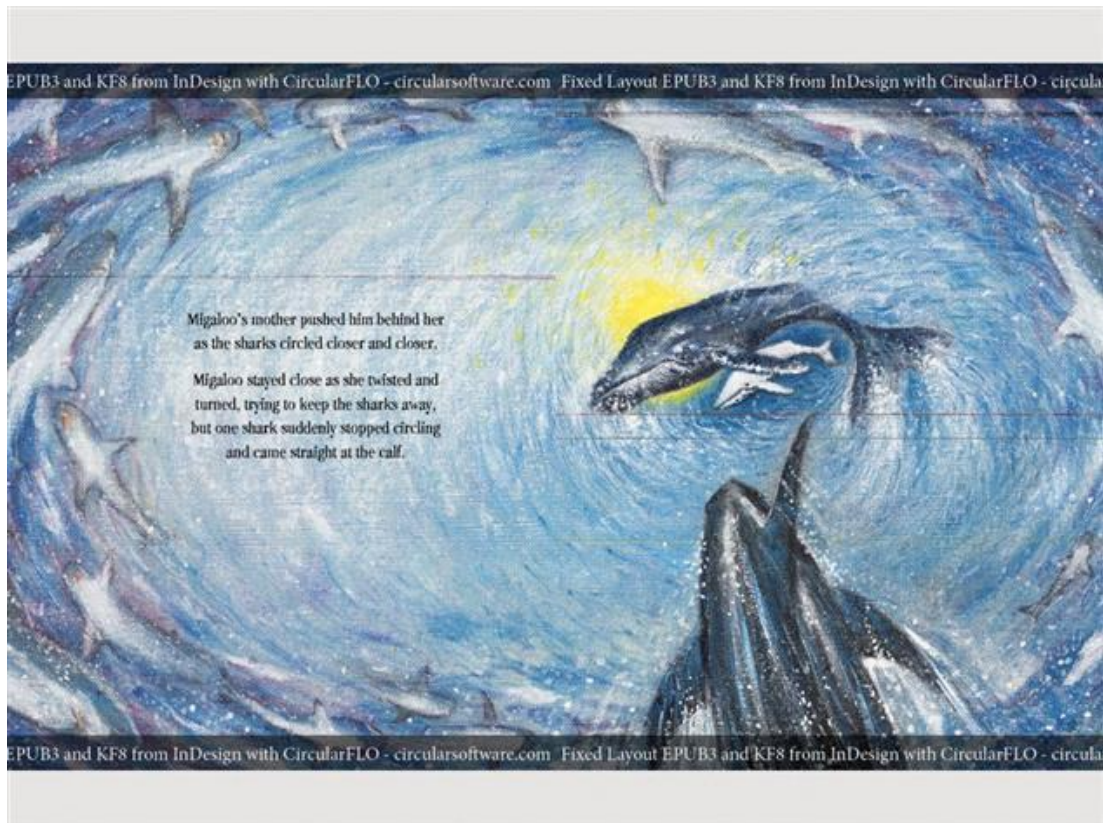
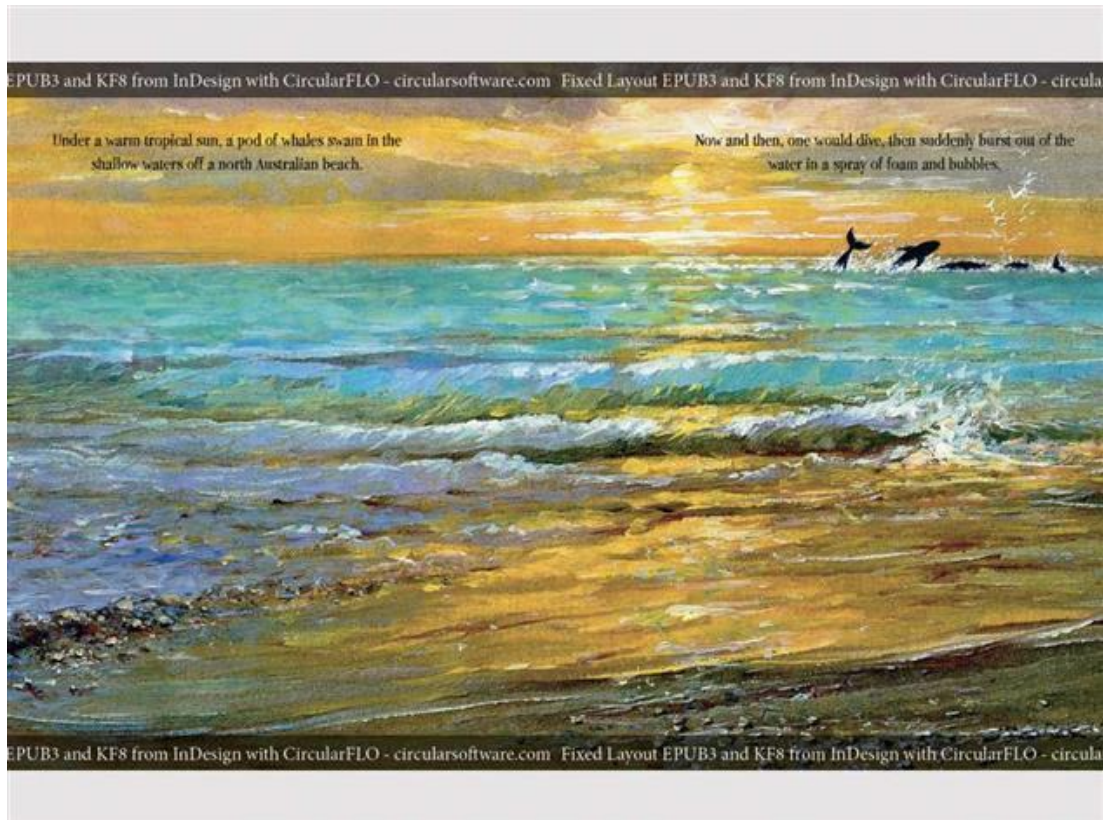


Figure 2



Vocal Jazz Improvisation and Instruction for Teachers Who Are New to Vocal Jazz

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When I began teaching a Vocal Jazz Ensemble 10 years ago, I had no experience or education that would support vocal jazz instruction or improvisation. After studying solo singing and ensemble techniques, I found very little research about vocal jazz improvisation strategies, dispositions needed toward successful improvisation, and other factors (like self-efficacy or confidence) that affect improvisational development for singers. Research also indicates that pre-service teachers feel less confident to teach vocal improvisation as opposed to other music skills, like playing instruments or singing or dancing.

The purpose of this workshop is to provide ideas, strategies, and resources for participants to learn some vocal jazz solo and ensemble techniques, with an emphasis on vocal jazz improvisation pedagogical techniques. Participants in this session will be invited to sing along on some of the strategies I use with my university vocal jazz ensemble. In this session, we will sing exercises, including: call/response licks and riffs, a blues scale, a familiar tune, and the 12-bar blues. We will also do many of these exercises using online resources and apps.

Improvisation is a musical skill that improves with strategic practice, and we can all do it. The resources I have found and research I have conducted have helped me to understand more about what is happening musically, mentally, and emotionally as singers try to improvise. Using these strategies and understandings has helped me and the singers in my vocal jazz ensemble to gain confidence, experience, and passion for improvisation. They have also been helpful for pre-service music educators as they prepare to teach singing and improvisation.

Popular Music and Social Emotional Learning

Vasil M¹

¹University Of Kentucky, United States

The purpose of this workshop is to demonstrate how to use popular music to reach social-emotional learning goals. I will first give a brief overview of The Zones of Regulation curriculum, developed by occupational therapist Lea Kuypers, and the CASEL framework's five social-emotional learning (SEL) skills. Then I will take participants through sample lessons and conclude with tips and resources for teachers. The lessons are outlined below:

1. Breathing with Music. Using a breathing ball, teach students to breath in 4, hold 4, breath out 4, and hold 4. Choose music they prefer. Extend to breathing through different parts of the body (e.g., hands, eyes, arms).
2. Bad Day. Being able to identify one's emotions and know how to manage them is important. "Bad Day" by Pharrell Williams expresses the feelings one has during a bad day. The song is in AB form. Teach the children "grumpy moves" on the A section. Have children brainstorm ideas for how to feel better and create gestures (i.e., go for a run). Make those the B section.
3. See You Again. Wiz Khalifa and Charlie Puth's "See You Again" is about friendship. Learn the song on ukulele, then invite children to brainstorm what it means to be a good friend. In small groups, children choose phrases and create gestures (i.e., helping my friends study, gestures studying over books). When each group shares out, the class echoes their words and gestures.
4. Golden Hour by JVKE. This song has multiple rhythmic ostinati that inspire correlating movement. The golden hour effect is a term used in photography. It is when the sun sets and creates a warm, glowy effect. Emotionally, the golden hour refers to the emotional warmth of a moment. It can evoke feelings of gratitude. What is a golden hour for your students? What are times that they feel gratitude in their lives? Teacher will lead students through movements, using Laban vocabulary. A conversation about gratitude will transform the movements into gestures for gratitude (i.e., saying 'thank you' in sign language can be a good gesture for the dotted quarter note rhythm in the piece). Add stretchy bands and streamers, and this becomes a beautiful rhythmic movement composition.

This session addresses the conference theme of music education advancing the wellbeing of the individual, community and society and offering children a sense of belonging and inclusion.

Sounding together - Plural possibilities of improvisations in audience participation in a classical music concert.

Vuolteenaho S¹

¹Metropolia AMK, Finland

This workshop is based on my artistic research at the Sibelius-Academy, and it is a demonstration of a concert where participants are invited to make art together with the performers. The music of the workshop concert is based on old hymns and songs as well as contemporary improvisation. Participants can join in the improvisations of the workshop concert by playing the five-string kantele or by singing and making soundscapes. If the participant just wants to listen, please enjoy listening freely. I'll guide the participants in workshop concert in addition to singing and improvising together with participants. Other musicians performing with me are Eero Savela, trumpet and Eero Palviainen, lute and 11-string kantele.

