THE SEVENTH INTERNATIONAL CONFERENCE FOR RESEARCH IN MUSIC EDUCATION

University of Exeter
School of Education and Lifelong Learning

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SUMMARIES & ABSTRACTS

Notes:
1) This document contains the 1000-word summaries from those who sent them (identified by S in the Mode column below) and the original abstracts for other presentations.
2) Although summaries and abstracts may include references, full bibliographic listings are not given here and you should contact the author (email addresses given when included with summaries).
3) Please use your Find/Search facility to go to a particular summary/abstract. They are in alphabetical order of surname/family name of first author or symposium convener (as in list below) and are grouped together in sections: Keynotes, Papers, Symposia, Workshops, Posters and Presentations/Concerts.
4) We have retained a mix of American and British spellings and punctuation.
5) Full versions of Keynotes will be published in a forthcoming issue of Music Education Review.

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KEYNOTES
What is music education for? I begin by raising some broad questions about the underpinnings of music education itself, relating contemporary practice in England and elsewhere to existing traditions in philosophy of music education. The current tone of much music education theorising emphasises the importance of encouraging everyone to explore and express their innate musicality. However, does everyone really seek this active involvement? I present research evidence that provides insight into how much children’s experiences at school are succeeding in encouraging them to become and to remain involved with active music making, and how far home, school and the wider world are linked musically. Three groups of children emerge: those who are actively involved in music beyond the classroom; those who would like to be but are prevented by a range of reasons; and those who seem to express a lack of interest in music beyond the classroom (although many still say they enjoy class music). So how far does school music really prepare people for music-making later in life?

One strand of research focuses on people currently involved in music-making, and data will be reported from adult amateur musicians involved in a range of groups (including university leavers, new mothers’ singers groups, amateur orchestras and singing groups for older people). These studies explore the skills, competences, and experiences that are felt to be central to sustaining or re-invigorating involvement in active music-making as well as the other factors that lead people to continue or re-engage with music. The second strand focuses on comparative samples of adults who are not actively engaged with music, attempting to explore the barriers or perceived barriers which might be preventing them from participating but also to attempt to identify people who genuinely seek no further involvement in music, exploring their personal identity construction as non-musicians and other ways in which they might achieve the pursuit of wellbeing. Throughout the presentation I focus on the key concepts of opportunity and choice as central in understanding how people behave in relation to music.

In this talk I will consider the potential impact of ‘Extreme Early Cognitive Environments’ ('EECEs') on developing musicality, with particular reference to young children who are blind, on the autism spectrum, or both. I will discuss issues such as the development of absolute pitch (AP), autodidactism in the early years, and savantism, through drawing on research undertaken over the last decade or so at the Applied Music Research Centre (Roehampton University) and the Institute of Education, London. The theoretical model that is advanced will be illustrated through reference to a number of case studies. The pedagogical implications for practitioners will be addressed.

Arguing that “to a large extent, what we hear, learn and teach is the product of what we believe about music,” this keynote explores constructs informing music education past, present and future. Based on over thirty years of ethnographic research into the values and attitudes informing music education across eras and cultures, it examines both mainstream and more marginal practices. The narrative critiques remnants of nineteenth century ideas that still dominate much formal Western-style music education in its amazing diasporas; paves the way for appreciating the merits of alternative approaches found in community music and practices from across Asia and Africa; and sketches the role and potential of music education in the cultural ecosystem of the future.
The first part of the lecture revisits some of the early foundations of music education as informed by Hanslick, Herbart, Pestalozzi, Adler and Schenker (rather than more recent thinkers such as Orff, Kodaly, and Dalcroze, or Reimer, Swanwick, and Elliott). From these great minds jointly emerged a music education system based on the idea that Western art music was complex and superior, its beauty could only be understood by analysing its structure, and it ought to be taught step by step, and from simple to complex. While examples from across the world easily demonstrate these three convictions are largely superseded, they still very much shape music curricula across the world, leading to striking discrepancies between constructs and desired practice.

The second part of the lecture presents a framework to understand current practices of music transmission from a global perspective, focusing on the relationship between learner and teacher/facilitator, approaches to learning, dealing with intangibles, confusion, and cultural diversity, as well as concepts such as tradition, authenticity and context. Taking Schippers’ recent publication Facing the music (OUP, 2010) as a starting point, it outlines a framework of twelve continua to better understand a range of choices and processes underlying any instance or trajectory of what ethnomusicologists refer to as ‘music transmission’.

The concluding part of the lecture highlights the continued important task for education to ensure vibrant music musical environments for generations to come, emphasizing the need to continuously reflect and evaluate on both our practices and the constructs that drive them. It does so by placing learning and teaching music in the context of five domains that jointly define the role of music in local and global cultural ecosystems: learning and teaching music; music and communities; contexts and constructs; rules and regulations; and markets, media and the music industry.

The sum of these three sections constitutes both a rigorous and passionate argument for a dynamic approach to understanding and shaping practices in music education, and an invitation to continuously evaluate the constructs they are based on. In practice, this requires a more effective transmission of ideas from academia to a more reflective workforce – empowered by life-long learning – to ensure music education will continue to play a key role in shaping the musical life of the future.

MESSY MINDS AND LINEAR THINKING: THE CONSTRUCTIONIST DILEMMA FOR MUSIC TEACHING AND LEARNING

Peter Webster (Northwestern University in Evanston, Illinois, USA)

Encouraging creative learning in an age of high-stakes testing is the theme of this talk. I will begin by reviewing some of my early work with assessing creative thinking in music and extend the findings of that research to form the basis on a continuing theoretical model that embraces notions of divergent and convergent thinking. I will argue for a balance between direct instruction models and constructivist approaches. Some newer research on the social context of creative thinking will be reviewed and I will relate all of this to a way to conceptualize curriculum design for music teaching and learning at all levels of instruction. I will end with some reflection on the role of technology in music learning, especially the importance of social construction of musical understanding by project-centered learning.

VULNERABILITY AND AGENCY IN BEING AND BECOMING A MUSICIAN

Jackie Wiggins (Oakland University, Michigan, USA)

Because learning involves venturing into the unknown or less known, it requires risk-taking (Rogoff, 1990). To be willing and able to enter into such a situation in a sociocultural context (Rogoff, 1990, Vygotsky, 1978, Wenger, 1998) learners must have a sense of personal agency – the capacity to see themselves as capable of taking the risk (Bruner, 1996). Consequently, learning environments must be perceived as safe and supportive (Noddings, 2003; van Manen, 1991). From a qualitative study of the nature of Western music knowing and learning, one theme that emerged from analysis of over 40 interviews with professional musicians is the vulnerability of music learners and practicing musicians. This paper explores the interaction between perceived vulnerability and the necessity for personal agency in successful music making.
In the data, vulnerability emerged as both a positive and a negative quality. Participants spoke about how essential it was for musicians to be vulnerable – open, sensitive – to the music itself with all its dimensions and contexts, to ideas and perspectives of fellow music-makers, and also to possess an openness and willingness to grow and explore new pathways and ways of thinking. In the negative realm, the sonic nature of the art form makes the product public even when the producer is not ready to share it. Part of music making and learning involves the vulnerability of baring one’s musicianship, one’s musical understanding, one’s whole musical identity to others, often in the context of seeking validation from those one respects. There is vulnerability in knowing about and comparing oneself to musicians who have come before or to standards set by respected others. Finally, vulnerability is embedded in being a musical decision maker and making one’s musical ideas or interpretations public. While vulnerability can inhibit agency, if vulnerability as openness and sensitivity is essential to engaging in music at its highest levels, then it is also a component of musical agency.

Developmental psychologists (e.g. Masten & Gewirtz, 2006) pair vulnerability with resilience in the context of describing children whose circumstances place them at risk. If Western music and music making have qualities that cause those engaging to feel negatively vulnerable, what can we as music educators do to educate for resilience while enabling the openness required for productive music making? Can we teach in ways that nurture learners’ musical agency and resilience; foster their capacity to be musical decision makers; and, ultimately, enable their musical independence and success?
MYPLACE MYMUSIC: MUSIC IN THE HOMES OF 7-YEAR-OLDS

Elizabeth Andango (Kenyatta University, Kenya)

N.B. The following abstract was originally for a symposium, Myplace mymusic: an international symposium on music in the homes of 7-year-olds. Unfortunately, the symposium had to be cancelled because of illness and Elizabeth Andango therefore presented her part of the symposium as a standalone paper.

This symposium is based on an on-going international research collaboration to study musical experience in the homes among 7-year-olds in 13 countries. This project moves away from models of musical development, embracing the notion of musical childhoods, or the complex combination and intersection of musical worlds – of family, school, friend and peers, community, media and commerce, in which urban, middle-class children circulate on a daily basis. Overall, our data suggests that musical childhoods are both local and contextualized, and global.

The project involved visits to homes of 7-year-olds from a similar socioeconomic background and culture as the researcher. In each country, researchers interviewed one or two 7-year-olds at home and collected information regarding their everyday musical activities and experiences. Children were also invited to sing and to show their music-related toys, CDs, DVDs, and technological devices. All data have been assembled and uploaded to a website, allowing access to all research and providing opportunities for shared dialogue, and individual and collective interpretations.

At the conference, we will discuss the original motivations for the project, the research design and subsequent data collection procedures, and the dissemination of data through the internet. Next, we will present some of our findings and emergent interpretations by discussing the cases of three particular children: a Kenyan boy, a British girl, and a Singaporean girl. Then, we will move on to present general findings that illustrate well the local and the global aspects of musical childhoods. Implications for music education, locally and globally, will be articulated at the end of the symposium.

THE IMPACT OF FORMAL AND INFORMAL LEARNING ON STUDENTS’ COMPOSITIONAL PROCESSES

Sylvana Augustyniak (University of New South Wales, Australia)

This is an empirical study with a qualitative approach. It examines how students use formal and informal strategies, styles and situations whilst improvising and performing for the research task. 18 research groups, made up of 40 males and 9 females, participated in improvising in their choice of popular style of music. An average of four participants to each group ranging in ages from 12-13 yrs, 13-14 yrs, 14-15 yrs and 15-16 yrs old participated in the task. These participants were chosen from three different settings, a Public High School, a private Anglican School and a Catholic Systemic School, so as to avoid bias in the data. The task was an unstructured one. The participants chose to use any of the following: audio-technology, instruments, singing, or use GarageBand, the compositional software. Data collected from pre-questionnaires, midi files and semi-structured interviews were then sorted, coded and collated through triangulation processes. The results indicate that audio and compositional technologies and other media are helping to strongly influence the listening and learning habits of students inside and outside of the classroom. This phenomenon is regardless of their learning styles or situations, whether they are formally teacher trained or if they learn by informal means such as from peers, friends, family or technologies such as iPods, iTunes and the Internet. Some of the Internet learning tools are on-line guitar and drum tabulations and the like. These new listening and learning habits are brought back to the classroom in a sharing of knowledge while students are in the process of improvising and composing in a social learning context. New sub-categories of learners have emerged from this data collection to other previously reported research. This research demonstrates the differentiation of music learners in regard to conscious and unconscious listening (purposeful and non-purposeful listening) as well as in the students’ processes of improvising and composing.
CREATIVITY AND NEW APPROACHES TO CONTINUING PROFESSIONAL DEVELOPMENT FOR SECOND-LEVEL MUSIC TEACHERS IN IRELAND: A REVIEW

Martin Barrett (County Cork School of Music, Ireland) & Anne-Marie Higgins (University of Cambridge, UK)

Since the inception of a new music curriculum in 1999 for the Leaving Certificate programme, the number of students selecting music as a formal subject in second level education in Ireland has grown by over 600%. There has also been a fundamental change in the assessment criteria associated with this new curriculum at the senior cycle in the Irish Educational system. In addition, changes have also been noted in the formal State examination results obtained by students undertaking this ‘transformed’ music curriculum. Aiming to support the learning experience, the Professional Development Service for Teachers (PDST), a constituent component of Ireland’s Department of Education and Science, called together a group of second level music teachers, dubbed ‘local facilitators’, to generate ideas for enhancing teachers’ skills and creativity in order to support their work in the classroom. The purpose of this paper is to report on a trilogy of inservice courses undertaken by second level school music teachers in Ireland during 2010 and 2011. The three courses had the following themes: “Being creative with technology in the classroom”, “Being creative with classroom singing” and “Being creative with classroom composing”. Core to the programme was the personal creative development of teachers attending these nationwide courses. The paper describes how the concept of creativity was explored with teachers through this series of Professional Development opportunities. Findings are derived from teacher evaluations and particularly from the nature of the requests that emanated from the inservice course. The growing confidence of music teachers and their willingness to explore their creative potential through technology, singing and composing is reviewed. Further ideas concerning the nurturing of creative thinking in music education within the Republic of Ireland are proposed.

REINVIGORATING STUDENT LEARNING: TEACHING STRATEGIES THAT ENHANCE IDENTITY DEVELOPMENT

Dawn Bennett (Curtin University, Australia)

This is the third in a series of papers from a project that seeks to reinvigorate learning among higher education students by embedding learning and teaching strategies that enhance the development of professional identity. The project is underpinned by the premise that students’ deep engagement with curricular content is directly impacted by the perceived relevance of this learning to their future lives and careers. Thus, the development of students’ personal and professional identities – salient identities – is crucial to student success. Identity development is particularly problematic for music students, whose future work and career is often unknown and may be narrowly defined. It follows that required courses such as those in pedagogy and business can be poorly received, and it is for this reason that music students were selected as a case study cohort. The study reported here drew on earlier findings to refine and evaluate the use of reflective journals, life and career planning, and musician profiles. Surveys, completed activities, reflections, drawings and journals all contributed to the project data and were analysed in terms of both individual student response and whole-class attitude. Particular attention was given to the reflective journals. Whilst some students initially wrote quite mechanically about what they had learned, journals became a more reflective tool as the students became more involved in the unit. Indeed, a sense of fun and purpose permeated the later journal entries. Insights gained from the study have considerable implications for the pedagogical approaches adopted for courses that some students view as peripheral to their development. This paper unpacks some of these approaches and discusses their potential as strategies for professional learning.

DEVELOPING MUSICAL AND EDUCATIONAL IDENTITIES IN UNIVERSITY MUSIC STUDENTS

Dawn Bennett (Curtin University, Australia) & Patrick K. Freer (Georgia State University, USA)

The musical and educational identities of music students are often at odds with one another. Conflicts arise when music education students view themselves as musicians or educators, but not both. This presentation
reports initial results from parallel studies in two urban universities, one in Australia and the other in the United States, using subject-generated drawings and journal reflections to examine emerging perceptions of music teaching. In a pilot study, initial drawings illustrated traditional images of the teacher as knowledge giver but later gave way to more fluid and student-centered images in which subjects appeared to identify with pedagogy and music in new ways. The combination of textual and non-textual data provided insights that would not otherwise have been evident, and the broad consideration of “possible selves” became a useful tool in the explorations of identity and career.

The surveys constructed for this project were grounded in emerging research concerning “possible selves”, a forward-oriented approach toward identifying both desired and feared conceptions of self. It has been suggested that university-level educators may be able to use research about possible selves to assist students toward reconciling potential goal conflicts such as the tension that imbues the pedagogue-musician dichotomy. Three parallel surveys were given to undergraduate and graduate students in both universities at intervals of approximately one month. Responses were catalogued, coded, and examined for emergent themes. Preliminary findings suggest that a multi-modal response format and a revisiting of the same types of questions over time results in substantive student reflection and consideration of future roles in music and education.

“GOOD TEACHING ON STEROIDS”: GRADUATE STUDENTS’ PERSPECTIVES ON THEIR EXPERIENCES TEACHING MUSIC TO STUDENTS ON THE AUTISM SPECTRUM

Rhoda Bernard (Boston Conservatory, USA)

Public school music educators in the U.S. are required to teach integrated classes that include special needs populations of various kinds, as well as classes that are comprised entirely of special needs students. Yet many music educators are reluctant to work with special needs students because they see themselves as having been poorly prepared by their music teacher preparation programs for teaching these populations.

This paper presents the perspectives of four music education graduate students on their experiences in a program where they receive ongoing training and support to provide weekly private instrument lessons to individuals on the autism spectrum. Specifically, the paper focuses on the ways that these individuals report changes in their thinking about and understanding of teaching, learning, and music from their experiences in this program.

The respondents participated in open-ended interviews that were designed to elicit narratives. Through systematic narrative analysis, several resonant changes in participants’ thinking about teaching, learning, and music have been identified, including:
- a new conception of disability,
- revised understandings about the role of relationships in teaching and learning, and
- different ideas about the shape of a learning journey.

This research highlights the opportunities and ongoing challenges in creating teacher training programs that support music educators to work with special needs students. Furthermore, while most investigations in this area are questionnaire or survey-based, this research contributes to the small body of qualitative studies that share and examine the voices of pre-service educators.