The most important function of the research is the art carried out together with the audience and the dismantling of the audience-performer set-up of a traditional Western classical music concert. It deepens understanding of concerts using the concept of musicking by Christopher Small (1998, p. 9): "To music is to take part, in any capacity, in a musical performance." The meaning of musicking is seen primarily in social actions, in what people do. The aim is to create participatory and inclusive activities and practices that invite creative co-creation in the context of classical music concerts, to give a voice to listeners who have so far perhaps unwittingly been "just" listeners.

Even though I am creating a new form of concert, the starting point must always be voluntary participation. I consider this especially in my own work and communicate it to the audience in many ways. Brian Arao and Kristi Clemens write about a safe and at the same time brave space in their article From Safe Spaces to Brave Spaces (Arao & Clemens, 2013). Creating a safe space and encouraging braveness in improvisations are my goals. I convey that to the audience with everything I do; by speaking, looking, body language, making music, vocal expression, and overall expression.

This workshop concert takes us to a landscape of summer beauty and greenery, where pausing to breathe and a feeling of gratitude are strongly present. However, the shadow of worry fades from the mind. What can I do to preserve our unique earth and its nature? The workshop concert participates in the discussion about the possibility of art's Eco-social influence. The contents show the coexistence of humans and the rest of nature, as well as each person's opportunity for responsibility and optimism in building a better future.

Keywords:

5 -string kantele, Interaction, Concert, Improvisation, Audience, Audience work, Involvement, Community art, Inclusion, Cultural well-being, Music making, Eco sociality.

Leveraging Emotional Intelligence: A Cornerstone for Wellness and Peak Performance

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Emotional intelligence has become a key word in the business and leadership world. As musicians, we deal with emotions all the day, and a study by Marin & Bhattacharya found that “musicians with higher 'trait emotional intelligence' – the ability to ‘competently process strong emotional information’ – are better at focusing on the complexities of musical performance, and therefore more likely to reach 'flow'.” It seems that in our traditional musical training we focus a lot on the external game, such as posture, movement, technique etc. - but what about the inner game, our thoughts, emotions and feelings? The Dalai Lama explains Emotional Intelligence as “how to deal with emotions creatively and employ our intelligence in a beneficial way.”

A common saying states “The healthy man has a thousand dreams - the unhealthy man has one dream.” Musician wellness and peak performance are interrelated and cannot be separated from each other. This workshop explores the importance of physical health, emotional resilience and mental strength for peak performance and how Emotional Intelligence is a key factor for self-management and performance enhancement.

Participants will be guided through a methodological framework and toolbox for success. This practical workshop will guide participants through a practical framework that explains the relationship between emotional intelligence and wellness and peak performance. The topics to be covered include: How Does Our Health and Wellbeing Affect Our Performance? The Peak Performance Essentials; Exploring the Body Mind Soul Framework & Understanding Emotional Intelligence; Overview of available Emotional Intelligence assessment tools.

The workshop includes a handout with exercises to be completed by participants, including the performance wheel assessment and reflections on external and inner factors for wellbeing and performance. Lastly, this workshop also covers a practical toolbox, a mindfulness exercise and the opportunity for participants to design their unique journey to strengthen their emotional intelligence.

The objective of this workshop is to equip music educators with an evidence-based understanding on what Emotional Intelligence is and how it impacts their artistic and educational endeavors. Participants will learn how to leverage Emotional Intelligence for their own wellbeing and success, as well as how to support students to enhance emotional regulation and self-efficacy. The toolbox with various exercises can be practically applied in music lessons and music education contexts to enhance the learning experience and foster student wellbeing and success.

Groove Workshop – Practical and Inclusive Techniques for Improving a Student Rock Band

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In the band class, much lesson time is typically devoted to rehearsing repertoires. As a suggestion for developing popular music education, this session takes a deeper look at band education's possibilities to enhance a more profound level of students' overall musicianship. To this end, this interactive workshop presents effective exercises that improve the groove of a student rock band.

The key components of groove include timing, phrasing, and time-feel (see Benadon 2006; Danielsen 2006, 2010; Butterfield 2010, 2011). The participants of this workshop perform exercises that are specifically designed for each of these musical elements. We devote 15 minutes for each component (timing, phrasing, time-feel). I demonstrate the exercises with an electric guitar and the participants then perform them on their instruments (drs/bass/gtrs/keys), both individually and together as a band.

I employ parts of AC/DC's songs as prime examples of hard rock groove but emphasize that these exercises can be applied to any repertoire that students choose themselves. Firstly, we study cohesive timing by utilizing the rhythm part of "It's a Long Way to the Top" (1976). The participants perform individually with the metronome on beats two and four, then only on beat four, and finally, at extremely slow tempos (see Friedland 1999). Secondly, for creating different grooves, we listen to excerpts of two versions of "Hell Ain't a Bad Place to Be". The studio version (1977) sounds stiff compared to the looser live recording (1978) because the live version includes an ingredient of moderate swing phrasing, in contrast to the studio version that utilizes more even phrasing. Therefore, I introduce a phrasing exercise that increases students' control of diminutive swing in rock. Thirdly, I present an approach that aids the band to constitute a laidback time-feel; we play "Rock and Roll Ain't Noise Pollution" (1980) and aim to position the drums microrhythmically later than the other instruments.

For the discussion, I suggest that these exercises are applicable to student-selected repertoires, which promotes inclusion. Secondly, their exacting focuses on finer characteristics of rock may enhance a sense of belonging to a music tradition.

This presentation is based on my 2022 PhD study, my 20 years' experience as a professionally performing guitarist, and the Groove Workshop that I have designed and taught for the last ca.10 years at the Helsinki Pop & Jazz Conservatory.

Exploring the Music of Inner Mongolia through the World Music Pedagogy Framework

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In an increasingly diverse musical world, it is essential for teachers to ensure a wide variety of cultures, voices, and experiences are represented in their teaching materials for children and youth. Teachers may find it challenging to find resources that connect directly to culture bearers and provide adequate cultural context. In this participatory session, attendees will explore the World Music Pedagogy framework posited by Patricia Shehan Campbell (2004) as a tried-and-true path to engaging elementary school children in learning about the world's musical cultures. This participatory workshop, further, represents efforts to explore the songs and stories of Inner Mongolian culture bearers and fuse ethnomusicological research with classroom applications.

Throughout this workshop, attendees will be invited to listen and play along as they make direct connections from the songs and stories of Inner Mongolian culture bearers to active music making approaches for use with children and youth.

The workshop begins with an overview of the World Music Pedagogy framework:

- **Attentive Listening:** Students listen to a brief world music excerpt, attending to a specific aspect of the music such as rhythmic patterns, instrumentation, vocal styles, tempo, dynamics, ornamentation, etc.
- **Engaged Listening:** Students are asked to participate in some way with the musical selection, i.e. body percussion, clapping a rhythmic pattern, humming, singing, moving, etc.
- **Enactive Listening:** Students extend their work in Engaged Listening by performing the piece in an accessible way, i.e. recorders, singing, barred percussion, drums, etc.
- **Creating:** Students make their own music inspired by this world music listening selection
- **Integrating:** Students more deeply explore this musical culture and make connections to other aspects of music, other art forms, and other content areas such as social studies, language arts, math, or science

The workshop will then feature a sample of the World Music Pedagogy framework in action, highlighting music of Inner Mongolia. This virtual visit to Inner Mongolia will address the sights and sounds of this part of the world using field recordings and images collected by the presenters. Various musical traditions will be featured including: long form songs of the grasslands, improvisatory musical storytelling, throat singing, and modern pop infusions. The workshop concludes with a segment focusing on the horsehead fiddle through the piece, "The Gallop of Jonan Khar" using the World Music Pedagogy framework described above.

The Listening Body

Weise D¹

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A movement-oriented approach to music opens up new dimensions of perception, activates the individual need for expression, and enables non-verbal interaction with others. With the means of eurhythmics, a method integrating music and movement, the process of listening is expanded into a physical act and experienced in a spatially modelling way.

In this workshop, practical exercises and explorative settings are offered in order to physically experience specific compositional mediums such as rhythm, phrasing, dynamic, sound of selected music examples.

The audience is invited to join in. Intermediate reflections on aspects of listening, the experience of movement and on social components provide perspectives on possible applications.

The workshop is rooted in the Erasmus+ project Eurhythmics in Education and Artistic Practice, that was carried out 2020-2023 with the participating universities KMH Stockholm, mdw Vienna, AM Katowice and UdK Berlin. One of the major outcomes of the project was the digital platform Atlas of Eurhythmics (www.kmh.se/aoe)

Facilitating networks of music education practice: Music Mark's many to many model to support sustainability

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The UK Association for Music Education – Music Mark is a charity supporting, connecting and influencing on behalf of the music education sector across the UK, as well as contributing to wider global music education thinking through its role in organisations such as the Music Education Policy Group. Its vision is for 'Accessible and excellent musical learning and engagement in and out of school, for all children and young people, which inspires and enriches their lives'. The workshop will present how the charity's working practices embrace systems thinking, mapping relationships between it and regional and local music education organisations such as England's Music Education Hubs as well as individual educators and practitioners through a many-to-many model. Such a model allows for Music Mark to have a clearer understanding and evaluate how it serves and supports providers to deliver a high quality, inclusive and equitable music education. It does this by understanding stakeholders as 'network entities' who themselves work in complex relationships to deliver learning and participation opportunities for children and young people across the UK. It attends to both interactions across the system and junction points where processes converge. By addressing both limitations and good practice, we will share potential models for facilitating equitable and diverse access, through multilayered partnership working, to both music learning and participation in schools and local communities.

Mentoring Beginning Teachers Towards More Culturally Responsive Practices

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Many early career music teachers and students learning to teach music within their teacher preparation programs lack sufficient training in culturally responsive pedagogy. Similarly, teacher educators as well as teachers assigned to mentor early career teachers might also need development in this area as well. This interactive session, designed for music teacher educators and music teacher mentors, will focus on how mentors can successfully help their mentees to become more culturally responsive in the classroom. Specific topics to be addressed include how to facilitate reflection within early career teachers through investigating hidden curriculum commonly encountered in music education and music teacher education programs, as well as through providing beginning teachers what they specifically need during their various stages of teacher development. Guided by their own reflection as culturally responsive music educators, participants will practice mentoring techniques and strategies through role play and will be given specific web-based tools that would support the facilitation of beginning music teacher reflection, development and growth.

Adaptive instead of reactive: Strategies for successful student inclusion in general music

Zaffini E¹

¹Longy School of Music, United States

Student-first learning. Differentiated instruction. Adapting our instruction to successfully meet our students' needs. These are all philosophies that provide the foundation for an accessible and equitable music education for all. Yet, what does equity look like in the pre-K to 6th grade general music setting? How can we broaden our students' experiences so that they truly are benefitting from the adaptive teaching strategies that we strive to enact in our practice? This hands-on, interactive workshop will address these topics in the same way our students learn best--through multiple paths of engagement. Music educators will actively engage and participate in a variety of presenter-led music activities that are sure to be a success with your students, while providing research-based tools that can be immediately used in their general music classrooms. Through movement, playing, singing, and creating, participants will learn about the "big four" modes of student adaptations as they experience, first-hand, activities that promote kinesthetic, aural, visual and tactile learning. Specific strategies for varied assessment opportunities and further accommodations for students will also be addressed. All teachers will leave from the session with special tools and web-based documents they can use in their practice that would further support and track their adaptability to students in their classrooms.

Transcultural Music Pedagogy: Integrating Chinese Musical Traditions into Your Music Classrooms

Zhang Z¹

¹Eastman School Of Music, United States

In our increasingly diverse world, it is imperative for music educators to actively incorporate culturally diverse musical styles and practices into their curriculum. This workshop aims to equip music educators with the strategies and insights needed to effectively introduce Chinese music and culture into their classrooms. In intercultural education, it is essential for music teachers to begin with students' familiarities. To this end, an "unfamiliarity index" will be distributed at the outset and conclusion of the workshop, enabling teachers to gauge their knowledge and understanding of Chinese music cultures through this workshop (Schippers, 2009). This can be a useful tool to assist music educators in crafting tailored scaffolding approaches, fostering their students' authentic understanding of Chinese music and culture.

Throughout this workshop, participants will engage with two prominent Chinese songs: "Mo Li Hua," a globally recognized classic, and "Yue Liang Wan Wan," an ethnic minority song closely intertwined with people's lives. Two pieces of music from different styles and cultural backgrounds can help teachers gain a more comprehensive experience of Chinese music. As a cultural bearer of Chinese culture and a proficient traditional instrument player, I am dedicated to employing a culturally appropriate pedagogical approach. This approach offers an immersive experience through a holistic teaching method that includes cultural analysis, language acquisition, vocal techniques, dance, instrument playing, performance, and improvisation. The teaching process is entirely aural, with an emphasis on encouraging educators to infuse their own improvisational creativity into the songs. This pedagogical approach stems from Chinese music education philosophy, which prioritizes holistic comprehension of a piece and the freedom to express it in one's unique manner. Consequently, this authentic learning approach facilitates genuine engagement and a deeper understanding of the Chinese music material.

The overarching objective of this workshop is to empower music teachers with the ability to discern authentic Chinese music from misconceptions while equipping them with practical teaching materials and strategies. These resources can help music teachers integrate Chinese music into their existing curriculum, fostering multicultural understanding among students and promoting a more inclusive approach to music education.

Anywhere Anytime: Creating More Access and Inclusion with Telematic Performance

Zlabinger T¹

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During the pandemic, the York College Jazz Band continued to rehearse and give performances for a year and a half, completely online, in real time, and from sixteen remote locations across New York City, Long Island, and Connecticut, using commercial grade internet connections and commercially available gear. In spite of being apart, students were able to continue to learn, grow, and still satisfy their ensemble requirements needed to graduate.

In the process of rehearsing and performing with the band, I realized that telematic performance had enormous potential to allow musicians to come together and make music in ways that were previously unimaginable. Musicians did not need to gather in one place or bring their gear to rehearsals or performances. Musicians could perform together from home, using all the tools at their disposal. Telematic performance increases access and inclusion for musicians, as they can more easily get together to make music.

In 2022, I founded the online music school Telematic Studios to offer private lessons online. In addition, Telematic Studios also coaches musicians in telematic performance. The purpose of this workshop is to demonstrate telematic performance live and in person, using the technology employed by Telematic Studios. With musicians in remote locations across Helsinki, we will perform online and in real time, demonstrating the possibilities of getting together online to make music. There will be time to answer questions about the technology and the challenges performing telematically.

SYMPOSIA

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Discussing the Role of Music Education Today: Introducing the SAGE Handbook of School Music Education

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Our post-modern world has been characterized by perpetual change and crises, with neoliberalism dominating the global economic landscape. In education, this ideology has led to the emergence of competency-based curricula and test-based accountability over social efficiency. This shift has notably prioritized STEM (Science, Technology, Engineering, and Mathematics) competencies, while de-emphasizing humanities and arts education in national curricula.

The 2008 economic crisis marked the beginning of a new social era, exacerbated by the COVID-19 pandemic. This era, often referred to as the "age of disorder," is characterized by significant shifts in political and economic aspects which have spawned a multitude of social issues, such as accessibility disparities, refugee crises, post-truth politics, climate change, and social divisions, including intergenerational and digital divides.

In response to this evolving social and economic landscape, education is undergoing a transformation aimed at providing a well-rounded education that integrates scientific and humanistic curricula and promotes transversal competencies to address the uncertainty of the times. And music education plays a significant role in this shift.

This is the starting point from which the SAGE Handbook of School Music Education has been developed to help shape school music education for this emerging new era. To this end, we address a range of issues and topics, such as:

- What does it mean to educate in a time of disorder and impermanence?
- How can music education move beyond a conservatory-oriented approach to prepare the next generation for the challenges of the future?
- How can music educators balance neoliberal notions of the arts as tools for teaching creative thinking with humanistic ideals?
- How can music education prepare students and teachers for an unpredictable world in unsettled times?

In this symposium we will introduce this brand-new Handbook discussing the role of school music education in this emerging new era.

The Power of Inclusive Music Practices for a Sustainable Life

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Sustainability in music education revolves around cultivating equitable and enriching learning experiences in music for all students, irrespective of their diverse abilities, backgrounds, beliefs, or special requirements. This includes race, gender, ethnicity, disability, age, religion, sexual orientation, and more (UNESCO, 2019). In the UN 2030 agenda, goal four is: "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all". (UN, 2023). From an educational perspective, social transformation could be promoted, through a community and democratic participation, based on inclusion, interculturality and Democratization (Sales-Ciges et al. 2019) and classroom music-making is said to foster inclusion (Schilling-Sandvo , 2015) although research is scarce (Jellison & Draper, 2015).

We would like to include considerable time for participants to share thoughts and experiences of work and research that revolves around inclusive settings, and/or the difficulties faced in relation to pedagogy, research and attitudes.

Prior to the discussion, there will be four short presentations to stimulate the debate. The first discusses findings from a videographic study of inclusion in classroom settings in Germany. The second presentation deals with an ongoing study in Sweden, where music teachers in special education school (SnCS) have been interviewed about their practice. In the third presentation, we get a view on a study of inclusive education within the context of music education, studied in Germany and Spain, and lastly we will be presented with a landscape of the Greek educational system that recently have implemented inclusive policies that entails the integration of refugee students and students with special needs and learning difficulties within the mainstream classroom context, and the need for innovative teaching approaches that come with it. We welcome those who have considerable experience in this field, and those who wish to learn more about inclusive practices.

Exploring signature pedagogies of collaborative creativity in chamber music education.

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Collaborative creativity is recognised as the 21st century skill for sustainability in music careers. Yet, understanding the pedagogies that support the development of collaborative creativity is under-researched in higher education and industry training settings such as festivals, and intensive programs. Lee Schulman's (2005) notion of Signature Pedagogies was developed to identify the key features of learning in professional preparation settings such as journalism and medicine. A systematic review of the literature on collaborative creativity in music has provided the basis for the development of a new framework of signature pedagogies of collaborative creativity in music education (anon et al., 2021; anon et al., 2022).

This symposium explores the application of a theoretical model of signature pedagogies of collaborative creativity in music education. Focusing on chamber music as the disciplinary practice each paper explores the characteristic features of a signature pedagogy of collaborative creativity in pre-professional chamber music learning settings. Issues explored include the affordances and constraints of different models of chamber music education in tertiary and intensive festival settings; the outcomes for students when participating in intensive festival settings; and the ways in which students take up the features of signature pedagogies of creative collaboration into an outreach program.

Exploring non-linear thinking for creating sustainable and inclusive research methods in Music Education

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¹Voice Study Centre, United Kingdom, ²University of Wales, Trinity Saint David, United Kingdom

Objectives and Significance: This symposium explores how we can adapt our research methodologies to reflect the changing landscape of music education. Recognising the increasing diversity of music students, pedagogy, and creative and cultural approaches to curricula, we ask what researchers and teachers need to do to embrace these developments and ensure longevity in both music education theory and practice. This session will discuss the presenters' experiences of engaging in transformative methodologies, all of which are united through an ethic of inclusivity, diversity, belonging, and wholism. The session will explore the practical implications for embracing other ways of knowing in research, including the use of storytelling, rhizomatic structuring, and cultural immersion. It will outline guiding principles of reciprocity and co-construction for building sustainable relationships between researcher and researched, leading to a deeper and more meaningful connection between theory and praxis.