POPULAR MUSIC PRACTICE, GENDER, AND SPACE

Cecilia Björck (University of Borås, Sweden)

Popular music learning spheres, in and out of formal schools, generally display significant gender segregation and male over-representation. This bias does not, however, necessarily match young people’s stated interests. Despite popular music having been used in music education within the Nordic countries for several decades, and now increasingly in other countries around the world as well, few studies in music education research have explored the impact of gender on the conditions for learning popular music. The present paper will discuss how gendered power relations in popular music may be understood in terms of spatiality. In particular, I will examine the argument that girls and women must “claim space” in order to take part in popular music practices. Examples
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will be drawn from a recently completed PhD study exploring how staff and participants from four different music initiatives in Sweden discuss the challenges of changing women's under-representation in popular music. Some of the central concepts I will use include performativity (Judith Butler), feminine body spatiality (Iris Marion Young), and gaze (Michel Foucault and others). I will argue that music education needs a critical discussion about notions of claiming space in relation to musical practice, about gendered problems of accomplishing space-claiming acts, and how these problems can affect the potential for equal access to learning popular music, in and out of school.

BOYS, MEN AND THE VIOLIN: REFLECTIONS ON THE PLAYFUL ART OF STRING TEACHING

Cecilia Björk (Åbo Akademi University, Finland)

In studies of musical instrument gender association, the violin is often classified as feminine, and boys who want to learn the instrument may be concerned about stereotyping or being bullied at school. Finnish violinist and teacher Ville Mankkinen is interested in developing ways of working with these issues and runs violin groups for boys aged 7 to 9.

The purpose of this case study is to describe and analyze key elements in his approach. Qualitative data have been collected during a larger project where five music school teachers and one university researcher have met regularly over a period of 10 months to reflect on each teacher's practice. Theoretical frameworks are inspired by the Bakhtinian concept of dialogic polyphony and reflective processes as elaborated by Andersen et al (2006). The presentation will discuss how this type of group conversation may improve construct validity and add depth to participants' understanding of the relation between research and practice.

Contrary to 'common sense' understandings about teaching boys, the findings suggest that Mankkinen's important contribution has been to create spaces where his pupils feel safe and under no obligation to act tough and be 'big boys'. He encourages friendship, group spirit and role modeling, and regularly invites fathers to join in for gigs. Emphasis is on humour, playful competition, clear rules, and careful planning to support pupils through critical moments in their musical lives.

The implications of the study are twofold. First, this model of reflective group processes in partnership with a university seems helpful in identifying specific features of skillful teaching practices. Second, Mankkinen's work offers alternatives to some of the assumptions surrounding gender construction and music education, opening further possibilities for interdisciplinary study.

WHAT DOES GENDER SOUND LIKE? A GENDER ANALYSIS OF MUSICAL ACTING SPACE IN PREPARATORY MUSIC LEARNING

Carina Borgström Källén (University of Gothenburg, Sweden)

In this presentation I will discuss gender issues in conjunction with music education based on the findings from an ongoing study, conducted in two Swedish, upper secondary music schools. The specific aim of the study is to highlight and problematize the way gender is constructed in musical learning, and how these gender constructions contribute to, or restrict, students' musical actions.

Hitherto, classroom research in gender, music and education has focused on gendered musical practices and meaning in compulsory schools. Furthermore, children's gender related choices of instruments and girls' possibilities to claim space in stereotyped masculine musical arenas, such as rock bands and jazz ensembles have been investigated. Thus, musical acting space within a context of preparatory music education, viewed from a gender perspective, appears to be a rather un-investigated arena.

Methodologically the study has an ethnographical approach, and data from eight ensemble groups were produced within a period of one year through observations and interviews. The 54 participants, aged 16 to 19, were selected in order to obtain maximum variation of genre breadth. Data have been analysed from a social constructionist, gender theoretical perspective, where gender construction is viewed as a continuously ongoing...
process. The theoretical framework is also inspired by research within music and identities. The concepts of Identity in Music and Music in Identity are thereby central.

The results show that construction of gender in musical actions is highlighted in almost every situation where the participants make music together. Preliminary results indicate that the informants, who mainly construct their identities in music, put gender at stake when it comes to the distribution of tasks and instruments, and access to studios and computers. The students’ opportunity to choose content, seems to contribute to a restricted acting space for both boys and girls since their choices are strictly gendered. Finally, the results imply that gendered musical actions lead to a structure where competence is closely tied to construction of gender.

COMMUNICATING IN THE COLLABORATIVE SPACE: DIALOGUE, SHARING, AND EMPOWERMENT IN THE JAZZ SMALL GROUP

Anthony D.J. Branker (Princeton University, USA)

The purpose of this study was to examine what happens when college jazz students have the opportunity to be musically independent and assume responsibility for their own learning while working together in the jazz small group. Such an investigation has the potential to unearth the ways in which students: communicate and collaborate in a student-centered space; engage in joint problem-solving; learn from each other; and participate in collaborative music making.

A purposeful sample of fourteen students from a college jazz program was assembled into two small groups, each meeting weekly for 75-minute sessions during a 10-week period. Resulting data were collected from observing and recording group rehearsals and discussions, responses to weekly questions, student observations of recorded rehearsals and/or performances, field notes, informal jottings, and responses to post-study questions.

When students work together in a setting where individual voices are recognized and valued, they feel encouraged to contribute their unique perspectives and experiences to the collective undertaking. Students also identified a number of benefits of working in such a collaborative setting, including: the opening of perspectives; discovering new knowledge; learning can be facilitated by the reciprocal exchange of ideas; and an increase in one’s awareness of peers as a resource.

Findings indicate that such a group experience can enable students to: become more cognizant of the complex dynamics of interpersonal relationships; cultivate the communicative skills needed to work in collaboration with others; engage in group learning with peers; become active participants and take ownership of their musicmaking and learning; and develop the disposition needed to become independent learners. Findings from this study support the need for a different kind of envisioning where the traditional classroom or group setting could provide an inspirational backdrop for exploration and shared discovery through the value placed on communication and mutual exchange.

FINDING OUR SHARED HUMANITY: CROSS-CULTURAL CONNECTIONS IN MUSIC

Brenda Brenner (Indiana University Jacobs School of Music, USA)
e-mail: bbrenner@indiana.edu

&

Lissa F. May (Indiana University Jacobs School of Music, USA)
e-mail: lamay@indiana.edu

Introduction

The Fairview Violin Project is a collaborative endeavor between the Indiana University Jacobs School of Music and Fairview School, an elementary school with a 90% poverty rate that was designated as a ‘failing school’ under the United States’ Federal ‘No Child Left Behind’ Act. Faculty and students from the Jacobs School provide group violin lessons three times a week to all first- and second-graders at Fairview in place of traditional general music instruction. Although this project was established as experimental research intended to
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investigate the effects of violin instruction on children’s cognitive and social development, it is apparent that the instruction impacts the attitudes and perceptions of not only the Fairview population but the IU community as well. This paper explores the effects of the emerging cross-cultural relationships among at-risk children, pre-service teachers, university faculty, and the larger communities against the framework of Gloria Ladson-Billings’ model of culturally relevant teaching. The beginning violin curriculum for the Fairview Violin Project is the one used in the Indiana University Pre-college String Academy, directed by Mimi Zweig. The faculty and students teaching at Fairview have been trained in this curriculum and pedagogy. A comparison of the violin performance achievement of the six- and seven-year olds in the Fairview Violin Project with that of beginning students enrolled in the IU pre-college String Academy is also reported.

Key findings

- At-risk students in the Fairview Violin Project achieved excellence as young violinists, in some cases at the level experienced by students in a privileged pre-college violin academy.
- Attitudes of the students and faculty from the university as well as the children and families at Fairview were shaped through shared musical experiences.
- Many of the instructional strategies employed by the violin teachers in the Fairview Project embody the characteristics of culturally relevant teachers as defined by Ladson-Billings.

Aims of the research

The principal aim of this research was to use the framework of Ladson-Billings’ model of culturally relevant teaching as outlined in her book *Dreamkeepers* (1994) to investigate the impact of the Fairview Violin Project on the attitudes and perceptions of the Fairview Elementary School and Indiana University communities. A secondary purpose was to compare the violin achievement of the subjects in the Fairview project to young violinists in the Indiana University String Academy.

Methodology and methods

Two methodologies were employed in this project. Participant observation was used to collect qualitative data about the students, families, and teachers. Qualitative data gathered included video tapes of all violin group instruction at Fairview, written correspondence among participants, student and parent surveys, and interviews with Fairview parents and teachers. Data was examined through the lens of Ladson-Billings’ model of culturally relevant teaching. Violin performance achievement was assessed quantitatively using a researcher-developed measure. Three independent judges evaluated the performances of the 17 Fairview subjects and 12 subjects enrolled in the IU String Academy, and scores of the 29 subject were ranked.

Main research findings

Results of the analysis of the qualitative data suggest that Ladson-Billings’ conception of the teacher as ‘coach’ best describes the role of teachers in the Fairview Violin Project with teaching and learning viewed as shared responsibilities among teachers and students. The beginning string curriculum employed in the Fairview Project focused on achieving mastery of each systematically taught skill and just as outlined in Ladson-Billings’ model, the violin teachers in the project held consistent expectations of excellence for all children thus creating the opportunity for every child to succeed. The model suggests that culturally relevant teachers view themselves as artists, and this was certainly true at Fairview where passing on the art of performing was a natural part of what the instructors taught. The children were taught the ‘ritual’ surrounding performance – quiet listening, applause, a proper bow – all of which emphasize that the artists’ work in the classroom is important, not merely play or an activity. Quantitative results revealed that several of the at-risk children in this study demonstrated similar violin skills to the students enrolled in the IU String Academy despite numerous disadvantages including lack of parental involvement and access to an instrument at home. After eight months of instruction, Fairview children ranked 6th, 7th and 9th among the 29 children tested, and generally Fairview subjects were more skilled rhythmically than the String Academy students. The findings of this study reveal that though Ladson-Billings’ model was addressed towards African American children in particular, her approach was relevant for the at-risk children at Fairview. These children experienced success on the violin and began to see possibilities for themselves to succeed in other areas of school and in future endeavors. Additionally, by observing and practicing culturally relevant teaching, pre-service teachers’ perceptions of and attitudes toward at-risk children changed dramatically.

Conclusions/Implication for practice

The Fairview children and the IU students and faculty connected through a common humanity of shared musical experiences, and lines between teaching and learning blurred. The IU faculty and students offered expertise as
violinists and musicians and served as positive role models for the Fairview children. However, they were also learning – learning that an ‘at-risk’ child is more than a behavior problem or a set of test scores; learning that every child is a special human being with unique gifts; learning the power of music-making to bring people together. The impact on everyone involved in the Fairview Violin Project was immense and extra-musical. The results of this study suggest that this type of school-community musical collaboration can foster a deep understanding of cultural diversity and help young music educators develop culturally relevant teaching practices while providing at-risk students with valuable musical and extra-musical benefits.

A CASE STUDY OF TEACHING MUSICAL EXPRESSION TO YOUNG PERFORMERS

Brenda Brenner & Katherine Strand (Indiana University, USA)

What does it mean to teach musical expression to child performers? Is it a matter of helping the children to generate individual possibilities in a music-making endeavor? Is it teaching how to interpret a piece of music correctly, or of developing performance skills enough to allow them to attend to expressive gestures? In this case study we explored the beliefs and practices of five teachers who specialize in teaching children to perform in a variety of musical performance areas including violin, cello, piano, guitar, voice, and in musical theater. To discover if these teachers have a pedagogy for teaching musical expressivity, we began by asking: “How do these teachers define musical expression? What are the characteristics of an expressive performance for children?” and “Can musical expression be taught to children?” We collected data through open-ended interviews and informal conversations with teachers and students, observations of lessons with children, and archival materials about each teacher’s studio practice. Transcripts of interviews, artifacts, and observed lessons were analyzed through emergent category coding and axial coding, using member checking and negative case analysis. We developed a conceptual model of the expressive performance pedagogy that was used by these teachers in order to explain our findings and illuminate possible directions for music teaching practice. Our findings are discussed in relation to extant literature, in addition to the possible implications for teacher-training and future research.

DEVELOPING SELF-REGULATORY SKILLS IN LEARNING TO PLAY AN INSTRUMENT

Julia Brook, Meagan Troop & Rena Upitis (Queen’s University, Canada)

The body of research examining deliberate practice and self-regulation in musical instruction has grown extensively over the last several years and has indicated that students with higher levels of self-regulation develop superior performance skills. Recommendations from this literature have emphasized that skilled and expressive musical performances require the supportive development of self-regulatory behaviours. Developing these behaviours involves the incorporation of strategies that presuppose a certain level of discipline and organization on the part of the student. This study examines the implementation of an electronic portfolio, ePEARL, that was used in two studio settings to help students take more control over their learning and creative processes. ePEARL embeds self-regulation processes within an electronic portfolio, allowing students to document their work while at the same time developing planning, doing, and reflecting skills. This portfolio also builds community by allowing peers, parents and teachers to access each other’s work. ePEARL has been successfully used in classrooms in Canada, the United States, and parts of Europe to increase levels of self-regulation and achievement. Recently, this technology has been implemented in the music studio context. Using case-study methodology, we examined six students’ use of ePEARL over the course of four months. Using interview data from teachers and students as well as the observations of the portfolio use, we examined how students and teachers use ePEARL to plan, execute, and reflect on their music-making. ePEARL was an effective way to articulate musical goals and archive musical accomplishments. Students were able to solicit and incorporate feedback from their teachers, peers, and parents regarding their musical activities outside of their lesson time, which supported their learning. Overall, students enjoyed using the tool, and ePEARL was effective in helping set and achieve goals in the context of learning to play an instrument.
SECOND MUSIC AND SECOND LANGUAGE LEARNING AMONG ADULTS
Elizabeth Bucura (Arizona State University, USA)

This study is the first part of a multi-phase investigation examining second language and second music learning among learners of different ages. Phase 2 investigates the second music and second language learning processes of teenagers, and Phase 3 involves those of elementary students. The purpose of this phase (1) was to investigate ways in which adults learn second music and second language. For the purposes of this study, second language was defined as a language learned by an individual after his or her native language, and second music was defined as a music learned by an individual that is different from the first music, or learned after the individual’s first or native music has been firmly established. Questions guiding the research were “Can parallels be drawn between the processes of second music and second language learning?” and “If so, how can similarities between processes be used to improve teaching or learning strategies for both?” Five adults participated in the study: two adult second music learners, two adult second language learners, and one adult who learned both a second music and second language. Participants were interviewed and asked to reflect upon their second music or second language learning experiences. Learning styles and strategies were compared for music and language in an attempt to locate relationships between the two, either positively or negatively. In the analysis phase, models of learning were built from music learning literature, language learning literature, and literature addressing both music and language learning. Additionally, adult learning literature, or andragogy, together with literature on bilingualism and bimusicality further informed the theoretical framework and were compared with data emerging from interviews. Four similar categories were found between second music and language learning: contexts of learning, learner characteristics, structures of learning, and social contexts. Implications drawn from the findings include the ways adults may anticipate learning a second music or language.

A COMPARATIVE PHILOSOPHICAL ANALYSIS OF 20TH CENTURY POLISH AND AMERICAN IDEAS ABOUT PRE-COLLEGE STUDENTS’ EXPERIENCE OF VIOLIN INSTRUCTION
Katarzyna Bugaj (Indiana University, USA)

In the post-war 20th century, string music education in the United States and Poland took different forms and functions. In Poland, the nationalized and centralized system of professional music schools focused on cultivating a small and elite cadre of highly trained professional artists under the watchful eye of master teachers such as violinist Tadeusz Wronski. At the same time little value was placed on music education for the general population.

In the United States the same post-war period was a time of dramatic growth for string music education. Shinichi Suzuki’s method – founded on the belief that any child could learn to play beautifully – was introduced and enthusiastically embraced. Paul Rolland created a method of instruction geared towards the group setting of the public school.

Reflecting on these differing realities, I take a comparative philosophical tack in examining the experience of precollege violin instruction in Poland and the United States during the second half of the 20th century. My particular focus in this analysis is on comparing and evaluating aspects of the pre-college student's experience, and the purpose, character, and outcomes of violin instruction in each milieu. My analysis is informed principally by the ideas of Wronski (Poland) and Suzuki and Rolland (U.S.A.). Finally, I will reflect on the overall experience and outcomes of precollege violin instruction in these two settings.

This analysis not only demonstrates a comparative and critical analysis of the assumptions underlying two different approaches to string pedagogy, but it illustrates the importance of carefully adjudicating the ideas that give rise to differing approaches to instrumental instruction around the world.
IDENTITIES IN POLYPHONY: NARRATIVES OF WOMEN MUSIC TEACHERS IN NORTHERN IRELAND

Frances Burgess (Stranmillis University College, N. Ireland; University of Exeter, UK)

This paper reports on a small scale EdD study exploring identity and gender with mid-career women music teachers in post-primary settings. Music education research in Northern Ireland has been somewhat dormant since the late 1990s. Hence, the study aims to attend to these previously silent voices, exploring music teacher identity as a discursive construct. As co-participants construct their ‘selves’ through life stories and ‘teaching-as-usual tales,’ (Davies and Hunt 2000) identity is viewed as multifaceted, ongoing and unstable: in polyphony.