Format and Structure: The symposium format will embody the spirit of these transformative methodologies. In order to prioritise different ways of knowing, relationships and co-construction, a single thematically structured presentation will be offered. Guided by the chair, presenters will discuss their individual work in thematic blocks, allowing each theme to be explored through the three different approaches. This will allow the audience to better understand how different paradigms and methodologies can be applied to the same axiological and epistemological goals while fostering a reciprocal relationship between chair, presenters and audience. Session attendees will be invited to actively consider how these methodologies could be applied in their own research and pedagogical contexts and to share these insights with the group.

Exploring Sustainable Music Education: Insights from Interdisciplinary Curriculum Design for Various Education Levels

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This symposium discusses the design and implementation of music-related interdisciplinary curricula at different education levels, including primary school, middle school, and university stages. The curriculum is based on the theme of the 2024 ISME conference, which focuses on advocating for sustainability in music education. Five panellists share their experiences and insights regarding these interdisciplinary courses and provide foundational principles and characteristics for designing an interdisciplinary curriculum.

When designing an interdisciplinary curriculum integrated with Sustainable Development Goals (SDGs) at the primary school level, three crucial points must be considered: the materials should be based on students' lives, teaching activities should be hands-on, and the curriculum should leverage the expertise of the curriculum designer. In middle school, interdisciplinary approaches combining music and reading, using homeland education as a medium, aim to foster students' affection and respect for their hometowns. Another middle school case involves designing a core music curriculum interconnected with home economics and fine arts, integrating life education to engage with the community and emphasize caring for the underprivileged. At the university level, a cross-disciplinary curriculum encourages students to observe their hometown environments, incorporate technology into their music majors, and create sustainable music works, leveraging the value of their majors. At the post-graduate level, students integrate knowledge from various fields, use tech to diversify the curriculum and gain experience in curriculum design for future interdisciplinary courses on sustainable development.

It could be broadly summarized that designing and implementing music-related interdisciplinary courses, integrating students' life experiences and providing them with practical opportunities, guiding students into communities, or integrating issues and technology to aid learning can be effective approaches. Teachers could start from their expertise, collaborate with teachers or experts from other disciplines to design cross-disciplinary courses, and expect such courses to help students learn about sustainable development and future well-being.

e-Orch - A tablet music app for ensemble participation and music learning

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This symposia presents the design, evaluation and application of e-Orch, an integrated tablet music app designed to engage students without prior instrumental training in ensemble participation and music learning. The app features an accessible interface for creating music using finger gestures, accompanied by an award-winning grid notation system that enhances music score-reading without the need for specialist training. Since its initial release in 2021, e-Orch has been widely adopted by schools in Hong Kong as both a teaching and learning tool in the music classroom and for extra-curricular activities among non-instrumental students.

The symposia begins with an introduction to e-Orch as a tablet music app, followed by presentations of findings from various studies related to e-Orch. These studies encompass (1) an evaluation of the e-Orch tablet app from the perspective of human-computer interactions; (2) the development of pedagogical approach using e-Orch in school music education; (3) a quasi-experimental study examining students' competency development through the e-Orch approach; and (4) a pilot study that engages students with special educational needs and disabilities in music-making.

While positive feedback has been received, certain limitations must be considered for effective music teaching and learning with e-Orch. Specifically, there are issues related to technology acceptance and perception among students and other stakeholders, the comprehensiveness of musicianship training with e-Orch, and alignment with the intended learning outcomes of the music curriculum. These issues will be discussed, along with the future vision for e-Orch as a means to promote equality and inclusiveness in music education.

Ungrading: Practices and Possibilities in K-16 Music Education Settings

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Alfie Kohn (2013) has argued that grading undermines learning. When students are required to complete certain tasks to earn a grade, they may place their focus more on what grade they earn as opposed to the process of learning. With traditional grading, teachers tend to take away points from students if they fail to achieve certain goals. Some people may argue that there are students who need extrinsic motivation to complete work. Others think this is incorrect and emphasizes the concept of fear and consequences and reverts teaching into a Skinnerian/behavioral model of teaching.

When a teacher changes to an ungrading approach, the focus for the student becomes how they can improve rather than what their grade is. Assessment shifts toward a dialectical approach between learner and instructor, and the depth of conversation is heightened with this approach. Additionally, feedback for learners is more individualized compared to traditional grading. The focus of this approach, provides space for the learner to be more invested, more autonomous, and who thereby gains a greater understanding and has ownership over their learning.

Each of our five symposia presenters have engaged with various forms of ungrading. We represent secondary and post secondary teaching, instrumental and choral instruction, and we are from three different countries with multiple cultural, teaching, and pedagogical practices with respect to ungrading. In this symposia, we will share our approaches, discuss similarities and differences among them, and explore what aspects of ungrading might work most effectively and which ones might need to be challenged and changed.

Community Choirs: A Sustainable Resource

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¹Washburn University, United States, ²Univeristy of Kansas, United States, ³University of Oregon, United States, ⁴ Institute for Healthy Singing and Voice Research, United States

This symposium celebrates one of our most sustainable resources, community choirs, and their ability to make music throughout their entire life cycle. As music educators, we took classes in learning theorists and developed an understanding of child/adolescent growth and development in students ages 5 - 18. However, many teaching courses lack significant instruction and experience working with the ever-increasing older adult population, a key sustainable resource.

The older adult population (age 65 and above) has more than tripled since 1900. Figures from The Administration on Aging (AoA), a division of the US Department of Health and Human Services, revealed that from 2006 to 2016, the population aged 65 and over increased from 37.2 million to 49.2 million, a 33% increase. According to the AoA, those Americans reaching 65 can expect to live an additional 19.4 years.

With an average retirement age of 65 in the United States and a life expectancy of nearly 85 years of age, more and more adults are seeking ways to engage in meaningful activities in their adult and retirement years. Lifelong Learning (LLL) through participation in a choir or band may be one way for older adults to remain active (both socially and mentally) in their retirement years.

Through varied lenses, four choir directors/researchers documented their individual experiences working with adult learners in community choirs and will share their knowledge on various topics. These topics include motivations to join and remain in a choir, the benefits of participating in an intergenerational choir, ways to introduce new learning opportunities, and incorporating individual vocal health and technique guidance in a community choir setting. These combined experiences frame these choirs as both an essential and sustainable community resource.

How might music education contribute to wellbeing and human potential for individuals, communities, and society?

Peters V¹, Raymond J², Bissonnette J¹, Lynne A³, Lemay G¹

¹Université Laval, Canada, ²Higher Education Council of Quebec, Canada, ³CERVO Brain Research Centre, Canada

How might music education contribute to wellbeing and human potential for individuals, communities, and society?

The objective of this symposium is to present and discuss emerging musical practices that might play an important role in advancing wellbeing and providing opportunities to enhance a sense of belonging, equity, and inclusion for diverse vulnerable communities. The different presenters will describe how they ensured equitable access to learning opportunities and participation and how they are partnering collaboratively with researchers from a wide variety of domains and local communities to imagine how and what music education should be in the future and how this work might support advocacy efforts that are relevant and sustainable.

The symposium will take the form of a panel discussion. The chair (symposium organizer) will offer brief opening remarks followed by four panelist paper presentations. The chair will subsequently mediate an interactive discussion with the audience and offer some closing remarks.

This emerging interdisciplinary work involving researchers in music education, psychology, etc. is contributing to new knowledge regarding the positive contribution of music education to human flourishing, the development of socio-emotional competencies and emotional regulation. The goal of these projects conducted with various partners and in diverse communities is to change the perception of music learning, that it might be considered fundamental in the school curriculum, in everyday life, and understood as contributing to the overall health of all populations during the lifecourse. Sharing examples of accessible music learning, experienced by diverse population, builds a foundation for its unique contribution to humanity, including its important benefits for wellbeing.

Structure:

Opening remarks, key points – Chair, Symposium organizer (5 min.)

Paper Presentations (4 X 15 min. each = 1h)

Interactive “Fishbowl” dialogue (Figure 2) (20 min.)

Concluding remarks – Chair, Symposium organizer (5 min.)

Places and Purposes of Popular Music Education

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Popular music education (PME) is a phrase that could take on many different meanings and connotations according to context. Depending on the setting, PME may encompass the processes surrounding youth music, guitar bands, pop-rock, urban music, hip-hop, songwriting, music industry, DIY, punk, informal learning, facilitation/non-formal learning, online and leisure-time music-making, performance career preparation, production and engineering, and more. Popular music is sometimes conflated with vernacular music, related to urban music, “bedroom” production and garage bands, or aligned with fan studies or celebrity culture. It overlaps with popular music studies, music education, jazz education, musical theatre, punk pedagogies, hip-hop pedagogy, communication studies, entrepreneurship, identity studies, and others.

The primary aim of this symposium is to facilitate a conversation regarding what PME is, what it does, and for whom it works— when, how, where, and why. Popular music is more visible than ever in primary, secondary, and tertiary education, yet important questions remain. What political and social movements affect PME? Can popular music in school settings be authentic and is that important? How can we shape our curricula to be more inclusive? What barriers exist and what factors facilitate the creation of more equitable and sustainable ways of teaching and learning music?

The participants in this panel will each articulate what for them are the places and purposes of popular music education. The panelists will focus primarily on sustainable popular music education in school settings. Thirty minutes will be dedicated to facilitated discussion between panelists and the audience regarding the successes, opportunities, and challenges inherent in the process of situating popular music in educational spaces. A goal of this symposium is to encourage the panelists and audience to consider and critique the philosophies, ideologies, biases, and professional pressures that inform their perspectives on and practices in PME.

Musicking matters: Music making and music education as social and cultural resistances

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This symposia challenges music and music education detached from the social relationships in which it is produced, transmitted, used, and judged, and consider the practices of music as potentially resistant, defiant, subversive actions and practices. We identify meaning systems built on underlying practices and beliefs that challenge the unequal, unfair, and unacknowledged, of boundary riding, solidarity or demolition of social constructions and destabilization of oppressive systems. We investigate music communities across Europe, Asia, Africa, South America, and Australia, presenting curated research stories exploring ensembles, gatherings, bands, musical movements both formal and informal, institutional or community, organised or ad-hoc. We investigate some of the myriad ways music and communities of musickers worldwide employ music to resist, defy, and subvert, whether by silence and non-compliance, reluctant subordination, subversion and resistances, or purposeful dismantling. We extend thinking and research on how music education resides in performance but also through being in its presence to explicate social, political, locational, religious, or cultural beliefs, and how these resistances span the subcultural, local, glocal, and universal beyond established discourses that challenge colonialism and hegemonic policies.

We highlight aspects of societal consumerism, tribalism, fringe dwelling and political radicalism that occurs through the power of music and prevailing music practices. In doing so we inform of music education practices that work to identify, understand and promote diverse music participation and that contribute to social, cultural, economic and creative sustained futures. The symposia offers implications to the myriad ways musicking reflects 21st century social movements, and how societies and national Governments can better understand music in societies, and its influence on music education practices and cultures. We offer challenges to government policies worldwide concerning music, pointing to less naïve and more sophisticated government and societal perspectives towards the impact community music plays in society and implications for music education.

Singing Indigenous Languages Collective: Indigenous and non-Indigenous musician-educator-scholars gathering together

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The Singing Indigenous Languages Collective is a group of musicians, educators and researchers in the field of Singing First Languages alive across Australia. Through words, images and song, the presenters will share their narrative and journey, as each has a unique understanding of place-based music and is actively engaged in the revitalisation and promotion of Indigenous languages of Australia through song-making. As a new collective of Indigenous and non-Indigenous practice-based scholars, this presentation aims to unpack why this alliance has come about and what a vision for bringing cultures together through song might entail. This can be conceptualised as 'singing Country'. Country in the Australian Indigenous worldview means more than a geographical location; the word encompasses the "values, places, resources, stories and cultural obligations associated with that area and its features" (Dodson, 2023). Fundamental to this vision of singing Country as a form of advocacy for sustainability, legacy, and co-created social action is the importance of song as a vehicle for learning, healing and change. Such work can ultimately break down barriers to advance necessary truth-telling, foster deeper understandings of language, advocate for culture and identity, create spaces for well-being and celebrate communities and togetherness. Each paper takes the form of a dialogue between the presenters, sharing lived experiences, songs, stories and perspectives, with invitations for the audience to engage and contribute.

Sustaining resonance: Reorienting our relationship to music education via sound and sensuous practices

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¹International Institute for Critical Studies in Improvisation, Canada, ²Northern Arizona University, United States, ³University of Toronto, Canada, ⁴University of Toronto Scarborough, Canada, ⁵Teachers College, Columbia University, United States

Scholars in the field of music education have recently rearticulated pedagogical possibilities of sound, citing creative and critical aspects that a thinking in, with and through sound may afford teachers and students by opening curricular space for diverse, inclusive, equitable and sustainable ways of being musical. Sound, as a way sensing, knowing and being in the world has been addressed theoretically and empirically across the fields of archaeoacoustics, sound studies and sensuous scholarship.

The 'sensory' turn, as represented in sound studies and sensuous scholarship methodologies, is opening ways to address societal inequities and injustices across race, gender, socio-economic class, and climate change. This turn, however, is slow in effecting fields such as music education, which is generally steeped and set in its' "traditional values" tone, wherein music, musician and musical practices are centered in Euro/western music, specialized notation and specific skillsets. Tense response to Philip Ewell's (2020) article, Music Theory and the White Racial Frame, is one example of how structural and institutionalized ways of framing seep into pedagogical thinking and teaching, and when confronted, create discomfort and also provide an opportunity to think, be and do differently.

This symposium features music educators challenging normative traditions by actively engaging scholarship and pedagogical practices centered around sound, technology, improvisation and creative critical practices that honor and invite alternative ways of sensing, knowing and being in the world. Of particular significance are the ways these scholars created and facilitated sound-based curriculum and research studies during the profound and eerie silence of the pandemic. An aim of this panel is to draw attention to the ways everyday sonic encounters opens space for students to listen, address and critique their relationship with/to the world in conscious and sustainable ways.

Innovations Towards Digital, Interdisciplinary, Intercultural and Accessible Music Teacher Education

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¹Levinsky- Wingate Academic College, Israel

The Faculty of Music Education at the Levinsky- Wingate Academic College is the oldest and only educational college faculty of music education in Israel. Since its establishment in 1945, the Faculty has held a central role in the education of music educators in Israel. Over the years the role of music education has changed greatly: from the nationalist approach to a general universalist paradigm. In the past fifteen years socio-political changes in Israeli society, and across the globe, have caused Israeli educational systems to reconsider teaching and learning as a situated socially grounded practice. While some changes are easy to track in the field, policy, and teacher education are often late to respond. In this symposium the new generation of music teacher education leaders of the Faculty will present innovations that are moving Israeli music teacher education to a more socially responsible practice, through the lenses of interdisciplinary, multicultural, digital and intergenerational musicking.

Experiences with Music Teaching and Learning in Conflict Spaces Worldwide

Frierson-Campbell C¹, del Pilar Rodríguez Sánchez A², Timalsina R³, Vazquez Cordoba H⁴, Howell G⁵, de Quadros A⁶

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War and conflict have a profound impact on the cultural eco-systems that sustain music education and music practices. Recent research finds that violent conflict “damages or destroys infrastructure, disrupts communities, prevents safe participation in education, affects or destroys the music business . . . and negatively influences the contexts and constructs on which any healthy music practice is based” (Schippers & Howell, 2023, p. 262). In the aftermath of violence, after a ceasefire is called or there is a lull in direct violence, as well as throughout longer timeframes when the legacies of violence continue to reverberate, music education may be restored but often with additional, ‘other-than-musical’ purposes (Odena, ed., 2023). This symposium explores music education in such times of aftermath, lull, and legacy in four contrasting settings, with the goal of expanding ‘advocacy for sustainability’ to include the restoration, revival, and reconfiguring of music education in response to major disruptions, damages, and crises.

We examine music education practices and outcomes through the lenses of the spatial (understood as relational, and bringing new relationships into existence), the social (conceptualized as a fabric that must be repaired after war-time damage, and the role of music education in assisting with this), and the institutional (as both perpetrators of profound violence and sponsors of efforts to promote healing and respect). Conflict is broadly considered, encompassing direct, structural, and cultural violence (Galtung, 1969), the violence of states, of occupiers, of armed revolutionaries and militias. The contexts to be discussed in detail are Palestine, Colombia, Nepal, and Canada.

The Chair will introduce the symposium, setting the broad context for discussion and elaborating on the themes above (10’). Following this, the presenters will share their papers (4x15’). We will then open the floor to discussion between the panelists and audience, facilitated by the Chair (20’).

Sustainability in Musical Communities: enchantment, pathways, rituals, and enchantment

Custodero L³, Gluschankof C^{1,2}, Ilari B⁴, Kent E², Bortz G⁵, Baxani N⁶

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In this symposium we explore how musical communities, situated in children's concerts, summer camps, socio-musical programs, and neighborhoods/cities are sustained via a developmental model based on the provision of needs. We begin with a look at infancy, and the ways in which young children contribute to adult musical understanding and value, focusing on a one-on-one emphasis that contributes to community building through mutual recognition. We then move to youth summer camps, and the ritual joining into communal song as a recognizable experience that bonds the participants in their religious attunement. Moving on, we take a critical view of the pathways transversed to support opportunities in higher education and how we define and value certain experiences. We also address what is needed to provide access to a crucial music education, a topic that runs through all of our presentations and is featured in our last paper, a case study of one man's attempt to make a difference in the post WW1 musical climate of Argentina.

Asking what musical communities require at different points along the lifespan, we acknowledge possible, hopeful outcomes. Infants contribute a sense of joy and fullness in their ability to process musical cues, and adults respond. The youth at summer camps remind us of the beauty of synchronicity and embodiment that occurs when we sing together. Looking at the individual trajectories of career-minded musicians we see the potential of community music partnerships in a variety of guises. Provision of music-making mechanisms including recordings and instruments helped shape a cultural community and demonstrates what a mature musician with a vision can create. We propose that looking at access, pathways, rituals, and enchantment vis-a-vis the needs and proclivities of the population served suggests sustainability of musical programs.

Music Schools in Changing Societies: How collaborative professionalism can transform music education

Hahn M¹, Čorić A², Di Lorenzo Tillborg A³, Galmiche M⁴, Kuoppamäki A⁵, Tuovinen T⁵

¹University of Music And Performing Arts Vienna, Austria, ²University of Zagreb, Academy of Music, Croatia, ³Lund University, Malmö Academy of Music, Sweden, ⁴Conservatoire de Lyon, France, ⁵University of the Arts Helsinki, Finland

This symposium discusses the wide sociocultural, spatial, institutional, and organizational contexts of instrumental and vocal pedagogy from the perspective of collaboration among music schools in Europe. These institutions have developed a central role in the publicly funded educational and cultural systems. They pursue a clear educational mission and promote sustainable music education to train future students of music, to strengthen regional cultural scenes, and to support young people in finding their personal approaches to music. In changing societies, these aims expand to encompass new concerns and values. It will therefore be necessary to develop new understandings of what constitutes professions both at the practitioners' and the organizational level (Westerlund et al., 2019). Gathering perspectives from five European countries we will first illustrate that multilevel collaboration is a vital part of how music schools can respond to wider societal concerns in ways that improve educational quality. Drawing on research findings from a diverse sample of innovative practices and collaborative settings in differing formal and informal contexts, we will show how collaborations can support music education institutions in shouldering their societal, social and organizational functions and responsibilities. A wider collaborative approach geared towards the development of collaborative professionalism can enable professionals to engage in processes of making contemporary societies not just musically better but better places to live. Including the audience, we conclude by discussing how leaders, teachers and students can attain collaborative professionalism and, through this, co-create better professional practices (Hargreaves & O'Connor, 2018a). Hence, we aim to widen the prevalent pedagogical research perspectives in the field towards a broader understanding of the organizational and systems level functions and responsibilities of music education institutions. Furthermore, this symposium will be the first to address how music schools as institutions can actively contribute and respond to societal changes through a multilevel collaborative stance.