The study is informed by ethnographic narrative inquiry. Three co-participants were purposively selected from post-primary co-educational schools offering music to GCE Advanced level. Data collection involved narrative interview in the school setting, the collection of artefacts as story prompts, and a follow-up taped conversation. This phase was shaped by three central research questions:

• How do co-participants story their coming to the classroom and their approach to pedagogy?
• How do music teachers narrate, conceptualise or frame notions of ‘professionalism?’
• What do these stories tell about gender discourses in music education?

Resonating with my researcher positioning, the theoretical orientation of the project is informed by post-structural feminist theory. In my analysis and interpretation, narratives are viewed as ‘technologies of the self’ (Foucault 1988) whereby musical experience is reconstructed through story in an ‘active practice of self-formation’ (Tamboukou 2008). I draw from Judith Butler’s concept of performativity and subsequent interpretations of Butler’s work by Bronwyn Davies and, in music education, Elizabeth Gould.

The subsequent discourse analysis of these stories seeks to examine how power operates within the narratives, enabling or disabling courses of action in co-participants’ music education, in their music teaching, and in their professional development.

Linked with poster of same title

THE IMPACT OF A COLLABORATIVE INTERCULTURAL COURSE ON PRESERVICE MUSIC TEACHERS’ PERSPECTIVE CONSCIOUSNESS AND CULTURAL SENSITIVITY

Suzanne L. Burton (University of Delaware, USA), Maria Westvall (Örebro University, Sweden) & Samuel Karlsson (Örebro University, Sweden)

Preservice music teachers enter their preparation programs with deep-seated views of what music education looks like, often with designs of teaching as they once were taught. Placing preservice music teachers in circumstances where they consider cultural and pedagogical differences may serve as a catalyst toward challenging their long-held views while fostering an understanding of content- and contextually-relevant practice. To address the aims of developing perspective consciousness and cultural sensitivity within preservice music teachers, faculty from a Swedish and an American university created an intercultural course on music, art, education, and culture. During the first semester, students and faculty attended lectures through real-time videoconferencing. In the second semester, all participants experienced the music, art, education, and culture of each country, living together for 10 days in each country.

To study students’ perspectives on their course participation, five focus group meetings were used for data collection. Primary themes exposed that students desired to (a) have a deeper understanding of another culture; (b) obtain insights of how the concepts of democracy, equality, and gender are understood in their respective countries; (c) learn about (music) studies and different types of schooling; and (d) bring back home different teaching methods and conceptualizations of music education. Initial participant expectations and questions generated new questions and topics that students were eager to discuss throughout the course, demonstrating a continuous learning process that students undertook. When students discussed what they wanted to learn, had
been learning, and what they considered to be important from their exchange as teachers, they did so in terms of Bildung. They expressed a desire of acting as teachers in accordance with phronesis.

As a unique course, this model helped preservice music teachers to confront previously held attitudes regarding music education, develop attributes of flexible cultural competency, and become open to curricular innovation.

“IT’S MY OWN LITTLE THING”: PERSPECTIVES OF IMPROVISATION WITHIN AN URBAN AMERICAN PUBLIC MIDDLE SCHOOL PERFORMING ARTS PARTNERSHIP PROJECT

Katie Carlisle (Georgia State University, USA)

The Inspire project is a partnership between a research university in the southeastern United States and an urban public middle school performing arts department. The project derives from Musical Futures Connect projects at the Guildhall School of Music and Dance in London, UK. The principal-investigator developed a formative and experiential understanding of Connect projects through participant-observation of a Guildhall project, an interview with Connect artistic director, Sean Gregory, and an interview with an alumna of the Guildhall graduate musical leadership programme, Lise Vaugeois. Within the projects, a selected cultural theme becomes a catalyst for musical exploration and experimentation while combining and blending large and small performing groups.

The study asked what were the formative and experiential dimensions of the US Inspire project in its first year (2009). One of the primary dimensions that emerged from the data was perspectives of improvisation. Data sources included students’ experience of improvisation within homogenous classes (band, chorus, general music, drama, or dance), blended groups (band and dance, African drumming and dance, drama and dance), and school improvisations students continued to develop outside of school. Student data spoke to a phenomenal space in between spontaneous improvisation and developed composition: a place embedded between process and product. Data sources also included performing arts’ teachers perspectives, who collectively expressed seemingly contradictory stances of the necessity of making improvisation organic to the curriculum from a young age and anxiety of student learning and concert performance happening by chance without sufficient skill development. Implications for pedagogy include: (1) adolescents readily engage in experimental improvisatory processes and need to create small improvisations they can continue to manipulate and merge into larger project collaboration; (2) blended performance groupings invite opportunity for innovative student thinking.

TEACHING BEGINNER PIANISTS – THE TEACHER’S PERSPECTIVE

Sally Cathcart (Institute of Education, University of London, UK)

The piano is arguably the most popular instrument both to play and learn in the UK with piano lessons offered the length and the breadth of the UK. Very little research however has been undertaken to find out more about either the people who teach it or the pupils who take lessons. The ‘private’ nature of the profession, which is mainly carried out in private studios, or people’s homes, seems to have proved problematic for research and prevented a thorough exploration of this promising and rich area. The Piano Survey, which was available on-line between April 2010 - November 2010 is the first part of a research project that is gathering evidence and information about the world of the piano teacher and their pupils. The on-line survey has attracted over 550 responses from teachers of the piano in the UK and it is starting to provide rich sources of data. Initial analysis is focussing on establishing an understanding of how beginners, under the age of 10, are taught. This is an area that is crucial for piano teachers to establish correctly and understand if motivation and lessons are going to be maintained in the long term. The data presented here will look at the content of lessons and which piano tutor books are most widely used. Furthermore teacher’s opinions, of what musical skills beginners already have in place when they come to lessons, will be examined and discussed. After a brief analysis of the most popular tutor books this information will be compared with what is known about the way children learn most easily and conclusions drawn.
OMG! FUNCTIONS AND PHILOSOPHIES OF SURPRISE IN MUSIC TEACHER PREPARATION

Lori A. Custodero & Randall Allsup (Teachers College, Columbia University, USA)

We have to keep in mind the fact that love and action are the only media through which perfect knowledge can be obtained, for the object of knowledge is not pedantry but wisdom. An institution of this kind should not only train up one’s limbs and mind to be ready for all emergencies, but to be attuned to the responses between life and the world, to find the balance of their harmony which is wisdom. The first important lesson for children in such a place would be that of improvisation, the ready-made having been banished in order to give constant occasion to explore one’s capacity through surprise achievements. I must make it plain that this implies a lesson not in simple life, but in creative life. (Tagore, 1926)

In this paper, we examine the development of “capacities through surprise achievements” in our own pedagogical contexts, drawing upon various modes of wisdom including poetry, art criticism, educational theories, and neuroscience to situate the complexities and coherence of “surprise” as a conceptual framework. We discuss two specific post-graduate courses, “Young Children's Musical Development” and “Creative Strategies in Music Education,” in which we aim to facilitate enduring change in the ways teachers think about themselves and their students. In the former, they move from reflection on their own trajectories and influences to direct and video observations of children, yielding heightened awareness of children’s capabilities, before we intervene with formal education. In the latter course, we revitalize and extend the ready-mades of music education (the behavior standards, the canonic literature) to complicate the ideologies of certainty that intrude upon contemporary music teacher preparation. Composition, improvisation, and dialogue unveil new capacities. Data from student interviews are presented as examples of experiences of awakening to potentials in musicality. A close reading of poet Rabindranath Tagore will guide our analyses.

DECIDING TO BE A MUSIC TEACHER: A STUDY OF NEW TEACHER EDUCATION STUDENTS’ LIFE-NARRATIVES

Andrea Czarnecki (University of Toronto, Canada)

This paper describes a qualitative study of undergraduate music education students' life-story accounts focused on experiences that motivated them to become music teachers. Asmus (1994), Vispoel (1994) and Rickels (2009) suggest that teaching and learning experiences during childhood are highly influential in this decision-making process. Sources also support the theory that a key factor motivating music students to pursue a career in music education is prior experience in a teaching role.

This paper reports on a grounded theory study addressing the research question: What are the factors that influence music students to pursue a career in music teaching? Ten participants were selected from students in year one and two of a five year music education program. Data were elicited by requesting students' to create life experience maps, engaging students in presentations of their life-narratives in groups of five participants, group discussions of commonalities among their stories, small focus group interviews, and individual interviews with two selected participants. Final data consisted of artifacts of the 10 students' visual presentation of their life stories, video recordings of their verbal presentations, recordings of the group discussions and individual interviews, and presentation and interview transcripts. Analysis involved constructing individual narratives and then doing thematic life-story analysis. This analysis resulted in emergent themes from their life-narratives and the identification of hierarchies and relations of factors that appear influential in their choice of teacher education. Presentation of the findings draws strongly on the constructed participant narratives.

Relevance of this research lies in its potential to understand potential music educators’ decision making. This may help inform the selection of candidates in music teacher education programs. Findings highlight the importance of the teaching and learning discourse, and may provide opportunities for increased relevance in the field of music teacher education.
LEARNING ACROSS CONTEXTS: PERFORMANCE STUDENTS’ CONSTRUCTION OF LEARNING TRAJECTORIES IN HIGHER MUSIC EDUCATION

Magnus Dahlberg (Norwegian Academy of Music, Norway)

Many students in higher music education are engaged in self-initiated musical learning activities in addition to their curricular activities. Informal learning activities running in parallel to institutional learning activities have, however, received little attention in research on higher music education. Instead, research tends to be dominated by linear and institutional perspectives on learning, reflected for example in an emphasis placed on institutionally defined roles, learning trajectories and transitions.

This paper is based on an ethnographic study that follows music students who actively pursue their learning agendas through participation in multiple learning contexts both inside and outside higher music education. The data utilised consist of observations and interviews with two students as they participate in curricular learning activities and self-initiated learning activities with peers during a period of five months. By employing a situated perspective on learning as participation in social practice, the analysis focuses on how learners make sense of and appropriate cultural resources that are afforded in multiple learning contexts. Hence, instead of focusing on participation and movements in bounded contexts, the analysis focuses on how students’ learning trajectories are constructed across practices and contexts.

The analysis shows how participation in different activities constitute each other, and how the different activities both are given meaning within a more long-term learning agenda and feed into the ongoing development of this agenda. The students’ learning trajectories emerge as different along several dimensions, and are negotiated in different ways in the intersection between formal and self-initiated activities. It is argued that a cross-contextual approach to students’ learning is important not only to reveal how learning activities are directed over time from the perspective of the learners, but also to understand the meaning making that guides these activities through the individual dispositions the students build through their learning activities.

COMMUNITY MUSIC ACTIVITY IN A REFUGEE CAMP – STUDENT MUSIC TEACHERS’ PRACTICUM EXPERIENCES

Brit Ågot Brøske Danielsen (Norwegian Academy of Music, Oslo, Norway)
email: badanielsen@nmh.no

Introduction
This paper reports from a study in progress which aims to explore and discuss student music teachers’ practicum experiences from a pre-service training project in a Palestinian refugee camp in Lebanon.

In 2002 Norwegian music teachers started community music activities for children in the Palestinian refugee camp Rashedie, South Lebanon. This has grown into a large music project in the camp where local instructors now teach music as a weekly permanent activity.

Since 2005, student music teachers in the Norwegian Academy of Music have participated in this project as it is established as a practicum in the student’s education program. In the refugee camp students teach music through different activities for children from 8 to 20 years old, and give concerts both in the camp and in different Lebanese schools.

This practicum is a quite different and unknown situation compared to other practicum situations in the education program. The practicum with refugee children in Lebanon is characterized by lack of common language between students and children, the special surroundings and culture, and the large groups of children of different ages.

The present study is a part of a joint project within the Norwegian Academy of Music called Music teacher education as professional studies (MUPP), which focuses on student music teachers in their meetings with different practicum arenas.

Key findings
All the participating student music teachers considered the practicum as the most important learning experience throughout their education program.

Lack of common language and challenges with the special surroundings and culture contributed significantly to understanding of the value of music and musical communication as an integral part of music teaching strategies. Still, a strong impression emerged that children are the same despite different cultural backgrounds and that teaching music in different areas involves rather similar challenges.

**Aims of the research**

The present study aims to explore and discuss student music teachers’ learning experiences, asking how they relate those outcomes to their earlier learning experiences and to the music teacher education program in general as well as their future vocation. This paper focuses on how the students’ learning experiences can be understood and discussed through an analytic framework.

**Methodology and method**

This is an empirical study with a qualitative approach. The participating students were asked to write logs consisting of open questions regarding teaching experiences in the camp. 14 logs, in which the student music teachers participating in 2010 reflected on their experiences from the project, were analyzed and form the empirical data of the study. The participants varied across sex, musical genre and main instrument.

As a point of departure I have connected learning experience to the term professional competence, and further the Norwegian educator Erling Lars Dale’s perspectives on this term (Dale 1989; Dale 2001; Lauvås & Handal 2000). Dale connects professional competence as a teacher with three different contexts of practice. The first context of practice addresses teachers’ performing in the actual teaching situation and teachers here need skills in communicating with pupils and taking immediate decisions continuously. The second context of practice addresses planning and evaluating the teaching and learning process, and takes place in communicating and cooperating between colleagues. In the third context of practice the focus is directed to critical thinking and reflection. Skills in thinking through terms and participating in argumentative dialogs characterize the competence here. When competence related to the three different contexts of practice is continuously integrated, it constitutes a teachers holistic competence (Dale 1998; Dale 2001).

**Main research findings**

In relation to competence in the first context of practice, the students report that lack of common language and challenges with the special surroundings and culture contributed significantly to understanding the value of musical communication as an integral part of music teaching strategies. However, a strong impression emerged that children are the same despite different cultural backgrounds and that teaching music in different areas involves rather similar challenges.

In the second context of practice, students experienced that the more unforeseen and unknown the teaching situation, the more planning was needed. The community of practice formed by the students, both opened and limited possibilities for learning, as taking new roles within the community of practice was challenging for some of the students.

Experiences in relation to the third context of practice concern, firstly, confirmation and acknowledgment of the students’ own competence, as the students start to make their tacit knowledge explicit. The students reflect and start to think through terms. Secondly, it seems as if the practicum offers a great range of possibilities for reflection on the value of music. Students report seeing the value of their work as music teachers more clearly, along with a strengthened confirmation of being suited for the vocation.

As we see, students’ learning experiences can be identified in all three contexts of practice.

**Conclusions**

What I first of all find especially interesting is the way the practicum initiates students’ reflection on the value of working with community music activities and music itself. The students report seeing the value of community music activities and music itself both while working with vulnerable groups as well as working with other groups.

Secondly, the way the practicum contributes to develop students’ professional identity is interesting. Professional identity can be seen as a significant part of the professional competence, and plays a significant role in motivating vocation. According to Wenger (1998), learning changes who we are, and should thereby be
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regarded as the experience of identity. In this practicum the students get to explore and develop their professional identities, and it seems as if this contributes to their experience that they are suited for the vocation, as well as to their motivation for their future profession as music teachers.

The practicum opens a variety of learning experiences which can contribute to integration between competences in the different contexts of practice and thereby to developing students’ holistic competence as music teachers.

SECONDARY SCHOOL STUDENTS’ VIEWS ON MUSICAL COMPETENCE INSIDE, AND OUTSIDE, SCHOOL

Annika Danielsson (Örebro University, Sweden)

This study investigates the tension between normalizing discourses and the personal use of music in teenagers’ identity formation. The point of departure is a doctoral thesis in progress about music’s social and personal meanings, where the methods used are focus groups and in-depth interviews conducted with 15 Swedish teenagers (14-15 years old). The focus of this paper is on teenagers’ views of their own and others’ musical competence. I take a broad view on music education, which includes both formal and informal learning. Public instances like the school as well as the TV show Swedish Idol have a clear normalizing effect on how the teenagers perceive musical competence. Both the jury in the TV show and music teachers are regarded as authorities, but in different ways. The members of the jury are referred to as “those who know”. Watching the show, the teenagers themselves are allied with the experts. When it comes to music education in school, it is described as being concerned with teaching “what they think we need to learn”, but the teenagers often don’t see how the musical skills can be useful in real life. In a way, this creates distance and insecurity. However, the teenagers’ descriptions of their personal use of music and media reveal quite a lot of self-confidence and empowerment. One preliminary result is that the teenagers’ talk about their own music is characterized by familiarity skills and know-how. At the same time, when it comes to music within the school context, the focus tends to be on a perceived shortage, or lack, of capacity.