Intercultural Issues in Music Education History: An ISME History Standing Committee Symposium

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Awareness of history enables a profession to contextualize current issues by apprehending their development and to thereby gain insights into possibilities for the future. Participants of this symposium have produced book-length studies that collectively address music education history on multiple continents: Asia, Oceania, Africa, and Europe. Among the historiographic themes to be addressed are: (1) intercultural hermeneutics of internal versus external criticism, (2) diverging interpretations of the antecedents and significance of intangible heritage and its institutionalization, and (3) the political ambiguities of individual agency. Following an Introduction from the Chair that outlines these uniting themes, Paper 1 considers historiographic issues in the study of intercultural music interactions in North Queensland, including among Aboriginal and Torres Strait Islanders. Paper 2 explores challenges of using images to convey an understanding of the history of western music in Japanese schools, showing how different types of images raise different issues, from ukiyoe (wood block paintings) by Japanese artists that depict early contacts with foreign musicians to more recent manga (graphic novels) and anime (animated films). Paper 3 offers reflections on a historical study centered around the work and life of activist musician Sharon Katz. This journey in musical activism provides a vehicle for intercultural exploration and understanding through the music of South Africa from the apartheid era to the present. Paper 4 describes issues associated with tracing the history of genres for which there is limited data, some of which comes from foreign sources. The Faroese Chain Dance (“føroyskur dansur”) and ballads (“kvæði”) are regarded as the oldest intangible cultural heritage in the Faroe Islands, and local schools are increasingly interested in such traditions. Paper 5 discusses Carl Orff and National Socialism, with attention to the challenges encountered in researching the situation of artists in politically difficult times.

Voice and dialogue: cultivating research selves in progress (always)

Jenssen R¹, Bresler L², Sweet B², Fretheim S¹, Grendahl L¹, Martin R¹, Snustad R¹

¹Nord university, Norge, ²University of Illinois at Urbana-Champaign, Illinois., USA

What happens when six artists, teachers and researchers situated in different parts of the world – Norway and USA, dialogue about voice, musicianship and music education? What happens when we dare to “wonder in the dark” (Bresler, 2019), diving into the unknown across borders and cultures? This presentation delves into voice and dialogue, and we grapple with concerns surrounding cultivating our researcher selves while listening to difference, people and place, improvising, listening with care to our inner compasses in the midst of attending to methods and theories, while also embracing embodied ways of knowing as an anchor for sustainable voices in music education. With our presentation, we seek to dialogue about our emerging voice as researchers, and how our voice as performers, teachers and researchers has developed across the years. We dialogue with and through music, to unpack and expand the processes, potentials and plurality of voice in music education. Through dialoguing, we weave our voices, with sounds, shapes, forces and colors, propelling a kaleidoscopic perspective, so listeners might feel our grapplings and processes that lead to an outcome. Our outcomes shared in this panel do not intend to deliver fixed answers, rather we seek to create spaces where a multiplicity of voices in music education might be heard is this panel’s way of seeking sustainable research and teaching practices in music education.

Singing Maps: developing networks to support traditional and Indigenous singing practices in Nordic music education

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Greater support for traditional and Indigenous singing practices in music education can serve to broaden participation in local music communities, sustain endangered music traditions, foster intercultural learning and support reconciliation processes. The Singing Maps Initiative brings together researchers, culture-bearers, digital designers, and music educators from higher learning institutions across the Nordic region to promote learning in traditional and Indigenous singing through collaboratively developed digital resources and regional cooperation in teacher education. In this symposium, participants from the ongoing Nordforsk-financed Singing Maps Exploratory Workshop Series (2023-24) will discuss research questions emerging from the design and development of the Singing Maps open online learning community and related pedagogical and performance-based music research from Sápmi, Iceland, Norway, the Faroe Islands, Sweden, Finland and Denmark. Presentations will feature research that reflects a diversity of perspectives related to participants' respective geographical locations and research disciplines ranging from ethnomusicology, early childhood music education, artistic research, and digital design. Issues such as culturally responsive pedagogy, cultural appropriation, Indigenous epistemologies, national identities, and the digitalizing of intangible cultural heritage will be explored. The main aims and methods of the Singing Maps Initiative will be discussed, along with a consideration of the online community platform's proposed digital design and applications. Methods and music from a Norwegian Sámi artistic research project exploring the relationship between cultural and environmental sustainability will be presented in both words and song. Methods and results of an Icelandic initiative to support family music-making among newly arrived immigrants will be discussed. Research from the Faroe Islands will address nationalism, identity and the place of traditional music in compulsory music education. Connections between these ongoing Nordic initiatives will be considered from both regional and global perspectives.

Beyond Advocacy: Why Music Education Needs Transformative Politics

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Music education scholars worldwide are increasingly calling for changes to the ecological-political neutrality and path dependency within the field, often made manifest by globally recognized institutional and structural conditions that are resistant to change and alternative ideas and policies. This symposium addresses the need for transformative politics of music education toward socio-ecological sustainability beyond self-advocacy, instrumentalization of music, and neoliberal teaching and learning discourse. It will do so by emphasizing the educational task (Biesta, 2019; 2022) and professional responsibility within the national and global music education systems.

The presentations stem from a recent scholarly collaboration between an international group of music education researchers and one of the most prominent contemporary educational theorists, Gert Biesta. Through a variety of perspectives, the symposium aims to address how transformative politics requires systems-wide change that is not simply cultural change accumulating on existing instituted practices but rather about new social and institutional reconfigurations, experiments, and reconstructed understandings and rationales addressed in music education research, policy, and practice. The presentations connect, in various ways, contemporary educational theories with topical phenomena within music education to unlock the field's transformational capacity and expand the understanding of the professional responsibility of music educators in the 21st century toward advanced equity and inclusiveness, as well as sustainable ecological and social responsiveness.

We invite music education scholars, teachers, students, and teacher educators to discuss how to reach 'beyond advocacy' toward an effective transformational change within the complex social and ecological systems in which music education is integrally involved. The format includes the chair's introduction and five presentations, after which the audience will be invited to discuss with the presenters, followed by a summary by the chair.

Providing caring professional education for children gifted for music: A sustainable ecosystem worth advocating

López-Íñiguez G¹, Westerlund H¹, McPherson G², Juntunen M¹

¹Sibelius Academy, University of the Arts Helsinki, Finland, ²Melbourne Conservatorium of Music, The University of Melbourne, Australia

Despite decades of humanitarian discourses advocating for the ethical education of exceptional achievers, children gifted for music—who are typically enrolled in music education aimed at professional careers—remain largely under-protected and exploited, sacrificed for the prestige of educational institutions and nations. Further complicating matters, the international discourse regarding caring values in education and society is strongly opposed to the recognition of giftedness and the ability to develop superior talent. These unsustainable circumstances have led to a dramatic situation in music environments worldwide, as evidenced by the underachieving able and gifted dropouts, the abuse of gifted children, and the traumatised adults who were once singled out as outstanding “prodigies”.

By presenting data and theorisation from various international studies, this symposium tackles the inexplicably understudied goal of ethical education for children gifted for music, envisioning ways to provide gifted children in music education with more sustainable futures and learning trajectories. After an introduction to the symposium, four papers will address: 1) the fundamental mental models of expert culture in music in relation to the ethics of care; 2) the impact of coercive environments on these children’s autonomy; 3) the results of an acceleration intervention at a higher education institution aimed at these children’s holistic development; and 4) retrospective accounts of adults earlier identified as gifted for music, and the reflections of representatives of global elite institutions and the music industry on caring ecosystems. The main aim of the symposium is to raise awareness of the rights of gifted children in relation to their sustainable human development as agentic and healthy individuals in the pursuit of desirable educational outcomes in music within caring educational ecosystems. Thus, the symposium offers a generous space for the presenters and the audience to discuss the phenomenon collaboratively.

Advocacy in Music - Emotional Belonging, Equity and Sustainability as Values in Teacher Education

Marjanen K², Suomi H¹, Lehti M¹, Lierse S¹

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The objectives of this symposium are set to discuss music as a field of integrated, value-based education within the core of teacher education. Both early childhood teaching and primary education teaching are: the phenomenon of music is not age-oriented, but life-long and deeply human. Because of this humanity of music, we are able to access models to support teaching and learning, to serve the human needs starting from emotional belonging to equity and sustainability. These will be discussed in the symposium.

Music education in Finland is highly valued and seen as an important aspect within the community and across the lifespan. However, early childhood and classroom teacher students feel unqualified to teach music (Juutinen et al., 2021; Mäkinen, 2020; Russell-Bowie, 2009). International research shows student teachers experiencing incompetence in teaching music (Georgii-Hemming & Westvall, 2010; Seddon & Biasutti, 2008; Welch, 2021). Finnish teachers have traditionally been valued highly, well trusted with a high level freedom.

Music in teacher education should guarantee creative musical competences towards an atmosphere of belonging, equity and most recently sustainability. In Tampere University, Finland, the curriculum has been developed and was influenced by the European Quality Framework (EQF, 2008) and the Vision 2030 for Finnish Music Education (Auramo et al. 2020; Johansson, 2021). The aims to serve early childhood- and classroom teacher students musically will be currently discussed, connecting the philosophical understanding with scientific theories, experiences and pedagogical implementations.

This symposium will include:

- Musical philosophy in education
- The music curriculum as a challenge in general education
- Student agency and curricula
- Music education vision

The Finnish philosophies and Curriculum documents support integration in music education. This philosophically grounded implementation of music in education also proves that musical learning requires much focus. Emotional belonging to equity and sustainability are found in Finnish music education.