ON-THE-SPOT MUSIC TEACHING: ANALYSIS OF A MUSIC TEACHER’S MUSICAL ACTION SCRIPTS IN IMMEDIATE TEACHING SITUATIONS

Thomas De Baets (University of Leuven, Belgium)

In this doctoral research we focus on the question to what extent musical action scripts of the music teacher are meaningful for the musical learning process of the pupils. This is not a research project in academic pedagogy, but a practice-based research in the arts: the individual starting position and development as a musician is a central issue. Moreover, this is the first project in which the setting of music teaching is defined as a potential environment for artistic research. In the frame of this artistic paradigm, we decided to investigate the relation between musical instruction and musical learning in immediate teaching situations only. Different authors have already mentioned the didactical richness of these situations. In immediate teaching situations, teachers gain clear access to their learning potential of pupils and provide (in the best case scenario) realtime support. Furthermore, Schön (1987) names this on-the-spot, intuitive adjustments as artistry. The design of this project is based on examplarian action research. For the length of one school year, the researcher is active as a music teacher in a class of second year secondary education. Every week, he teaches one hour of music education to this class. The teacher decides about the planning using the official curriculum. This way, the study is ecologically valid. The video recordings of the lessons are being transcribed, coded and analysed with QRS NVivo. Every week, the pupils fill in their learner report. In addition, the researcher documents and analyses his own preparations and memos. Five regular lessons are always followed by a focus group: a class discussion where pupils watch and discuss video fragments from the previous lessons. The completion of this research is scheduled for September 2012. Consequently, it is not possible to present final results at this moment. During the presentation, we discuss the theoretical link between artistry in immediate teaching behavior; we make a provisional evaluation of the methods used; and we illustrate the ongoing research with short video fragments.
ASSESSMENT OF MUSIC LITERACY AMONG SECONDARY STUDENTS

Gabriella Dohány (University of Szeged, Hungary)

School literacy might be defined as a knowledge structure expanding across school subjects. Music literacy, among all the literacy domains, represents skill-development by learning in its natural context. The theoretical foundations of this development in Hungarian public education are to be found in Zoltán Kodály's system of music pedagogy. The work of development is conducted in grades 1-10, according to the National Core Curriculum.

The feedback coming from schools about the experiences of music education is that public schools articulate problems in effectiveness. The present research is intended to map all the factors that influence the effectiveness of music education, i.e. the development of music literacy in Hungary.

The theoretical background of this study is provided (1) by the exploration of the societal context of Hungarian education, which gives an insight into the sociological embeddedness of music education; (2) by the analysis of musical constituents, which is based on the findings of cognitive psychology of music; and (3) by the description of the attainable music literacy in public education, setting the standards for measurement. The pillars of these standards are provided by Kodály's system of music education and the Hungarian National Core Curriculum.

A 105 item paper-and-pencil test was used in the assessment of music literacy alongside a 111 item background questionnaire in the final year of public music education. The responses in the questionnaire explain the results of the test. This pilot study involved 178 secondary students in the last week of the 2008/2009 academic year in Szeged. The mean achievement was 39.16 (SD=14.58, Cronbach’s alpha= 0.93). No gender-related differences were found.

The empirical findings may indicate the effectiveness of schools’ musical norm-giving function, the tendencies of young people’s musical tastes, the various manifestations of music-related activities and the attitude toward music compared to other literacy domains in educational research and policy.

WHAT’S IN A STORY?: MOVING BEYOND ANECDOTES IN NARRATIVE RESEARCH

Lori-Anne Dolloff (University of Toronto, Canada)

Narrative research in music education has burgeoned in the past 12 years since the first RIME conference in 1999. The publishing of Barrett and Stauffer’s (2009) handbook Narrative Inquiry in Music Education is testimony to this narrative turn. While many celebrate the inherent valuing of personal experience of teachers and students, the growth of this form of research has not been without detractors. Much of the criticism leveled at narrative research comes from the perception of a lack of rigour and the prevalence of loosely formed theoretical frameworks underpinning the research. Many times our narratives of practice take the form of anecdotes, only serving to valorize current practice.

The reporting of anecdotes lacks the theoretical critique that takes the work from local story-teller to a larger research community. Narrative work that takes place in local contexts and stops at the reporting of a story misses the opportunity to challenge the larger community of music educators to tell their stories and inform our ongoing practices. Even some of those studies that purport to provide analysis and coding of the data may be suffering from tunnel vision and provide pre-determined answers. Ultimately, narrative is not about giving us answers, or creating generalizability, but should provoke us to pose ever more robust questions.

Barrett and Stauffer have suggested a four-fold framework that points the way to a narrative methodology that moves beyond anecdotal transcription to a more vigorous presentation and examination of personal and community stories. Working with narratives of experience from music educators in times of transition, this presentation will examine the ways that Stauffer and Barrett’s framework lifts the study of individual experience from anecdotal biography to research text.
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HOW MUSIC PRODUCERS LEARN: EPISTEMOLOGICAL METAPHORS IN THE CONSTRUCTION OF PROFESSIONAL KNOWLEDGE

Petter Dyndahl (Hedmark University College, Norway) & Siw Graabræk Nielsen (Norwegian Academy of Music, Norway)

Music production appears to be a wide-ranging and complex subject and profession within contemporary music education, culture and industry. The intention of the paper is to discuss how different theoretical positions and metaphors can contribute to the understanding of learning with regard to this multifaceted area of knowledge, competence and professionalism. The learning arenas may, in this context, be embodied by formal education in music production as well as more or less informal ways of achieving the required skills and knowledge along the trajectories toward professional expertise.

Our point of departure is Sfard’s (1998) analytical account of two central metaphors for learning, the acquisition and the participation metaphors, as well as Lahn and Jensen’s (2008) complementary perspective on the significance of material and epistemic tools for professional learning in the knowledge society. With the help of these perspectives we will describe and discuss how music production and learning in relation to the recording studio might be seen in the metaphorical shapes of ‘the preset studio’, ‘the exploratory studio’, ‘the collaborative studio’ and ‘the networking studio’, as well as ‘the studio as a self-regulated room for learning’ and ‘the studio as a landscape for learning’, respectively. In this, we examine, on the one hand, how the conception of music production as an educational and professional field is dominated by the acquisition metaphor, while, on the other hand, the participation metaphor offers an alternative perspective from which we might understand knowledge as actions or practices, rather than objectives or cognitive outcomes. However, regarding music production as situated learning in communities of practice may also entail several problems, among others the question of what is an educational or professional community in this context. Here, the notion of material and epistemic tools might contribute to an informed understanding of learning in this area as highly knowledge- and technology-intensive, involving material and intellectual properties and resources, as well as social and virtual communities, existing inside and outside of the studio.

MUSIC, EDUCATION AND TASTE AS PERFORMANCE: THE MEANING OF GENERAL AND/OR MUSIC EDUCATION OF AMATEUR CHORISTERS IN ENGLAND AND ICELAND

Sigrún Lilja Einarsdóttir (University of Exeter, UK)

The purpose of this study is to understand amateur choristers’ educational stage and music learning in choral activities. Many recent choral studies have demonstrated significant benefits of choral singing both when it comes to health, social and individual well-being and providing choristers with some musical, vocal/technical and aesthetic challenges in singing.

However, previous research on musical taste indicate that cultural consumption is closely related to the individual’s educational stage and social status and here I am referring to Bourdieu’s work Distinction and Judgement of Taste (1984). On the other hand, according to Bourdieu, the individual’s habitus can alter due to changes regarding social status, new work, relocation, achieving higher education – or simply by joining a choir. However, as Bourdieu’s theories have been criticised for displaying a very simplified image of cultural consumption I will challenge these theories and consider Antoine Hennion’s critique on the academic classification on cultural consumption (2003) to argue whether educational stage or music education has any influence on choristers’ perspective toward music in general, the choral repertoire, or the skills and abilities of the choral conductor.

This paper presents a part of the results from two socio-musical research projects: a quantitative study of 10 Icelandic adult amateur choirs; and a case study of two English adult amateur choirs. In the Icelandic research, quantitative data were obtained through survey questionnaire. In the English research, both qualitative and quantitative data were collected through in-depth interviews in both choirs, and a survey questionnaire in one choir.
Research findings in the Icelandic research indicate that choristers who have less education and/or music education were in general more positive towards various aspects of the choral activities such as the personal and social aspects, the choral repertoire and popular music. However in the English research, no significant differences were found between whether participants were well educated or not; and music education did not matter regarding the aspects mentioned above. On the other hand, results from the interviews demonstrate that music consumption in the participant’s childhood, participation in a school choir and encouragement from both family members and teachers were factors that participants considered important in their musical background and the foundation both of their active musical participation in their adulthood and the development of their musical taste.

ONE HUNDRED YEARS OF MUSIC LISTENING IN OUR SCHOOLS: TOWARD PEDAGOGICAL PRACTICES RESONATING WITH A CULTURE-BASED RATIONALE?

Magne Espeland (Stord/Haugesund University College, Norway)

One hundred years ago, in 1910, Professor Stewart McPherson at the Royal Academy of Music in London published a little book called “Music and its Appreciation, or the Foundations of True Listening”. This book by the man, now more or less forgotten, who was described as one of the fathers of the Music Appreciation Movement in western music education, was the first in a series of publications from McPherson on the topic of music education and the young child, and in particular on what we now call music listening.

In this analytic paper I try to look back into the music education practices most often referred to as “music listening” between 1910 and 2010, trying to understand the development that has taken place and reflecting on some cultural questions that are crucial if we intend to base our practices on cultural as well as educational visions.

I characterize music listening classroom practices in western countries over time as a story of three different trajectories in approaches to music listening – rationalification, narratification and artification. All of them have been, and are a necessary part of classroom traditions developed over the past hundred years or so. All of them have their historical roots in early educational listening practices. None of these practices, however, have, in my opinion, so far solved – in a satisfactory way – the immense challenge of developing a culture-based and sound rationale for a practice of music listening in schools in our global society.

Thinking about the future for music listening as a discipline, there are some major challenges ahead. A major and far reaching challenge – not only in primary and secondary education – is to find ways to develop the inheritance from traditional musicology and “early educational listening” towards newer approaches to music listening involving a stronger emphasis on elements like intensity and expression, dynamic form, musical, gestural and interpretational layers, genre-specific approaches and cultural contexts to music. In this process we might need to rethink what music is, as well as our approaches to music listening in schools.

In this discussion, we need to avoid destroying or belittling the lessons learnt from early listening approaches and the great genre of classical music, and look ahead in a true spirit of transformation rather than aiming for transplantations of contents, ideas and methods.

TRACKING CONCEPT DEVELOPMENT IN SOUND BASED COMPOSITION

Peter Falthin (Royal College of Music, Stockholm, Sweden)

This paper concerns upper secondary school music students’ learning during a composition project with a special regard to how they develop conceptual structures within the musical domain, analogous to language-based learning. In focus for study are aspects of syntax and meaning making in the process of acquiring new knowledge, developing an understanding for and conceptual grasp of it and incorporating it in their repertory of expressive means. Theories on concept development, imagination and creativity as found in cultural-historical psychology provide a foundation for analysis which is complemented by later developments in cognitive psychology and perspectives from semiotic theory. Both the theoretical and empirical part of the study focus on fundamental aspects of learning, concept development and meaning making. Empirical data consist of
observations of the composition process and the emerging musical artefacts. Towards the end of the project, I held a focus-group interview with the students, in order to capture their own reflections on the learning process.

The compositional task consisted of creating electro acoustic, sound based music, more specifically applying additive synthesis in three steps, to make raw material for composition, preparatory exercises at phrase level and, finally, entire compositions. Working with sound based composition excludes a level of meta-language compared to notation-based composition. Although there is graphical representation of the waveforms on the computer screen, this is meant for facilitating editing of the soundfiles and does not imply a referential representational system in the sense that musical notation does. This means that the task includes no immanent level of symbolic representation; instead, the students have to construct their conceptualizations by means of cognitive processing of the sound-events directly. Results show that the students engage in cognitive structuring of the music in a way that resembles language-based concept development and meaning-making.

Linked with poster Creative structures or structured creativity (Investigating algorithmic composition as a learning tool)

NATIONAL CURRICULUM ASSESSMENT IN THE LOWER SECONDARY SCHOOL IN ENGLAND: ATTITUDES AND UNDERSTANDINGS

Martin Fautley (Birmingham City University, UK)

This paper reports on research undertaken into teacher attitudes towards, and understandings of, National Curriculum (NC) assessment in music at Key Stage 3 (KS3) in England. Although a key topic, there is as yet little published research.

NC assessment for music in England is undertaken by teachers assigning levels to work done by pupils. This process is problematic, and raises a number of concerns, many voiced by the teachers themselves. This study reveals that there are serious concerns with the ways in which National Curriculum assessment is operationalised at present; for example, 71.7% of respondents observed that KS3 assessment ‘gets in the way of music making’, and only 3.8% of respondents are ‘happy with’ the assessment levels.

Findings include the misappropriation of assessment reporting arrangements by Senior Leadership Teams (SLTs) in secondary schools. Over-zealous use of statistical monitoring regimes, allied to a misunderstanding of the role of formative assessment and a switch to the formative use of summative assessment also have their part to play in this. The problem is further compounded by a requirement from SLTs for teachers to provide finer gradations of assessment reporting than the National Curriculum levels themselves allow. This process is known as ‘sub-levelling’. As no official sub-levels exist, individual music teachers in schools have had to invent their own. This research presents some disturbing concerns with regard to sub-levelling.

The issue of assessment in music education is different in the UK from the USA and elsewhere, due to the effects of outside control, the role of performativity in the daily lives of teachers, and the impositions of a centralised inspection system (Ofsted). This paper addresses these issues, and reports on ways in which teachers have developed strategies to ensure that musical learning still takes place in the classroom.

THE ‘WIDER OPPORTUNITIES’ WHOLE CLASS INSTRUMENTAL AND VOCAL TUITION IN ENGLAND: A STUDY OF INSTRUMENTAL AND CLASS TEACHER UNDERSTANDINGS

Martin Fautley (Birmingham City University, UK)

In 2000 it was announced by the then Secretary of State for Education and Skills for the UK that “Over time, all pupils in primary schools who wish to, will have the opportunity to learn a musical instrument” (Ofsted, 2004 p.4). After a pilot stage, the programme and policy that arose from this came to be known as the “Wider Opportunities Pledge”. Although a significant music education initiative, only a limited amount of academic research has so far been undertaken into aspects of the WO programme.
This research into ‘Wider Opportunities’ (WO) was conducted in Birmingham, the largest local authority in Europe. The research was conducted in two phases: Questionnaires, and then follow-up interviews. The initial phase of the research was conducted by three linked, but discrete questionnaires; respondents:

Instrumental Teachers  $n=52$
Classroom Teachers  $n=87$
Head teachers  $n=26$

Following analysis of the questionnaires, semi-structured interviews were conducted with 7 instrumental teachers, 4 class teachers in 4 different WO schools, 3 head teachers, the LA WO co-ordinator, and 12 groups of children from 4 different schools. Interviews were audio recorded and transcribed.

The findings of this research were that the WO programme has had impact in schools. The paper reports on the enhancement of social skills, developments in self-esteem, increased community cohesion through the common endeavour of performance, and of enthusiasm for music making, enhancements to organisational skills, and to thinking. Class teachers and heads report spin-offs beyond the inherently musical into other areas of the curriculum.

But there are also tensions between class and instrumental teachers in terms of the different understandings of learning that each hold. This is reported on, and discussed.

### RESEARCH AND PRACTICE IN MUSIC TEACHER PREPARATION IN BRAZIL

**Sergio Figueiredo (Universidade do Estado de Santa Catarina, Brazil) & Luciana Del-Ben (Federal University of Rio Grande do Sul, Brazil)**

Music teacher preparation has been a topic widely discussed by the Brazilian music education area. The varied discussions on this topic could be associated with the legal demand, considering recent reforms on Higher Education in Brazil, and also with the interest in the relationship between preparation and professional work. This relationship is especially relevant considering regular school as a place where music teachers – and all teachers – must have university preparation in a *Licenciatura* – Bachelor of Music Education equivalent – to develop professional teaching. This paper will briefly discuss two research studies developed in different Brazilian areas, focusing on music teacher preparation in universities. The first research, named “Becoming a music teacher in Brazil”, is investigating the preparation of music teachers in 79 universities across the country, searching for determinant factors that affect the process of becoming a music teacher in Brazil, studying 1) the curriculum of universities, considering the official orientation and the connections with the regular schools; and 2) the students’ expectations regarding basic education as a work place in the future. The second research discusses the purposes of the initial preparation of music teachers from the students’ perspective. The research also investigates the type of experiences offered in the undergraduate preparation regarding their future as teachers in schools of basic education. The results indicate that the students pursue individual formative pathways, giving continuity to formation that they initiated before the entrance in the university. The undergraduate course must deal with 1) the diversity of pathways, and also of students’ interests and desires; and 2) with the differences among students that look for the degree with the objective of preparing themselves to be music teachers.

### MUSIC EDUCATION, STUDENTS’ VOICES AND THE ‘RULES OF THE GAME’

**John Finney (University of Cambridge, UK)**

One significant focus within the sociological critique of music education as experienced by young people in the school is directed towards problems relating to the gap between teacher perception and student perception, to mutual misunderstandings of ‘what is going on here’ resulting in student alienation and failure to achieve musically in the school. It is claimed that many young people are unable to comprehend the ‘invisible pedagogy’ and unable to access the ‘rules of the game’ which embody both power and control and which serve to distribute success inequitably. Problems arising from the disjunction between teacher and student habitus, the mediation
of formal music educational practices through an elaborated code transcendent of context, as well as the ill-
considered design of curricular unsympathetic to the kind of socially and culturally formed musical knowing of
young people, have in common an attempt to better understand issues of power and domination that serve to
maintain hegemonic cultural relations and which privilege and exclude.

At the same time a worldwide ‘student voice’ movement, linked variously to international legislation, personalized
approaches to education, a renewed emphasis on citizenship and democracy and concerns about educational
standards, offers scope for challenging the power structures that pervade the school and classroom where
musical transactions take place. While, of course, the concept and practice of ‘student voice’ is easily
accommodated by institutions and deployed for performative purposes, nevertheless, examples are beginning to
emerge of practices where students authentically collaborate in creating the ‘rules of the game’, negotiate
curricula, invent and choose pedagogical strategies and become co-constructors of a musical education.

A number of such cases are presented where the balance between those needs expressed by learners and
those inferred upon them work dialectically to promote trust, inclusion and an improved distribution of musical
success in the school.

INFLUENCES ON THE MUSICAL DEVELOPMENT OF DEAF AND HEARING-IMPAIRED
MUSICIANS
Robert Fulford & Jane Ginsborg (Royal Northern College of Music, UK)

We know that musicality can exist irrespective of our ability to hear. Deaf children express their inherent
musicality through rhythm, allowing educators to facilitate access to the social, emotional and developmental
benefits of music. The journey from playful musical exploration in childhood to identifying fully as a musician in
adulthood is likely to be problematic, however, for people with hearing impairments. As part of a larger study
exploring the experiences of hearing-impaired musicians, semi-structured interviews were undertaken with six
musicians, all with pre-lingual deafness. Topics included their musical background, hearing loss, use of hearing
aids and experiences of interactive music-making. Thematic network analysis was used to explore the data and
common themes were identified. Musical families facilitated music-making opportunities early on, capitalising on
the interviewees’ obvious interest in and aptitude for music. Over time, positive and influential early experiences
were shown to develop the interviewees’ confidence and high musical self-efficacy, which supported continued
music-making activity into adulthood. While such themes are typical in reports of hearing musicians’ early
development, these processes appear to have operated independently of the challenges posed by having a
hearing impairment and in spite of many negative music-making experiences, often relating directly to the
musician’s hearing loss. Challenges reported include changes in hearing level, negative social feedback and
ratings of ability, all of which had the potential to hinder musical development and in some cases led to the
downplaying or even concealing of deafness. A variety of strategies clearly facilitate interactive music-making by
hearing-impaired musicians, notably rigorous preparation. However, the combination of inherent musicality with
a developed, intrinsic love of music would seem to be fundamental in ensuring that music-making experiences
continue to be worthwhile and pleasurable for the hearing-impaired musician, despite the personal and social
challenges encountered.

ENTERPRISE PEDAGOGY IN MUSIC
James Garnett (University of Reading, UK)

This is a paper presentation of the results of research being carried out in Autumn 2010 in four Berkshire
secondary schools.

Building on the exploration of informal and nonformal pedagogies in the Musical Futures project, the research
has sought to identify the pedagogical features of enterprise learning that is found in BTEC and Diploma
qualifications in music. These features have been used by teachers in four partner schools to redesign a scheme
of work for Year 9. Each of the teachers is following the methodology of an action research project in order to
evaluate the impact that enterprise pedagogy has on their teaching and on the learning of their students.
Features of enterprise pedagogy that have been explored include students working in teams to meet a brief that has been set to meet the requirements of an end-user, members of the team having different roles that give rise to different opportunities for learning, elements of risk and creativity in the team’s planning of their work and the assessment of students’ learning. Evaluations of the scheme of work will seek to establish how these features have affected students’ motivation and the quality of their work as well as highlighting the opportunities and challenges it has presented to the teachers.

The paper will report on the results of this research and draw conclusions about the possible benefits and limitations of using enterprise pedagogy more widely in Key Stage 3. It will also use the results to raise questions about the nature of musical pedagogy more generally and the implications of working within multiple pedagogies (formal, informal, nonformal, enterprise).

**THE VIDEOGRAPHIC POTENTIAL FOR RESEARCH ON MUSIC CLASSROOM INSTRUCTION**

Heike Gebauer (University of Bremen, Germany)

Whereas the TIMSS Video Survey pioneered combining research on the quality of learning outcomes with classroom process data, German empirical music education research on classroom instruction is still in its infancy.

The present empirical study pursues a video-based investigation and conceptualisation of ‘cognitive activation’ provided in a German music classroom. Constituting a domain-specific dimension of instructional quality, ‘cognitive activation’ describes deeply elaborated, problem-based learning by means of demanding tasks. It requires a subject specific description due to the aesthetic, creative and affective dimension of music experience.

Based on this characteristic music-related feature, the first part of the presentation unfolds the specific potential of video data for investigating music classroom instruction. It will be argued that the audio-visual media specificity is particularly inherent in music educational settings. Listening to and the making of music, or teaching a body percussion do not merely depend on verbal communication, but rather on bodily motion, mimic and gestural expression, the musical sensations, the expressive quality of the music itself and, most importantly, on the simultaneous sequentiality of all these verbal and non-verbal aspects.

As second step, first results of the qualitative content analysis of seven music teachers’ provision of ‘cognitive activation’ will be presented. In this study, ‘cognitive activation’ is understood as comprising not only task formats, but also teachers’ questioning and discourse patterns, forms of task-related support and content-related structuring. Thus, the analysis adopts an extended functional-pragmatic linguistic approach to the collected communication data in accordance with a low- to high-inferent video analytic approach to the non-verbal data. Selected clips will document music teaching patterns with their audio-visual, complex concurrent features.

**STAFF AND STUDENT PERCEPTIONS OF TEAM TEACHING IN THE CONSERVATOIRE**

Jane Ginsborg (Royal Northern College of Music, UK) & Clemens Wöllner (University of Bremen, Germany)

In the context of university education, the tradition of team teaching – the preparation and delivery of a course by two or more members of staff – has a long and distinguished history, with many pedagogical advantages. In contrast, musicians receiving their training in conservatoires typically receive one-to-one tuition on the “master-apprentice” model. Nevertheless team teaching – defined as a series of classes in which tutors teach a small group of students, all of whom normally receive their individual tuition from a different tutor – has in recent years been implemented in the curricula of many higher music education institutions in the UK. It had been in use in three departments of a major British conservatoire – in slightly different forms – for one year in the School of Strings, five years in the School of Vocal and Opera Studies, and 30 years in the School of Wind, Brass and Percussion, when we undertook a survey of 142 students and their tutors, asking them to comment on the strengths and weaknesses of team teaching, and to propose improvements on the basis of their experiences. The main conclusion was that, as one-to-one tuition must accommodate the requirements of students with
different levels of experience, who play a range of instruments or have different voice types – and therefore different practising and rehearsal behaviours – so team teaching has to take into consideration the specific needs of different students. Key benefits of team teaching were seen as exposure to new ideas and additional feedback. Respondents suggested a variety of improvements to mitigate drawbacks such as perceived differences between tutors’ approaches and limited time for individual tuition. Provided tutors and students communicate effectively with each other, negotiating where necessary, however, this method of teaching and learning is likely to be beneficial for all.

ATTRITION IN GRADUATE MUSIC PROGRAMS: THE INFLUENCE OF ENVIRONMENTAL AND MOTIVATIONAL FACTORS

Patricia Adelaida González-Moreno (Autonomous University of Chihuahua, Mexico)

Despite the increasing number of students in music education graduate programs, attrition rates suggest a lack of success in retaining students and assisting them to the completion of their degree. Although past research studies suggest several external factors as the main causes of this phenomenon, little is known about the value system that music and music education graduate students hold in relation to their academic career and how that might determine their persistence and continuation as researchers and practitioners. Students are influenced by their expectancies for success (competence beliefs) and their subjective valuing of participating in a particular activity (Expectancy-Value Theory). These two components interact with external factors, such as the school environment, family, society and peers, and other internal factors. Based on the Expectancy-Value Theory, the aim of this study was to examine students’ competence beliefs and values, as well as their complex interaction with the social system, their actions and possible outcomes (e.g., getting a degree and pursuing a career as a researcher). Data collection included online questionnaires sent to students from three graduate programs in Mexico, as well as observations of environmental factors which have enhanced or undermined students’ motivational beliefs. Preliminary results have shown gender differences; female students hold higher values to graduate school while male students hold higher expectations for success. Factors affecting positivity included career development, income increase, academic achievement as a job requirement, and interest in research. Factors affecting negativity included economic impact, lack of time, insufficient support but high expectations from faculty, distance and lack of communication from advisors. Based on results, strategies are formulated to improve retention rates of graduate music programs and to foster successful development of graduate students as future researchers.

COMMUNITY ENGAGEMENT AND MUSICAL HEALING WITH A COMMUNITY ORCHESTRA

Andrew Goodrich (Boston University, USA)

The use of narrative inquiry in conjunction with ethnographic data collection techniques was utilized to explore a community orchestra in a large metropolitan area in the Northeast United States. A constructivist paradigm with a substantive-formal approach comprised the theoretical framework for this study. The purpose of this study was to investigate the mission statement of the orchestra which incorporates a business model of community engagement to help raise awareness and funds for medically underserved people. Musicians in the orchestra are health care professionals of which doctors, medical students, research scientists, nurses, and therapists participate. Participants in this study included musicians in the orchestra, the conductor, and management personnel. The following questions guided the study: Why are these musicians continuing to play their instruments in a community orchestra? How is this orchestra assisting the medically underserved in the local community?

Data collection for this study included interviews, observations, and collection of artifacts during the course of one concert preparation sequence. Data was coded to reveal major themes. Themes revealed in the data analysis included: (a) Community Engagement, and (b) Music is Healing. Trustworthiness of the final report was established with the use of peer review, member checks, and an external audit by a qualitative researcher. The use of narrative writing provided an opportunity to portray the reality and experiences of the participants in this community orchestra. Results of this study included: Musicians in this orchestra felt they received healing
through participation in this orchestra; and, the musicians felt their performances provided healing to medically underserved people. Suggestions for the music education profession include performance situations that provide personal benefits beyond the scope of an actual concert offers incentives for musicians to continue performing on an instrument beyond high school.

SECONDARY BAND STUDENT PERSPECTIVES ON MUSICAL AND EDUCATIONAL OUTCOMES FROM PARTICIPATION IN BAND FESTIVALS

Peter Gouzouasis (The University of British Columbia, Canada) & Alan Henderson (Surrey School district, British Columbia, Canada)

Introduction

While it seems many music educators share the same enthusiasm for music festivals, others do not. The discrepancies seem to be rooted in the perceived educational outcomes in terms of musical knowledge gained, motivation, competition, psychological impact, and social considerations. Advocates believe competitive festivals provide a ‘superlative motivational factor (Meadows, 1966) and elevate performance quality beyond what could otherwise be achieved. Amongst other factors, previous research has found that students and directors are motivated by ratings, by the outstanding performances of their peers, and by the constructive criticism of expert adjudicators. As a result, students practice more, they work together with elevated enthusiasm, and they are more likely to work on minute music details. Those in favor of competitive band festivals also believe that students benefit in terms of gains in musical knowledge and instrumental technique.

Concerns regarding the outcomes of competitive band festivals are as follow: (1) valuable and costly private instruction time is sometimes used for festival preparation, (2) directors select music for festivals from a prescribed list and therefore exclude a host of great literature (3) costs related to participating in festivals, (4) issues with adjudication (e.g., biased judging), (5) festival organization concerns (e.g., performance venue, equipment), (6) time and difficulty in organizing festivals (e.g., directors, committee member), (7) students should be educated to love music, for music itself, and not be educated to learn music for the purpose of extra-musical awards and recognition, al a sports contest), and that (8) ‘It behooves music educators to invest less time in the pursuit of competitive success and more time in determining how to best encourage stable patterns of long-term motivation and achievement among all students’ (Austin, 1990).

Aims of the research and method

Whereas most of the existing literature focuses on teacher perspectives, we examine the issues solely from a student perspective. We administered a survey composed of 55 five point, Likert scale items to 528 students from 10 concert bands to examine the educational and musical benefits, and detriments, that evolve from participation in a band festival and events leading up to the festival as well as social benefits, or detriments, associated with band festival participation.

Main research findings

Adding credence to existing research, our descriptive analysis of the questionnaire leads us to conclude that there is very strong student support in favor of band festivals. Students recognize band festival experiences, in preparation for band festivals and during a performance at a festival itself, as an avenue to make great strides in terms of gains in music knowledge, particularly in the areas of instrumental technique and especially musicality, as well as to a somewhat lesser degree the development of an appreciation for a variety of genres of music. Students learn valuable musical lessons when listening to the performances of bands from other schools, and even more so from guest performances of professional musicians. They recognized that listening to more experienced groups was both educational and inspirational. Furthermore, students were emphatic that the constructive criticism from festival adjudicators is enjoyable and very valuable to their music education. Based on those outcomes, it is advisable to expose students to live music, as well the opinions of expert adjudicators, whenever possible.

Conclusions and implications for practice

In terms of gains in historical and theoretical knowledge, band festival participation has a relatively modest impact on students. Directors may want to think about incorporating more explicit history and theory lessons in
classes leading up to a festival, and adjudicators may consider linking history and theory to what students have, or have not learned, from their comments.

The social nature of band festivals has a positive impact on adolescents. Students bond with their classmates when performing, traveling, and listening to the performances of others. Furthermore, for many, band festival participation enables and enhances a sense of family. In consideration, students need more opportunities to communicate with students from other schools, a common social component of some music festivals. Band festivals are exceptionally motivating to students. Students practice more, and are more focused, both in lessons leading up to a festival, and when performing for their peers, directors, and adjudicators.

Students appreciate the competitive aspects of music festivals in terms of competition as being a motivational factor when practicing and performing. It seems that they prefer competitive festivals to non-competitive festivals. Furthermore, participation in music festivals appears to have a positive emotional impact on students. Students develop a sense of pride and accomplishment after a good performance. They feel good about being involved in an event with so many other participants and as a result, get a sense of being a part of something ‘big’. Furthermore, students become more comfortable in performing situations with each passing festival experience.

Collectively, the evidence suggests that directors should weigh the psychological benefits of participating in a band festival for their students over the potential psychological detriments as a result of participating in a festival, when considering entry into either a competitive or non-competitive festival. At the same time, this study does not gauge the level of psychological impact a band festival can have on students, either positively or negatively, and directors, adjudicators, and students, should recognize negative emotions and attempt to moderate the impact a festival can have on those who are negatively affected.

Band festivals provide an excellent opportunity for students to learn to respond to the performances of others; students appreciate and are inspired by the performances of their peers, and even more so the performances of guest artists, and students feel that being in band helps them appreciate professional performances.

Student opinions about audience participation could be deemed as an indicator of student appreciation for the music being performed. Students were relatively happy with the behavior of those students in the audience; however, there appears to be some work to be done. Directors and festival facilitators should continue to teach and encourage exceptional audience etiquette. Also, festival committees should consider reducing the time the students act as an audience and attempt to incorporate either more frequent, or longer, breaks.

Band festivals are not the primary reason students join band. This contradicts the research of Werpy (1995), who reported band festival participation as one of 13 variables in why students join band. That said, students value band for more than festival participation and recognize the rich, diverse learning experiences that festivals offer once they are involved in festival performances.

Finally, if budget cutbacks lead to the end of band festivals and revues, students will lose out on what the majority of students believe to be an extremely valuable aspect of their overall education.

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**BECOMING PEDAGOGICAL THROUGH A/R/TOGRAPHY IN ELEMENTARY TEACHER EDUCATION**

Peter Gouzouasis & Rita L. Irwin (The University of British Columbia, Canada)

The purpose of this paper is to investigate how a/r/tography is uniquely situated to enact, develop, and problematize becoming pedagogical in an arts-based cohort (FAME—Fine Arts and Media in Education) of our teacher education program at The University of British Columbia. A/r/tography is a hybrid form of practice-based research within education and the arts. Drawing upon the professional practices of educators and artists, our work asserts that educators and artists who use a/r/tography within a teacher education context can be engaged in inquiry that uses their artistic and pedagogical sensibilities and capabilities in ongoing, disciplined, community-engaged, dialogic forms of research. Pursuing an ongoing state of becoming pedagogical requires a
commitment to learning, inquiry, curiosity, and the courage to change. This particular study purposefully grapples with arts in an elementary teacher education program, as teacher candidates learn to learn how to inquire through their disciplinary and interdisciplinary frames of mind.