Innovative ways of sustainability through dialogic and integrative learning, teaching and research in music

Marjanen K^{1,2}, Gruber H⁵, Chatelain S³, Barman K⁴, Lage Gómez C⁶

¹Tampere University, Finland, ²University of Jyväskylä, Finland, ³University of Teacher Education State of Vaud, , ⁴University of Teacher Education State of Wallis, , ⁵University College of Teacher Education of Lower, ⁶Complutense University of Madrid

To contribute to a sustainable society, the quality of teacher education plays an important role. Quality Education means to “ensure inclusive and equitable quality education and to promote lifelong learning opportunities for all” (SDG4 goals; UNESCO, 2017). Based on this and grounded on music as a qualitative element in education, teacher educators play an important role in these processes. Live music experiences create a significant mutual relationship between the learners and the teachers. This symposium aims to 1) share the understanding of the significance of this dialogue for music in education and the comprehension of sustainability goals, 2) discuss and address the connections to the Unesco goals with music education (SDG4, SDG10, SDG11, SDG16): it is possible to take into account the different pedagogues that are being developed by us as sustainable teachers; 3) show from various angles the multiple possibilities to benefit music education towards the goals of sustainability.

These will be discussed about via four papers to create this symposium. The philosophical underpinning and action research methodology create a strong dialogue towards the aims of the sustainability goals, and to create sustainable futures. Connections between music teaching and learning processes and the social-cultural dimensions gained will be analytically considered.

The symposium will include four papers:

- SigPrime – Goals for Sustainable Education with and through music
- Lesson Study: learning with music in a dialogue
- Embodied and creative music teaching
- Bringing music to our neighbourhood: educational concerts within communities

The symposium discussions support us to define music in education at a deeper level, and really connect the musical activities, research, teaching and learning for the goals of a sustainable life.

Historical Narratives of Music Education in Finland

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At the 2006 ISME Conference in Kuala Lumpur, members of the History Standing Committee (HSC) decided that in future conferences we would honor and highlight the music education history of the country hosting the conference. At the 2008 conference in Bologna, HSC sponsored a symposium on solmization, and organized a tour to Arezzo, both highlighting the contributions of Italian musician and innovator Guido d'Arezzo. In Beijing in 2010, one HSC-sponsored session focused on the influence and presence of Confucian philosophy in the history of music education in China. In Glasgow in 2016, a symposium focused on transformations and cultural change in Scottish music education, from historical and contemporary perspectives. In 2022, the Symposium for the Brisbane Conference focused on "Historical Perspectives on Music Education in Indigenous Communities." For the upcoming conference in Helsinki, I propose to convene a symposium to highlight unique aspects of the historical development of music education in the host country, Finland. Four music educators from Finland will contribute historical narratives on music as a subject in Finnish elementary and comprehensive schools; reforms of music education in Finland from the 1950s to the 1970s and the work of Ellen Urho; Music schools with a focus on equity; and, the changing role of higher education institutions in the history of Finnish music education.

The symposium will be introduced by the convenor. This will be followed by four 15-minute paper presentations. The convenor will then offer a commentary for 10-15 minutes to highlight aspects of the papers and offer some comparative historical perspectives with music education systems in other countries. Finally, there will be 10-15 minutes for questions and discussion with audience members.

Artizenship, Sustainability and Empathy for Social Justice in Music Education

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In times of world-wide instability, we are often faced with threats to democracy, vandalism of cultural heritage sites, cuts to educational funding, and emergent environmental setbacks. We need to consider how we can defy these challenges. Perhaps, already ‘doped’ by high doses of individualism and competitiveness instilled through neoliberal policies, we can easily disregard other’s troubles, suffering, and injustices. As a tool for the development of critical consciousness, education (Freire, 1994/1967) can counterbalance the above-mentioned scenarios by fostering social engagement, civic responsibility and empathetic actions. We argue that music education, through music making practices and music teaching, can contribute to the building of our sense of belonging, as well as to our understanding of the complexities of cultural and educational policies. These may have an impact on our actions as musicians, artists, music teachers and citizens. With regards to this discussion, we will also investigate the term Artizenship, which implies a broader approach to, and overlap between, the more traditional roles of “artist” and “citizen” than the separate terms traditionally entail. As relational beings situated in a variety of contexts, (re)producing, consuming and valuing different types of musics and musical practices, we feel there is still a strong need to advocate for equity and justice. We will start by inviting the audience to share their understandings of social justice in music education, followed by a number of vignettes from the five panel members’ research studies, which span several national contexts. These will reflect experiences and situations relating to empathy, sustainability, and social justice with and through music. The panel members will then offer responses, commenting, questioning and highlighting issues related to social justice through Artizenship.

Eurhythmics in Education and Artistic Practice – six different perspectives

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Eurhythmics is a way of experiencing music through the interplay with movement: the listening body as sensitive organ bridges music and motion. Dalcroze Eurhythmics goes back to the pioneering work of the Swiss music educator and composer Emile Jaques-Dalcroze (1865–1950). In its centenary history eurhythmics practitioners have developed manifold characteristics and spread them worldwide.

The Eurhythmics approach has developed in many directions and is applied in many different contexts. Eurhythmics can for example be used for teaching music theory, for creating choreography, for inclusive teaching, for dancers, actors, and musicians. It can be used for advanced ensembles as well as for children. What is it then that makes all these different activities Eurhythmics? What is the essence of the approach, and how can we use the long tradition of Eurhythmics in our time and in our daily work?

Four European universities/Higher Education Institutions with professional Eurhythmics educations started a collaboration to learn from each other. During this project students and teachers from the four institutions visited each other and worked together on different themes – areas that were strengths of each institution, and which were not always present in the others. The material produced is published on a Digital platform with open access. Free to use for people round the world.

During the symposia six Eurhythmics professors and lecturers from four countries will meet and present examples of how the Eurhythmics approach can be adapted in different areas:

Relatedness of music and movement

Eurhythmics and instrument

Eurhythmics in inclusive settings

Eurhythmics in classroom

Plastique animée – tradition and contemporary approach to the creative process

Graphic notation of sound and movement

The symposia will also include a discussion about networking and sharing knowledge. How can we as practitioners work together? And how can different schools cooperate and grow stronger together?

Centre for Excellence in Education – Scheming for Sustainable Change in Higher Music Education

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Center for Excellence in Education (CEE) is a prominent state-funded initiative dedicated to enhancing and develop the quality of higher education at a national level in Norway. The primary goal of CEEs is to develop and implement innovative educational methods, curriculum enhancements, and assessment strategies that can be applied across various disciplines. CEE plays a crucial role in advancing the overall quality of education in Norway by promoting best practices, encouraging interdisciplinary approaches, and facilitating a culture of continuous improvement. There are currently 13 active CEEs in Norway, whereof three are at their closing stages.

Currently, there is an overlap between two CEEs within higher music education: Centre for Excellence in Music Performance Education (CEMPE, center period 2013-2023), and Center for Excellence in Creative use of Technology in Music Education (CreaTeME, center period 2023-2028). This symposium is a common effort between these centers to show how CEEs have and will develop and enhance higher music education, and argue for the importance of continuing this initiative. After a short introduction and presentation of CEEs in general, CreaTeME will present two important focus areas, followed by two paper-presentations from CEMPE's ten years of experience. Lastly, there will be a 20-minute panel on the topic of CEE.

Ecologically responsible music education: Why and how should we care?

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Recently the issue of the relationship between ecology and music education has gained prominence through a number of research publications (e.g. Eusterbrock, 2022; Prest & Goble, 2021; Shevock, 2017) and projects (<https://musik-klima.de/en/home/>; <https://www.uniarts.fi/en/projects/music-education-professionalism-and-eco-politics/>). While “greenwashing” the curriculum is not advocated by many, the symposium explores the idea that an ecologically responsible music education requires changes that go beyond superficial additions to the curriculum, such as including a song or two about nature. As such the panelists will explore the ways that mental models and worldviews inform and shape music education in a variety of contexts, including in schools and higher music education, in folk and classical music, and in 5 countries on 4 continents. Beyond this, they will also consider how and why changes to these mental models and worldviews may support a more ecologically responsible music education. The symposium advances the idea that ecologically responsible music education should involve a transformation of music education as it has historically been practiced and understood, and will suggest ways of thinking that might help in reframing music education for a more sustainable future. The symposium will take the format of a brief introduction by the chair (10 min) after which each of the panelists will have an opportunity to present their context and perspective (12 min). Audience members will be invited to participate in a discussion with the panellists (15 min) followed by a brief concluding statement from the chair (5 min).

Sustainable Futures: Development and Impact of ISME's 6-Year Strategic Plan

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At the 2018 General Assembly in Baku, ISME members voted and agreed on a new Constitution and Bylaws for the Society. Bylaw VIII (6) refers to the responsibility of the ISME Board of Directors for strategic planning and action to ensure the long-term health and success of the Society. During the presidency of Lee Higgins (2016-2018), a collaborative leadership approach set the ground work and marked the beginning of the development of a 6-Year Strategic Plan. A worldwide extensive participatory consultation took place and the ISME Strategic Plan 2020-2026 was developed and launched during the presidency of Susan O'Neill (2018-2020). The overall aim of the plan was to provide sustainability in relation to the Society's future that would represent core values, commitments and priorities in local and global contexts. Three key questions were posed during discussion groups at five regional conferences around the world, with the Board of Directors, Commissions, Special Interest Groups, founding members of the Council of Professional Associations and individual members through an online survey. The results produced 60 pages of qualitative data that were analysed using thematic analysis. The Strategic Plan has provided a blueprint for two subsequent ISME presidents, Emily Akuno (2020-2022) and Bo-Wah Leung (2022-2024). In this round table discussion, four consecutive ISME presidents talk about the Strategic Plan development and trajectory to date. Particular emphasis will be placed on sustainability in relation to the eight priority areas and impacts that the plan has made in local and global contexts. As ISME continues to be guided by the current Strategic Plan, a discussion will follow with attendees about the sustainable future of strategic planning for ISME and how we can remain grounded in the past while also being nimble and responsive to new and emerging opportunities globally in the music education landscape.