An a/r/tographic case study approach was used to explore the experiences of two, elementary school, pre-service arts teachers. We present these two, detailed stories of pre-service teachers, as well as their artistic representations, in an effort to communicate their personal experiences in ‘becoming pedagogical’ through an a/r/tographic lens. The teachers learned how to use artography as a method to examine their own practices in their art making (‘A’), their emergent research skills (‘R’), and applications to their teaching practice (‘T’) and their written and digital (visual art, music, drama) expressions (i.e., the ‘graphy’ as in writing and ‘drawing’). As a result we found that as pre-service teachers in this study were becoming pedagogical by shifting from desiring to ‘be’ an artist as expert to ‘becoming’ an artist as inquirer (i.e., researcher) and teacher. Moreover, they were also shifting their desire to be a teacher as expert to becoming a teacher as inquirer. Exploring their identities through a/r/tography allowed them to use their artistic sensibilities as a basis for inquiry. For us, based on reflective and reflective praxis, it is evident that pre-service teachers who possess strong, creative, artistic backgrounds are capable of applying a/r/tographic research techniques to their own learning and becoming pedagogical in their emerging praxis.

**ADDRESSING ISSUES OF IMMIGRANT PUPILS’ MUSICAL IDENTITIES AND IMPLICATIONS FOR A CONTEMPORARY MULTICULTURAL MUSIC EDUCATION. A CASE STUDY IN A CYPRUS MIDDLE SCHOOL**

Chrysanthi Georgiou-Gregoriou (University of Cyprus; Institute of Education, University of London, UK)

The demographic changes that have taken place in Cyprus as well as other countries in contemporary society have generated significant changes in the local, as well as the global contexts of schooling. Acknowledging that music plays a crucial role in promoting ‘social inclusion’, despite challenges stemming from diversity, intensifies the role of music educators in making music education meaningful for students coming from diverse sociocultural backgrounds. Specifically, there is an emphasized need to explore and understand immigrant pupils’ musical experiences in cultural context.

In this paper, the researcher presents the methodology and main results of a qualitative exploratory study aiming to provide teachers and researchers with information of the musical identities of immigrant students in a Cyprus urban middle school.

This research paper, based on a theoretical framework from the field of critical ethnography, cultural studies and sociology of music, follows standard practices in qualitative field research. Data were collected from semi-structured interviews, focus group discussions, observations during music lessons and school breaks and other artifacts (e.g. cds). Interpretative analysis identified emergent themes regarding the formation of musical identities both inside and outside school, such as the importance of the parental role in relation to the music of the home culture, the role of technology and media, the impact of the popular culture on the pupil’s musical preferences etc. Quotations from the interviews are used to illustrate these discussions.

Pedagogical implications for future multicultural music educational practice and research involve exploring, respecting, and encouraging the representation of immigrant students’ musical identities as individuals and not based on generalizations and ethnic stereotyping. In addition, we suggest the inclusion of music technology and popular music as well as focusing on group musical activities based on informal learning practices.
School-University partnerships are by their very nature dynamic, contextual, and person specific entities. Embedding field experiences into methods and pedagogy coursework requires a shift from teaching about teaching to a more complex, process-driven focus. Planning for such courses requires more flexibility from university faculty in that the current economic and political climate seriously affects educational policy and practice. Partnership sites will generally be in a constant state of flux.

Creating successful partnerships has as much to do with one's ability to negotiate change as it does with supporting teacher role identity formation. Over the last several years, the authors have explored and identified many of the issues challenging partnership viability. The most crucial factor in maintaining constancy from semester to semester is the stability of school personnel. Relationship-building is a crucial component of successful, sustainable partnerships.

In this paper we investigate the critical role played by the university music teacher in developing and building bridges into the local school through the lens of what Wasser and Bresler (1996) define as the interpretive zone, or the "space in which collaborative interpretation unfolds". Data from student journals and videos, communications from cooperating teachers and administrators, and self-questionnaires inform our perspective. Through our collaborative analysis we seek to understand how the changing landscape of our partnerships, such as happens with regard to personnel or faculty changes and/or school sites, affects the educational goals and outcomes for university faculty and their students.

We proffer that in this age of educational uncertainty the lure of partnerships to not only educate new teachers, but to create added value to the local school community can be a win-win sustainable situation even through the constant challenges of change.

Much has been written about effective curricular and pedagogical models for high quality arts integration at the primary and secondary levels. However, little research exists documenting the processes, challenges and possibilities afforded by models of integration at the undergraduate/tertiary level. This paper reports the evaluation outcomes of a 3-year National Science Foundation funded research project aimed at developing effective models of arts and computer science content integration in undergraduate courses at the intersection of music and computer science. Interdisciplinary course modules and projects were developed between existing music education and computer science courses, in addition to the development of two general education courses - Sound Thinking (linking music, education & computer science) & Tangible Interaction Design (linking art, design & computer science). Over the course of the research project, students enrolled in the project courses were interviewed and evaluations were developed tracking their understanding of musical and computational thinking.

Our paper will begin by sharing exemplar integration projects and student work reflecting successful and mutually beneficial strategies for integrating musical and computational thinking. Pedagogical and curricular models were designed to reflect the real-world collaboration skills and disciplinary understandings needed in the development of music and arts technologies today and in the future. We will end by presenting our model of interdisciplinary collaboration as developed through this project, the impact of these interdisciplinary
collaborations on undergraduate music education majors, the effectiveness of “hybrid” vs. “synchronized” models of collaboration, as well as the unanticipated benefits of faculty collaboration.

This research was supported by the National Science Foundation under Grant No. 0722161, “CPATH CB: Performamatics: Connecting Computer Science to the Performing, Fine, and Design Arts.”

PROJECT “INFORMAL IN FORMAL”: REFLECTIONS ON THE APPLICABILITY AND CONTEXTUALIZATION OF INFORMAL MUSIC EDUCATION IN A SECONDARY LEVEL SCHOOL IN BRASILIA – BRAZIL

Cristina Grossi (University of Brasilia, Brazil) email: c.grossi@terra.com.br
Simone Lacorte (University of Brasilia, Brazil) email: silacorte@gmail.com
& Uliana Dias Ferlim (University of Brasilia, Brazil) email: uferlim@gmail.com

Introduction
Current studies on secondary level education in Brazil have provided worrying data, especially in respect to the lack of interest of youngsters for the school, a probable consequence of the teaching methodologies used. In view of the soon to be implemented compulsory music education in Brazilian schools (Law 11.769/2008) the debate should now focus on the need to rethink what, why and how to learn music in schools. One of the pedagogical possibilities that has been widely discussed during the last years is the development of informal learning principles, used by popular musicians, and their application to music education in schools. The purpose of this paper is to present research that uses informal learning processes as proposed and developed by Green (2008). It is an exploratory study applying Green’s ideas in the context of a secondary school in the city of Brasília (Federal District – Brazil), in order to assess its applicability and contextualization. It also includes data collected together with student-teachers from the Training Music Teacher Course of the University of Brasília, regarding their experience with the referred musical pedagogy.

Key findings
- The change in undergraduate students’ understanding of the role of the music teacher;
- The need of a diverse teacher profile to deal with the pedagogical strategies, principles and music experiences involved in the project;
- Pupils see interaction and cooperation with their peers as one of the most important and positive aspects of the process;
- Efficiency of the proposal as far as autonomy, motivation, interactivity and the integration of musical preferences are concerned;
- The need for the re-adaptation of the proposal to the reality of school system and to the varied context of the Brazilian youngsters’ musical experiences.

Aims of the research/context/rationale
The research’s objective is to reflect on the application of popular musician learning principles for the music education of youngsters, according to the proposal presented by Lucy Green (2008), and based on a music teaching and learning project named “informal in formal”.

Methodology and Methods
The methodology follows the basic concepts of qualitative research. Quantitative data was collected before and during each edition of the project, including descriptive information related to the participating youngsters (number of enrolments, age, sex, grade, previous musical experience, musical preference). The methodological design of the research was structured in order to allow for the collection of data directly from the music-teachers’ descriptive and reflexive reports, field notes, and participative observation. Interviews were used both as a method and as a strategy, as well as a tool for data collection. We therefore opted for research using semi-structured individual and collective interviews as a tool, and a questionnaire aimed at the identification of the youngster's musical experiences both before and after the project; their preferences as well as their evaluation of their work.
Main research findings
The most significant result from the teaching practice of the student-teachers was the initial impact resulting from the work on the proposed project (informal learning of popular musicians), its innovative nature in comparison to what they had experienced before the project, including how they had been taught, and how they were now teaching.

Another important aspect in the project is related to the performance experience of the student-teachers. The tertiary students that identify themselves with the project and are able to provide a significant contribution are those with broad musical experience, participation in various musical activities, play more than one instrument, compose and make arrangements, learn with other musicians, play or have played in a band and, in particular, have achieved a refined listening sensibility and maturity. We have therefore concluded that one of the main results of the research, as far as the education of music teachers is concerned, is the importance of previous musical experience acquired outside the formal institutions, even if this does not imply that they do not need any instrumental education in order to participate in the project.

The importance of the project for the youngsters is based on different factors. Firstly, it allows them the first opportunity to play an instrument, or sing, in a group – this is the most widely cited. The project also furthers differentiated musical experiences that allow for the social education of the youngster within school walls as the learning process happens through interaction, mutual respect and attentive listening to someone else’s music. The great majority of the groups/bands has been, during each edition of the project, constituted by musical preference affinity; followed by existing friendships; and some of the groups/bands were created around a leader, someone with some experience of playing a musical instrument.

The results have pointed to the efficiency of the proposal as far as autonomy, motivation, interactivity and the integration of musical preferences are concerned, as well as to the need for the re-adaptation of the proposal to the reality of school system and to the varied context of youngsters’ musical experiences. Regarding teacher training, the results has shown the changing direction on students’ understanding of the role of the music teacher.

Conclusions/Implications for practice
Contrary to current studies on secondary level education in Brazil that provide data on the lack of interest of youngsters for school activities, all editions of the project "Informal in Formal" have shown a high level of student motivation and approval. The evaluation data provided by them show a direct relation between motivation and ‘group cooperation’, ‘interactive and collaborative work’ and ‘self-management’ as part of the learning process. They experience that they are doing what they like, among friends and/or making new friends. The compulsory music teaching in the Basic Education in Brazilian schools (Law 11.769/2008) has injected new vitality to the debate regarding possible methodologies and highlights the need to address questions such as: what, why and how to teach and learn music in Brazilian schools. Green’s (2008) research on the principles that guide the learning of popular musicians in informal/formal contexts is one of the possible pedagogies that could be applied to the teaching of music in secondary level education in Brazil.

TO DEVELOP AND USE SELF-ASSESSMENT CRITERIA IN INSTRUMENTAL LEARNING AT A MUSIC TEACHER EDUCATION PROGRAMME

Gunnar Heiling (Malmö Academy of Music, Sweden)

A program in which music teacher students during a period of two years studied and reported their own development on an instrument was followed. The students kept a portfolio comprising video recorded rehearsal sessions and instrumental lessons as well as written comments in a log. They reported the results in a paper and a DVD.

As part of a national project of Assessment in Higher Arts Education in Sweden the current study was undertaken in order to describe what criteria the students developed and used in the assessment of their own instrumental development.

Data collection included focus group interviews, observation on supervising seminars and analysis of DVDs and written reports. The analysis was made from a perspective of situated learning.
Among the results are:

- Four areas of self-assessment criteria are used: technical and musical performance and ergonomic and psychological factors.
- Time is a decisive condition. Shortage of time leads to search for effectiveness in the study process and hence a concentration on technical performance.
- Students give, however, priority to musical expression as the most important criterion and therefore want more ensemble playing in the timetable as a complement to individual instrumental lessons.
- Since the study concerned ‘second instruments’ where student know-how is not so high, ergonomic and psychological factors were also important criteria for student self-assessment.
- The criteria used are generally taken over uncritically from teachers and found to be objective and self-evident.
- There is a need for manifold exchange of views on what constitutes musical quality. The present criteria list could be used in that respect.

**TOKENISM IN THE CLASSROOM: DECOLONIZING MUSIC EDUCATION**

**Juliet Hess (University of Toronto, Canada)**

Current music education curricula across Canada and the United States designate Western classical music as music worthy of study through emphasis on Western musical notation and on Western musical constructs such as ways of expressing meter, dynamics, and articulations. Musics such as popular music or ‘world’ musics that use different transmission practices or informal learning strategies find a marginal place in the curriculum, which tokenizes them by making them tangential to the ‘real’ and ‘important’ business of Western classical music, which is thus ‘naturalized’. In many respects, Western music in music education acts as a colonizer. In fact, Edwards and Hewitson (2008) discuss Western education in general as ‘epistemological violence’ (p96) – a system where there is only one way to know and to learn and only certain content worth knowing. This paper explores ways that we, as music educators, may be able to broaden the curriculum from its specific emphasis on Western classical music to include different musics in a way that does not tokenize or trivialize them.

This paper first explores the ways in which the nature of the curriculum reinforces the dominant paradigm through its tokenization of so-called ‘other’ musics. It introduces the concept of musical tourism and then moves into possibilities for addressing tokenization through pedagogy. I then argue for the expansion of course content and address the question of tokenization within this expansion. I conclude with a potential model for a curriculum that does not reinforce the dominant paradigm and can be broadly applied to a range of music education programs. I rely heavily throughout this paper on the work of Bannerji (2000) and Mohanty (2003) to think through these issues and utilize in particular three curricular models posited by Mohanty (2003) to inform my thinking on this subject.

**MUSIQUE CONCRÈTE AT SECONDARY SCHOOL: ASKING THE ‘RIGHT’ QUESTIONS**

**Anne-Marie Higgins (University of Cambridge, UK)**

*Musique concrète* poses challenges for secondary school music teachers because it does not appear in abstract notation format, it is compiled from found sounds and it eschews many of the features that music students expect to hear in a piece of music, such as melody, rhythm, harmony and recognisable timbres. In recent years, attempts have already been made to help fourth year secondary school students from different schools in Ireland to engage with and learn about *musique concrète*. These included exposure to many works, focus on one composer, sound manipulation, free composition, consensual assessment and the sharing of responses. Despite their experience, however, participants in these studies reported that they did not really understand the music. This paper emerges from another small-scale study in which a teacher-researcher explored exam-type questioning as a scaffold for time-constrained listening and learning. Three groups of 16-year music students, with no previous school experience of *musique concrète*, participated in this project. They listened to two programmatic and two abstract pieces while viewing the associated waveforms on an audio editor and on a printout. This would compensate for the absence of notated extracts. Written questions for Group 1 were ‘open’,
Papers

for Group 2 were ‘closed’ and for Group 3 were a mixture of formats. In three post-test group interviews the students explained what they had learnt. An analysis of these discussions and of the written answers demonstrates three distinct levels of understanding about the music, according to the questions posed. It was concluded that (a) students could be guided in their listening; (b) musical features could be detected by a teacher, even without input from a composer; and (c) the ‘right’ questioning could have positive learning outcomes. It is suggested that with Continuing Professional Development, music teachers could be enabled to act on these conclusions.

ETHICAL ENCOUNTERS

Lee Higgins (Boston University School of Music, USA)

Gathered in the winter of 2008, the primary data underpinning this presentation represent visits to ten locations committed to acts of community music. During this time, I interviewed community music facilitators, music teachers, and music participants, both individually and in small groups. Through these sites, I set out to investigate how both the participants and the facilitators understand the relationship between each other. I asked the community musicians: How do you, as a community music facilitator, understand the relationship between yourself and the individual group participant? I asked the participants: How do you, the music participant, understand the relationship between yourself and those leading the music workshop? Those who participated responded by describing significant moments of practice. Multiple case studies, semi-structured interviews, and observations formed the data collecting instruments whilst Emmanuel Levinas provides the predominant philosophical lens. Four themes emerged: (1) individual participants as singular others; (2) working together face to face; (3) trust, respect, and responsibility; and (4) friendship.

MULTICULTURAL MUSIC EDUCATION IN SUB-SAHARAN AFRICA: OIL AND WATER?

John Hinch (University of Pretoria, South Africa)

Education in sub-Saharan Africa is still battling with how to inculcate traditional Indigenous African Knowledge Systems (IAKS) into school and tertiary education curricula that are still based on Western, colonial precepts. Especially in the arena of music education, the syndrome of indigenous (African) versus colonial (Western) is repeatedly debated. Numerous master’s and doctoral proposals (mostly, understandably, from black postgraduate students) reach research committees of tertiary institutions proposing research into why and how IAKS should be and can be incorporated (inserted?) into the education system.