Music Generation: Complicated conversations exploring quality in performance music education

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Music Generation is Ireland's national partnership programme whose mission is to create inspiring experiences for children and young people through music. Since 2011, Music Generation has evolved into a national network of partnerships that currently creates access to performance music education for almost 100,000 children and young people from age 0 to 18. In a partnership model, curricula and pedagogical approaches are determined by devolved decision-making processes that ensure autonomous local ownership of practice, within a national framework guided by Music Generation's National Development Office (MGND O).

Music Generation's quality framework is premised on the understanding that quality is a process of continuous improvement, rather than a quality assurance mechanism. The proposed panel presents the perspectives and experiences of Music Development Officers working with the Music Generation National Development Office to implement the framework, and the learning from a pilot approach to planning and review with musician educator teams throughout Ireland. Presentations grounded in practice will reveal what performance music education encompasses, and what quality means within diverse contexts for the many actors that make up the ecosystem of Music Generation. Panel presentations will address topics like understanding local context, planning for quality, musician educator identity, technology-enhanced learning, and collaborative processes for understanding quality in contexts from local to inter/national.

The Oxford Handbook of Musicians' Health Advocacy

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Student musicians experience musculoskeletal, hearing, vocal, and mental health challenges associated with the occupational health demands of learning, performing, teaching, and consuming music. Due to the biopsychosocial nature of these challenges, solutions require sustainable and transdisciplinary collaborations among related disciplines. The tertiary academic setting is the most relevant and powerful context for influencing all disciplines involved. In response to calls to address these concerns from the World Health Organization, the National Institutes of Occupational Safety and Health, and many others, this session will showcase how a team of researchers have recruited multidisciplinary experts to help develop a taxonomy of roles and responsibilities; map the needs onto the existing structures of tertiary music programs; envision training systems for all stakeholders implicated, including music faculty and clinicians; and to develop policy recommendations to reform and/or initiate accreditation oversight for schools of music.

Our multi-year handbook project is currently converging experts, including administrators, music faculty, vocal, musculoskeletal, mental and hearing health clinicians, and those in relevant fields in ways that facilitate transdisciplinary discussions, to culminate in a global summit in 2025 that coincides with the publication of the Oxford Handbook of Musicians' Health Advocacy. The goal of the handbook is to provide impetus and a resource for a powerful paradigm shift in the field of music, one that will elevate performance and aesthetic outcomes, reduce occupational health risks, and promote healthy music making and occupational health, thus enhancing the transformative power of music for good in the world.

Our ISME symposium, structured as 3 presentations with audience participation, will catalyze discussion enacting the convergent process underpinning the direction and scope of the handbook. The symposium objectives are to demonstrate the results of transdisciplinary discourse and knowledge creation, with a particular focus on investigating the health promoting roles of music teachers in multiple settings.

Music Education in America's Public Normal Schools: Celebratory and Troubled Beginnings of Music Teacher Education

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For a century, (1839–1940), American normal schools played a significant role in preparing students for the teaching profession (Ogren, 2005). Although these 215 normal schools were an important part of the progressive-education movement, there is little research about them and their music-education curricula. In 1839, the first public normal school opened in Lexington, Massachusetts. Nearly fifty years later, Julia Crane founded the first American school to prepare music teachers in connection with a normal school (Claudson, 1969). The classroom teacher, coordinating with a music supervisor, was the main person teaching music lessons and fostering a musical climate in the schools. Researchers in this symposium sought to understand how normal schools trained students in music and discovered a combination of classes growing in three phases (1) private lessons, classes singing, and piano instruction; (2) myriad of student ensembles; and (3) classes focused on educating music teachers/supervisors.

The symposium opens with an overview of education and music education history and how community leaders advocated for the establishment of public education that included music, eventually favoring normal schools influenced by European models. Papers that follow present normal-school music education history in individual institutions; biographies of normal-school music teachers; curricula/certificates showing that music was included from the beginning; and a survey of musical offerings from data collected across 111 normal schools.

Results revealed intersections of manifest destiny, racism, religion, class, and sexism all impacted early American music-teacher education. Normal schools were predominantly for white immigrants but eventually opened to Black and Native populations. Women were considered the ideal gender for the teaching profession and were the majority of students, faculty, and were administrators. In rural American communities, normal-school music provided social and cultural collateral. Concluding remarks present how these beginnings are sustained in music-teacher education today.

Gender equality and heritage activism in the changing musical landscapes of Nepal

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Although sustainable development policies address the importance of both preserving cultural heritage and including women in education and public life (e.g. UNESCO's Agenda 2030), there is little research about how these policies are navigated in music cultures in which gender exclusion is prevalent and female music making is associated with stigmatisation. This symposium introduces the developmental research project [project name omitted for peer review], which focuses on amplifying grassroots efforts towards transforming the relationship between gendered music and heritage and women's non-participation in public life in and through music performance in [country]. The transdisciplinary project raises the concern that gendered music and heritage practices in [country]—as significant collective representations of identity and political agency—can continue the stigmatisation of girls and women who resist social norms, and thus prevent the democratisation of society. In collaboration with a team of researchers from [omitted names of two universities and one NGO], [project name] seeks systems understanding of the drivers for change towards gender equality through the case of [country] where rituals and festivals feature patriarchal music making, and girls and women are largely absent from music education and music professions.

After an introduction by the chair, the panel introduces five perspectives and starting points from collaborators in the research project. These perspectives begin by first examining the traditional roles of women in South Asian music cultures, and then extend to ways these traditional roles are being challenged in educational systems and through public pedagogy. Following these presentations the audience will be invited to discuss with the panellists before the symposium concludes with a short summary by the chair.

Learning Music Through Play: Across the Lifespan

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Objectives

Learning music through play offers a powerful approach to music education through harnessing natural forces from early childhood through older aged adulthood. In this symposium, individual's voices and agency in learning are emphasized, with the potential of harmonious child-adult involvement and its constraints in learning.

Overview

As Zosh et al. (2017) describe, the role of child and adult can be seen as a spectrum. We examine activities which fall under an umbrella of: 1) free play (that which is initiated independently by the child), 2) adult scaffolded and child-led guided play, and 3) games which are designed and scaffolded by adults, with set rules and constraints for play (independent of whether they have been established by the designer or the participant). It is possible to imagine an adult or child adopting the role of child or adult in each of these activities and pursuing these music learnings in informal and as well as nonformal contexts.

Significance

The widening of the focus on learning music through play beyond early childhood throughout the lifespan is unique to our collective reflection. Doing so, these presenters highlight the transformative potential of playful musical experiences through life. By examining and expanding received notions of music learning through play to include informal and nonformal spheres, we believe that dramatic and rapid cultural change has created an opportunity and a necessity for a paradigm shift in music education. This change in approach and assumptions allows colloquia presenters to examine and appreciate methods and benefits of melding play into the curriculum and learning that occurs through one's life.

Structure

This session features six speakers from Canada, the US, Austria, and India. Each presenter will discuss current projects and collaborations. We will invite audience comments and questions.

Exploring alignment between the intended and enacted curriculum: Comparison between Argentina, Canada, Mexico and Spain

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This symposium examines the alignment between curricular documents, relevant policies, and pre-service training for general music teachers in Argentina, Canada, Mexico, and Spain. As we consider enhancing the sustainability of music education, it is important to understand the connection or disconnection between the various resources for primary or elementary-aged students. By creating this multi-faceted picture of the music education ecosystem, we can identify strengths and gaps that will help teachers, teacher educators and policymakers to develop multi-pronged strategies to strengthen the quality of music education systems. To create this picture, we relied on extant literature, ministry policy documents, and a scan of post-secondary curricula to create a nuanced description of the music education and pre-service curriculum and the policies and procedures that affect their implementation. We then compared our findings across jurisdictions to highlight similarities and differences, strengths, and weaknesses. In this symposium, we will describe our respective music education ecosystems and compare our music education curricula, school systems and contexts, and preservice education programs and recommend possible solutions to further strengthen the scope and rigour of general music education globally. We found that in each country the scope of teacher education for general music education does not align with the breadth and depth of knowledge needed to deliver the curriculum. There were several common factors that led to that including an uneven music background of teacher. While we recognize that most of pre-service and in-service generalist music teachers will probably have many musical experiences outside of school, they may lack the knowledge or ability to identify and transfer these experiences within their curriculum delivery. We also recognized a perennial lack of supports for generalist music teachers including professional development activities or resources for music or arts education delivery. We will explore the particularities within each area in our symposium.

Social and cultural activism as Artistic citizenship in sustainable music education contexts

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In this symposium researchers from different higher education institutions in Africa, the Americas, Asia and Europe explore the concept of Artistic Citizenship. They have been working together in an international research network for the last few years, investigating what the concept can mean, look like and sound like in various music and music education settings worldwide. In the symposium they will demonstrate/discuss/give examples of how social and cultural activism - if critically enacted - can create further and more equal opportunities to musical participation which can develop a sense of belonging and commitment. This in turn can potentially lead to more humane, sustainable, and inclusive societies with active and conscious participation by individuals and communities. The presentations will focus on applications, interpretations and examples of Artistic Citizenship and include aspects of cultural experience, citizenry, artistry, identity, equity, democracy, and resistance. It highlights the importance of reflecting on the diverse ways in which we can engage with music, and thus contribute to the advocacy for more equitable and accessible music education. The cases presented are focused on contexts and experiences from higher music education, general arts education, NGOs, clubs and festivals in a complex world with numerous contemporary challenges. This symposium is driven by the investigation of the concept of Artistic Citizenship and will consist of a panel of six senior researchers. It will start with an introduction to the main topic by the chair, followed by presentations on each participant's completed case studies. The format of this symposium will rely on the participation of the audience, questioning and dialoguing with the members of the panel after each presentation, in an interactive session.