An in-depth study has been made of these and completed postgraduate research. It is clear that educationists strongly advocate for incorporation, proposing various strategies for its accomplishment. Although these strategies are usually ‘patchwork’ – taking Western music theory (including notation, harmony and instrumentation) as the accepted framework (basis) and inserting selected elements of IAKS in various ‘doses’ – these strategies espouse many valid ingredients. Strong points include traditional dance and ‘costume’, African languages and a further strengthening of an already strong choral tradition. On the other hand, practical tuition of traditional African instruments (djembe, marimba, mbira) and the assessment thereof are still deemed problematic; mainly because these are unnecessary elements in traditional societies, and they are weighed against proven Western models of tuition and assessment.

Controversially, the latest South African education document seems to favour popular music and jazz as a way of making the subject ‘Music’ more attractive and comprehensible to learners. The implication is that these genres can be equated to an ‘urbanized African music’ to which African learners can more readily relate than to either Western Classical or African indigenous music.

This paper outlines previous research, then suggests employable methods to effectively multiculturalize music education in Africa, where both the media and society at large increasingly marginalize both Western Classical and African indigenous musical traditions.
CLASS REMOIBILITY – THE RECONSTRUCTION OF CAPITAL THROUGH MUSICAL FOSTERING

Ylva Hofvander Trulsson (Academy of Music, Lund University, Sweden)

The overall aim of the thesis is to investigate music education in the eyes of immigrant parents, by examining the narratives of parents with non-Swedish backgrounds on the significance of music in their families. The specific aims of the study is to investigate how these parents describe (i) the presence and role of music in their everyday lives and how it relates to their origin, and (ii) the importance of music learning to their children. The theoretical framework rests on the theories of Pierre Bourdieu and his definitions of various forms of capital: cultural, social, economic and symbolic capital. Furthermore his concept of habitus has been useful in order to understand the musical upbringing and the impact of the music in people's lives. Qualitative in-depth interviews were undertaken with 12 parents, six women and six men, now all living in Sweden, but with their background in eight different countries. The results are presented in three parts: (i) portraits of the parents and their backgrounds; (ii) the parents' own narratives on music and music education; and (iii) an analysis adopting the concept of social mobility. The discussion consists of perspectives on the practice of music as a potential tool for social success and integration of the children. It emphasizes the concepts of identity and music as a potential tool for social reconstruction. Class remobility, the reclaiming of social position through the next generation, and its possible impact on the upbringing of the child are also themes in focus. In conclusion, the complex interactions between teacher and parent, parent and child, student and teacher, three parties trialectically creating and nourishing teaching situations, are elucidated.

DEMOCRACY IN INSTRUMENTAL TEACHING – A THREAT TO WESTERN CLASSICAL MUSIC IN LATE MODERNITY?

Kristina Holmberg (Halmstad University, Sweden)

In this paper recent findings about how the lesson content is changing at Swedish community music and art schools are discussed. The change is not a consequence of active strategies for change but as a course of different tendencies in late modernity. The teachers are experiencing a decreasing impact of their own teaching practice. This is explained as an effect of a more democratic approach where their students both take and want a greater influence. The students are bringing their own music to the lessons, music styles that often connect to popular culture. An increased student influence is also constructed as something self-evidently good and is well in line with the idea of a more egalitarian relationship between teachers and students. Under those circumstances teachers find it more difficult to offer resistance and enforce their own ideas. The implication for the lesson content also seems to be rarely problematized and discussed among the teachers.

Teachers are often well educated in the area of western classical music and find themselves playing hard rock and the latest hits with their influential students on traditional instruments used in western art music. But what possibilities are offered outside the field of popular music in late modernity? Are those tendencies just an inevitable development in our time or is it time to restore modern ideas in order to save valuable knowledge?

Data consist of group conversations with teachers from six schools. Altogether 27 teachers in music (instrumental teaching), drama, media (photo and film), dance and art participated. The theoretical and methodological approach is founded in social constructionism and post-structuralist theory using the combination of discursive psychology and discourse theory. This two-sided approach is considered to be productive as it opens up both a top-down and a bottom-up perspective.
BANDED ABOUT, BIRMINGHAM CREATIVE ENSEMBLES – THE IMPACT OF A MUSIC PARTNERSHIP PROJECT ON STUDENTS, TEACHERS AND PERFORMING MUSICIANS

Janet Hoskyns & Jennie Henley (Birmingham City University, UK)

Funded by the Department for Education, Banded About Birmingham was a Music Partnership Project joining primary and secondary schools, performing musicians and instrumental teachers together to bring creative ensembles to the classroom. The aims of the project were three-fold:

- to create a network of teachers and musicians across the city so as to bring together music education providers;
- to provide Continuing Professional Development (CPD) opportunities for teachers and performing musicians;
- to bring creative ensemble work into the classroom, giving students and teachers the opportunity to work alongside performing musicians active within the city.

To evaluate the effectiveness of the music partnerships, research was carried out focusing on the impact of creative working on students’ musical activities, the impact of the project on transition between key stages 2-3-4 and the impact of partnership working on Professional Development.

With data collected using questionnaires, interviews, observations and informal dialogue, Activity Theory has been used to analyse data and present the findings.

This paper will elaborate on some of the key findings, which suggest that there is a need for ensembles to share and develop their combined understanding of what is meant by a creative ensemble. The emphasis in music education on performance for its own sake can sometimes ignore the needs of musicians to be able to explore their own musical avenues in a supportive ensemble. The research found that this applies equally to experienced performing musicians, teachers of musical instruments and young people involved in learning a musical instrument whether in a group or individual lessons.

FACTORS WHICH ENCOURAGE CONTINUITY OF MUSICAL INVOLVEMENT: AN ANTIPODEAN PERSPECTIVE

Lindsay Hutchinson (Monash University College, Australia)

One area of music performance which has attracted only limited attention from researchers has to do with the reasons why young musicians continue (rather than discontinue), their instrumental music lessons after a period of familiarisation with, and basic mastery of, the instrument; and, by extension, why they involve themselves in musical ensembles and even contemplate a career as a performing musician.

In an effort to discover whether this continuity of involvement in musical activities was unique to music students in other countries – where the research to-date had been carried out – or would also be found in Australian secondary schools, a survey was undertaken which involved visits to a number of schools in a variety of locations, all of which had differing musical traditions. The researcher’s intention was to explore the contexts that shape students’ decisions to continue their musical involvement. During both formal and informal discussions with music staff, administrators, music students and parents, which were an integral part of these visits, a number of reasons for the continued involvement of students came to light – many of which were quite surprising and had not hitherto been identified. These reasons were reflected in a questionnaire, which was completed by 442 students from 20 schools.

This paper, which discusses the results of the survey, shows that an on-going involvement in musical activities relies not only on the possession of a technical facility and an expressive skill, but also on a wide range of motivational factors and resources. It also suggests that in the findings, there are implications for classroom and instrumental music teachers, private music teachers, professional musicians, the music students themselves and their families.
PLAYING OR GAMING: HOW, AND WHAT, DO YOUNG MUSICIANS LEARN WHEN PLAYING THE MUSIC GAMES GUITAR HERO AND ROCKBAND?

Jens Ideland (Luleå University of Technology, Sweden)

Consol-games like Guitar Hero and RockBand are part of many young musicians’ and music students’ background in, and experience of, learning as well as music. This paper is part of an ongoing PhD-project that takes theories on multimodality, as presented by Kress and van Leeuwen (2001), as its point of departure to examine these games as environments for learning. The paper is driven by the questions: What communicative resources are available and used by gamers in the context? How do the gamers act in the context utilising these resources? What discourses are realised and reshaped in those actions?

In this study young musicians/music students (17-18 years old) are video-documented while playing these games in an out of school context. Their actions and strategies are analysed as representations of discourses designed for, and produced in, the specific communicative situation. Further analyses explore how available communicative resources and affordances facilitate those actions. Through understanding the actions as signs in a sign system (within a semiotic domain) and understanding learning as an increasing ability to use signs in a sign system, the paper also examines how learning and literacy are facilitated when playing these games. Some early results indicate that informants use both musician-like and/or gamer-like strategies. Non-musical strategies are often used when the relationship between the audible music part and the visual notation is ambiguous, often a result of ‘non-musical’ simplifications applied to the music part in order to create an easy enough gaming part. In those cases it seems to be hard for the player to understand, and make representations of, the notation within the musical framing.

STUDENT MUSIC TEACHERS’ LEARNING ORIENTATIONS

Geir Johansen (Norwegian Academy of Music, Oslo, Norway)

Taking the German/Nordic theory on didaktik as its point of departure along with the theory on Students’ Approach to Learning – SAL – within the pedagogy of higher education, this paper reports from a study comprising focus group interviews with student music teachers of both sexes and with different main instruments across classical, jazz and popular music cultures within six music teacher bachelor programs. The student music teachers were interviewed about their experiences and opinions about the good quality of teaching and learning in a course on music teaching strategies and philosophies, called Musikdidaktik, and about the quality of supervision and learning within the practicum, as these two parts of their education were expected to be closely connected.

The student music teachers’ learning is described by drawing on the didaktik triangle and is comprehended as connected to the relation between the student and the subject content with the professor as a mediator of that relation. The dynamics of these relations are seen as influencing the student teachers’ learning orientations, the latter consisting of the interplay between the students’ learning styles, strategies and approaches which, in turn, causes the students’ learning to become deep or surface oriented.

The paper will focus on the following question: How can student music teachers’ perceptions and opinions about the characteristics of good quality teaching and learning in the Musikdidaktik course and the practicum be described as related to their learning orientations and the notions of deep or surface learning?

In addition some implications will be drawn as to the teaching and learning in other courses and their interconnections along with music teacher education as a whole.
The study, an ongoing PhD-project, is aimed at discussing if, and if so, in what ways improvisation skills can be developed through practising. This problem space apparently contains several tensions: between efforts of internalizing musical materials and motor patterns, and the ability to spontaneously operationalize them in an improvised musical form; between emphasizing individual skills or musical communication and interaction; between learning jazz within a formal setting as institutions and in the role as ‘learners’, and learning from gaining musical experiences as equal participants in more informal and collective settings as jam sessions.

The ‘practising agents’ in this study are jazz students in higher education. Qualitative, semi-structured interviews have been conducted with 13 students of different main instruments, from four music education institutions in Norway and Sweden. The data from these interviews are triangulated with Stimulated Recall-interviews with three of the students. Within the theoretical framework of Activity Theory, the students’ practising is seen in relation to their culturally constituted social world of the educational environment, the wider jazz field, and cultural tools.

This paper will mainly concentrate on an emergent (sub-)theme from the data, namely the ways social aspects influence practising factors like choice of musical content; perception of own development and learning, perceived inclusion or exclusion, etc. Social aspects referred to here are i.e. the degree of participation in collective music making, mutual trust and respect and implicit social values and norms. The latter seem to regulate students’ perception of ‘legitimate’ access to the ‘jazz community’. In particular, gender issues emerged as problematic. The data also show that some students see themselves as agents of changing such values.

In this recently concluded post-doc study (connected to the larger project Students’ ownership of learning at The Royal Academy of Music in Stockholm, Sweden), one-to-one tuition in higher music education was theorized as a culturally and historically grounded activity system consisting of relationships between musicians, instruments, music-making traditions and audiences.

The sums of personal experiences in this musical practice often remain on an individual level, and are seen as properties of genial personalities rather than as knowledge that is attainable for the collective of musicians/music teachers. With the overall aim of formulating practitioners’ knowledge of and views on one-to-one tuition, the study had two parts:

(i) a series of semi-structured interviews with twelve professional musicians teaching in higher music education, with the aim of exploring how qualified experts with long experience verbalise the processes of transmitting musical craftsmanship and expressivity;

(ii) a longitudinal, collaborative case study during one academic year with one vocal teacher and two female students, with the aim of relating the interaction between the teacher’s and the students’ intentions and expectations to the institutional level as well as to the rules and ‘real-life’ practice of the musical profession that the students are trained for.

As is common in the field of Western classical music, the professional musicians in this study lack formal pedagogical training. They still demonstrate vast repertoires of methodological insights as music teachers, which are, however, seldom verbalised in the teaching situation. The results point to interesting contradictions in the practice and it is suggested that obstacles in the teaching situation may be overcome by using professional practice as a developmental transfer. By linking the individual and collective levels of knowledge, all aspects of the ‘conservatoire tradition’ may be seen as potentials for development and expansion through the use of reflection and collaborative methods.
The aim of this case study was to investigate the differences in support between first year undergraduate students using a Learning Technology Interface (LTI) and a third year undergraduate mentor. This study expands upon a previous pilot study examining a small sample of students undertaking the process of recording and mixing a drum kit in the recording studio supported by a student mentor, and a large scale case study in computer-based support. The results of the pilot study and the larger scale study into the use of a software-based tool indicated that both forms of support could be effective. However, what has not been investigated within subjects is the differences between the approaches.

The design of this case study was to use repeated measures within a mixed-methods strategy of enquiry. A purposive sample of thirty-five undergraduate students participated in this study: thirty-one first year students and four third year students. There were two tasks to complete: 1) produce a recording of a guitar and vocal track; and 2) record a drum kit. Each task consisted of one ninety-minute session in the recording studio.

Thirty-one first year undergraduate students completed a pre-requisite knowledge test in studio recording. They were then divided up into nine groups of students of similar ability (a social-conflict approach). The groups completed each task: one task with a mentor and the second with a computer-based tool. After the final task the students completed a post-requisite knowledge test.

The data collected from this study included: 1) two recording tasks for each group, eighteen recordings in total; 2) twenty-seven hours of observational data; and 3) thirty-one pre-requisite knowledge tests, and twenty-two post-requisite knowledge tests. The recording tasks by the groups of students were given a per cent score. The video data is in the process of being dual-coded (verbatim) in terms of verbal and non-verbal utterances. A preliminary analysis of the data suggests different approaches to the use of support and certainly where critical incidents occur. What is also interesting is the analysis of the roles within the groups depending upon the type of support used (human or computer). A comparison of the pre-requisite and post-requisite knowledge test scores revealed that in each case the students scored higher in the post-requisite knowledge test.

Introduction
What happens when pupils encounter unfamiliar musical expressions in the music classroom? What responsibility do we have towards those whose music we ‘use’ in music education? What do we mean when we talk about ‘aesthetic sensitivity’ and ‘cultural understanding’? Underlying these concerns is the need for an ethical underpinning for music education. Drawing on a year-long ethnographically-informed case study of music-making in the lives of a class of 13 and 14 year olds, this paper begins to explore an ethical orientation towards music education, conceptualised as a means of encounter with the Other, whether the more distant Other of the world music lesson, or the immediate Other of a class of school pupils.

Locating my study
My Master’s study of music-making in the main high school in Lerwick, the Shetland Isles, brought me to a point of conceptualising music-making as a means of encounter with the other. Two strands of thinking had been particularly helpful: Lee Higgins’ notion from Derrida of community music as the practice of hospitality, and Christopher Small’s holistic notion of musicking, which suggests that engaging in music-making together with others offers a uniquely wholesome experience of how we can relate to each other. I began to think in terms of music education as ethical encounter, and ask how we might establish an ethical underpinning for music education.

Levinas - looking into the face of the Other
Following Wayne Bowman’s concern for the kind of people we become when engaged in musical endeavour I have drawn upon the work of French-Jewish philosopher Emmanuel Levinas, whose exhortation to ‘look into the
face of the Other’. Provides a fresh, ethical orientation which guides not only classroom interactions, but reaches out in relationship to the distant Other of the world music lesson and breaks open the reduced notion of knowledge fostered by the current performativity narrative in British education, embracing an uncontrollable, overflowing conception of what it might mean to ‘come to know’.

What role might music play in the encounter with the Other? Do processes of artistic engagement bring us face to face with the Other, or does a work of art function as an Other? Levinas’ writings are notoriously contradictory in terms of an understanding of the aesthetic. The ancient Judaic prohibition on graven images has left its mark. Levinas is suspicious of the artist as seeking to escape the responsibility of the ethical call in a self-referential world, a double or negative pole of reality, a shadow, and of art as a façade, as a mask.

Levinas never elaborated an aesthetic theory and there is much work to be done in this area. Danish theologian Løgstrup develops one strand of thinking from Schiller onwards which suggests that aesthetics gives the energy for ethics. Jane Bennett establishes the experience of ‘wonder’ as crucial to motivating ethical behaviour, defining ‘enchantment’ as a sense of openness to the unusual, the captivating and the disturbing in everyday life (Løgstrup, 1997; Bennett, 2001). An encounter with the Other is brought about through an arrest of everyday cognitive processes, a moment of suspension, of aesthetic mood (Finney, 2002).

Levinas sees the teacher in a deeply committed stance – the teacher’s presence offers an encounter with the face of the Other, access to the infinity that is the curriculum subject through the passing on of ways of thinking and understanding through the use of language which opens up rather than closing down.

The study
In order to explore what may constitute an ethical music education in the light of Levinas’ looking into the face of the Other, a year-long ethnographic case-study was undertaken amongst one class of an Edinburgh High School in order to uncover pupils’ perspectives on how music-making functions in their lives. The central research question with which I entered the field was, ‘How do these pupils encounter the Other through music in and outside of school?’

A glimpse of emerging strands – Abby
In the course of a discussion about her experience when music from other cultural settings is encountered at school, Abby describes the experience of ‘enjoying but not understanding’. She delights in the newness of the sounds and the sung language of, for instance, a Spanish song she heard at school, but recognises in herself what she terms a lack of understanding. Her remarks seem to refer both to the spoken words of the foreign language and to the unfamiliar musical language – ‘music in another language’, ‘it’s a different language’.

Abby is beginning to recognise what Keith Swanwick describes as the ‘space between’ each of us and between individuals and the world full of ideas articulated in symbolic forms such as music, art, theories, books, science, mathematics, a space ‘busy with interpretative discourse’ which Swanwick likens to Karl Popper’s largely autonomous World Three of objective knowledge. Swanwick emphasises the learner’s agency latent in this space between; ‘Musical discourse can also be a window through which we can glimpse a different world’ (Swanwick, 1999: 27).

Through the lens of Levinas
The ‘space between’, Levinas would suggest, is also where one seeks the face of the Other. In the music classroom this calls for a sensitivity to listen out for the ‘voice’ of another both through the enjoyment of new musical sounds and textures as Abby has, and through the discerning of what is being ‘expressed’ in the music, a wide-awakeness (Greene, 1995) which is sensitive to context, to social significance, to the human story, an orientation of openness to infinity in the Other. There can be no early closure, no definitive capturing of meaning. Such understanding is unfinished, open, provisional, elusive and fragile. The transformational quality lies in the intention within the pupil to reach out and remain open, resisting easy assimilation and mastery within the encounter.

What this might mean for teaching music?
What does looking through the lens of Levinas actually entail in classroom practice? It challenges the so-called ‘performativity’ culture in schools where knowledge is reduced to the easily assimilated and uncontroversial, where there is little time to dwell aesthetically or ethically, as this is too difficult to quantify and assess. An outlook informed by Levinas would embrace moments when the teaching and learning is redirected through pupil response; to allow difficult, unbounded musical expressions into a classroom encounter; to remain open to
the infinite ways in which human expression is perceived through music, and to set these within an understanding of the Other calling us to engagement and ethical responsibility. The challenge for an ethical music education is how to draw pupils into a reorientation whereby they are prepared to countenance the Other, through richly-woven musical encounters which take both pupil and teacher ever deeper into musical ways of thinking and understanding.

SOUND CONNECTIONS: BRIDGING THE THIRD LEVEL-COMMUNITY GAP THROUGH MUSICAL PARTNERSHIP
Ailbhe Kenny (Mary Immaculate College, Limerick, Ireland; Cambridge University, UK)

This paper examines a third level-community music partnership within a case study project in Limerick, Ireland. The instrumental case study was a music education partnership between student teachers at University, primary school children in an area of high disadvantage, and a Limerick resource agency. This partnership was the result of a third level institution seeking to make more meaningful links with the local community, and, in particular, disadvantaged communities, through an after-school music-making project. The broad research question investigated how a community of musical practice was initiated and developed through this partnership project. Employing a ‘community of practice’ theoretical framework to inform the study and to use as a tool for data analysis, the research explores the building of a ‘community of musical practice’ through this third level-community music partnership.

Using the three dimensions of the ‘community of practice’ model (mutual engagement, joint enterprise, and shared repertoire) to shape the analysis, the findings on shared leadership, problem solving, roles assumed, participation and enjoyment all help to characterise the process of building a ‘community of musical practice’ and how the community develops over time. The qualitative study makes use of video recordings, interviews, document analysis and participant logs as research methods. Perceptions of disadvantaged areas, the complexities that surround issues such as membership and leadership, the musical practices themselves as well as the overarching partnership policies that guided the practices are all examined within this analysis. Through such an investigation, issues of musical and social interaction, inclusion, access and cohesion as well as desirable models or environments of meaningful musical and ‘community’ experience are discussed. The wider context of the project involving a third level institution within a local disadvantaged community gives the project findings further meaning in relation to perceived stereotypes and university elitism. Encompassing the socio-cultural viewpoints taken up in this study of ‘practice’, ‘capital’ and ‘communities of practice’, the study interrogates the relationship between a third level institution and its community through musical learning.

A CLASS ACT: DOES BECOMING A REFLECTIVE LEARNER IMPACT ON PRACTICE?
Marita Kerin (Trinity College Dublin, Ireland)

Introduction
Classroom teaching is becoming more demanding and complex. Student teachers must deal with such issues as disadvantage, diversity, behavioural problems, and learning difficulties, while at the same time engage critically with their own discipline, interrogate their role as music teacher, become the ‘adaptive expert’ and involve themselves in rigorous reflection. Student teachers often experience difficulty in dealing with the complex issues in school and the academic requirements of their teacher education programmes. The natural response to such pressure is to seek coping tools to deal with the immediate demands of the job. This study sought to explore one way in which student music teachers could be supported to engage in meaningful and focused practice.

Aims of the research
The specific purpose of the research project was to explore how the unique perspective of being a learner and reflecting on a learning experience, as opposed to a teaching experience, could impact on students’ understanding of the complex role of the music teacher. The hypothesis here is that a firsthand experience of being a learner in a classroom situation can have a strong impact on student teachers’ practice. This paper outlines a study of trainee music teachers taking a course in Irish Traditional Music, tin-whistle for beginners and an analysis of their responses to this course in reflective journals and group reports. The central research questions of this study are:
• Does the experience of being a learner in a classroom-setting impact on student teachers’ understanding of music learning and how does this experience impact on their teaching practice?
• Does the impact on practice correlate with the development of reflective skills?

Methodology
Over a course of eight weeks, ten novice learners engaged in a programme of learning the tin whistle. The course consisted of one, thirty-minute lesson each week, taught by a traditional music expert. After each lesson students submitted online, individual reflective journals chronicling their response to the lesson and recording their individual learning strategies in relation to the task.

The semi-directed reflective journal
• How much practice since last lesson?
• Rate your enthusiasm before lesson/after lesson
• Learning targets for this lesson – yours/teacher’s
• What can you do as a result of the lesson?
• What activities were you involved in?
• Identify your learning strategies (in class/in private)
• What helped/hindered your learning?
• Reflections immediately after the lesson
• Reflections 2/3 days later

Individual Synthesis Report: Reflections on the experience of becoming a learner
• Extraneous factors: List the four main factors outside of the music class which affected your learning of the whistle. How did the experience of becoming a learner again inform your understanding of these extraneous factors?
• Internal factors: List the four main factors within the music class which affected your learning of the whistle. How did the experience of becoming a learner again inform your understanding of these internal factors?
• Learning strategies: List the four main strategies you used to learn the tin whistle. How did the experience of becoming a learner again inform your understanding of these strategies?
• List the aspects of the experience that you really enjoyed.
• What were the greatest challenges for you in being involved in this learning experience?
• Did becoming a learner bring about any significant change in your own teaching?
• Rate your enthusiasm for the project – at the start; at the end.

Group feedback report
• Music learned
• The music learning process
• Music teaching
• Consequences for classroom practice
• Value of the learning experience for components of the PDE
• The journals and the final report
• Overall evaluation

Findings from students
• Greater awareness of the role of the music teacher
• Greater understanding of disparate learning styles
• Recognition of need for learning strategies
• Insight into the variables that affect learning (e.g. creativity, mood, motivation, preparation, variety, classroom dynamics, atmosphere)

Resulting in an engagement with
• Agency
• Creativity
• Reflection

Findings from Teaching Practice supervisors
• Confidence
• Engagement/enthusiasm
• Deeper awareness of role of music teacher
• Capacity for risk taking
• Adaptability
• Creativity (lesson planning, pedagogy assignment, teaching)
• Appetite for continuous professional development
• Teacher as researcher
• Emphasis shift: learning rather than teaching
• Group identity

Overall findings
Awareness of the complexity of the role of music teacher
Appreciation of the value of reflection in bringing about this awareness
Willingness to adapt to change: risk-taking mentality, moving out of comfort zone

ETHICS AND CLASSROOM MANAGEMENT IN MUSIC EDUCATION: A PHILOSOPHICAL EXPLORATION

Alexandra Kertz-Welzel (Ludwig Maximilian University, Munich, Germany)

Abstract
Classroom management is one of the most important topics for students in music teacher education programs. Even if they are fascinated by music and the prospect of sharing their passion with their pupils, students often fear that they are not able to handle the discipline problems which occur in music classrooms every day. While music education students are most interested in strategies that work and help them to be effective teachers, they
Papers

often do not actually question the ethical foundations upon which a classroom management concept is based. Typically, there are various ways of reacting to discipline problems, and it mostly depends on implicit or explicit ethical concepts or decisions to find the most appropriate solution or an answer suiting the personal ethical foundations. Teaching is much more a field based on ethics and ethical considerations than it might seem. Often, the ethical dimensions of teaching even decide the failure or success not just of a lesson, but also of a teacher’s job satisfaction. This particularly concerns music education as a highly emotional subject, which sometimes puts a teacher in ethically dangerous positions such as being an omnipotent conductor. This paper explores ethical dimensions of classroom management in music education from a philosophical perspective, pointing out the need for a deeper reflection and reflective actions, addressing ethical issues in schools as well as in music teacher education programs.

THE STUDENT PRINCE: MUSIC MAKING WITH TECHNOLOGY

Andrew King (University of Hull, UK)

The focus of this theoretical paper is to demonstrate a framework for teaching recording studio production skills to musicians. The framework draws together literature and empirical evidence about music making with technology in the recording studio, notably concerning the learning and teaching strategies adopted by educators and students in their work. It considers from a pedagogical perspective how students perform and compose in the studio, as well as the ways in which they learn and share knowledge with one another. These practices are linked to curriculum issues that influence the work undertaken by the students.

The paper concludes that the production of music in the studio is not only dependent upon the apparatus students have at their disposal, but upon their relationship with the curriculum and the learning/teaching community. It is argued, therefore, that an understanding of these relationships is fundamental to the development of a coherent framework for teaching production skills within the recording studio.

TEACHING MUSIC IN THE NORTH-EAST PART OF GREECE (THRACE): A MULTICULTURAL CLASSROOM IN A MULTICULTURAL AREA

Evangelia Kopsalidou (Democritus University of Thrace, Greece)

The geopolitical location, as well as the history of Greece, transformed the country into a meeting place of European, Northern African and Middle-Eastern cultures. The fables, beliefs and religious ceremonies, linguistic elements, traditional dances and music of the different Hellenic regions testify to this cultural convergence. One of these regions is Thrace, which is in the north-eastern part of the country and borders on Bulgaria in the North and Turkey in the East.

The aim of this paper is to consider the music teaching during a school year in a classroom of a primary school in Thrace. The majority of the pupils are Greek but the particularity is the existence of pupils with British, Albanian, Belgian and Jordanian origins. More precisely the aim is to show whether songs and music from the world and each child’s culture help them to develop a better relationship with each other; and, furthermore, if music in general helps the ‘minorities’ in this classroom engage more successfully with learning in other subjects.

Through a detailed exposition of music lessons we are going to present the results of a program concerning teaching music (songs, creativity, interdisciplinary subjects, music listening) in primary school (ages: 8-9) throughout an academic year.

Moreover, we will study the influence of different ‘music traditions’ on pupils’ behavior inside the classroom. We will show that working ‘musically’ together throughout an academic year not only leads to greater respect for each other but also that they use characteristics of each other’s culture (expressions, songs, recipes, ways of entertainment). We will also show that the ‘minorities’ improved their vocabulary in Greek and understood better Greek customs.
It is interesting to live in a region where the influence of these different traditions in human behavior is obvious; and where, in everyday life, despite their different national origins, people are sharing with concord the land of Thrace, eliminating potential for conflict.

GENDERED INTERACTION IN CHILDREN’S MUSIC LEARNING COMMUNITIES

Anna Kuoppamäki (Sibelius Academy, Finland)

It is often assumed that treating children in educational contexts in a fair and equal manner means treating them in exactly the same way. In Scandinavian gender-neutral discourse, providing equal opportunities and the same educational resources for every child regardless of their sex is seen as one of the central goals. In Finland, it is assumed that boys and girls are educated together, through participating in the same activities, in the same classroom, in the same school.

This instrumental case study argues that the ideal of gender-neutrality is challenged by gendered border work, a phase roughly between the ages of 8 and 12, when children themselves actively sustain stereotypical gendered behaviours and groupings. The literature suggests that border work appears in adapting gender-based learner identities, particularly evident in the differences in the use of voice, time and space between the girls and boys, thus complicating interaction and hindering participation within a learning community. These implications become even more crucial when dealing with creative processes situated in free dialogical settings, such as musical situations with bodily interaction and improvisation. In such situations, gender-based social conventions may dominate the learning processes and even create inequalities in students’ learning, thus preventing them from building up their musical agency.

In this paper, I discuss how gendered border work takes place in a music learning community, and how it becomes part of musical interaction and the ways meanings are negotiated in the context of Finnish music school music theory lessons. The data were collected through teacher-researcher observation of music theory classes, and through stimulated recall sessions with 9 year old children in single-sex groups, and a mixed-sex group. The preliminary findings of the study are presented.

SEX, DRUGS, AND ROCK’N ROLL, HERE COMES THE GRANNIES BAND – EMPOWERMENT IN AND THROUGH FORMAL ADULT MUSIC EDUCATION

Tuulikki Laes (Sibelius Academy, Finland)

Seniors are rarely seen as students in music schools, especially when it comes to studying electric guitars and other rock band instruments. Even the academic literature on music education primarily concentrates on children and adolescents rather than taking a life-long learning perspective. One could therefore claim that seniors are still left at the fringes of music education. However, as the population of the age group of 65+ is rapidly increasing, its needs and demands bring a new challenge also for music educators. Personal agency – the need for learning, developing and participating culturally – expands across the life span.

The Special Music Centre Resonaari in Helsinki offers goal-directed music education – including instrumental tuition – for people with such special educational needs that prevent them studying music in ordinary music schools and with conventional methods. In 2007, a new Senior Project started when six retired women around the age of 70 engaged in committed music studies at Resonaari and set up a rock band with electric instruments. Today, the band is performing in public on a regular basis and gaining media attention in Finland.

By using a narrative approach, this study analyses how the participants of the Senior Project narrate their playing in a rock band in relation to different stages of their life, and how they narrate the individual and shared experiences in their music studies. The study thus agrees with Dewey, Clandinin and others that the meanings of present learning experience are constructed, and narrated, in the nexus of the past and future life. The data is gathered by individual and group interviews. The horizontal and vertical analysis of the data shows that learning music can form a revolutionary empowering agency amongst elderly people who have seen themselves disadvantaged in music education.
ETHOS AND HIGHER MUSIC EDUCATION: A FRAMEWORK FOR A NEW AGENDA

Eleni Lapidaki (Aristotle University of Thessaloniki, Greece)

Ethos remains a major unspoken issue in music education research. This paper is based on the premise that university music education courses need to have an ethical and thus communal participatory component in order to combat perceptions of ineffectiveness, apathy, and detached reflection.

Ethics is presented here as ‘hospitality’ (Derrida, 2002) towards the ‘otherness of the Other’ (Levinas, 1996). The presence of the Other, the stranger, is what puts our ethical values and regulated institutionalized thought into question. As Derrida (2002, p. 361) points out: ‘If I welcome only what I welcome, what I am ready to welcome, and that I recognize in advance because I expect the coming of the hôte as invited, there is no hospitality.’

It is exactly this simultaneous presence of the Other ‘in a community of those that have nothing in common’ that serves as the framework for the proposed agenda. The paper explores four ways in which academic practices can shape ethos:

- Study and research of music learning and teaching in ‘unfamiliar’ formal or informal education settings.
- Learning through practical socialization (and peer-to-peer learning) that is based on the ‘conversation of multiple voices’ (Lapidaki, 2007) and stimulates the creation for new socio-musical behaviours and meanings.
- Development of pedagogical values that aim to prepare students for new roles that anticipate their future lives in the changing social, economic, and political context of music education.
- Democratic collaborations between music departments and schools in culturally distinctive communities that focus on mutual learning processes and pedagogical responsibility - beneficial to the whole community of learners.

The paper concludes with an example from C.A.L.M. (Community Action in Learning Music) that provides occasions for music students (not student or preservice teachers) to act ethically within the framework of the course ‘Introduction to Music Education’.

A MUSIC EDUCATIONAL DAILY PROGRAM TO DEVELOP COGNITIVE ABILITIES AMONG PRE-SCHOOL CHILDREN

Aurélie Lecocq (University of Burgundy, France)
email: aurelie.lecocq@u-bourgogne.fr

Introduction
The idea that ‘music makes you smarter’ and promotes skills such as verbal skills, spatiotemporal capacities, school performance or even the IQ, has received attention from researchers and the general public. In this study we examined the effects of music practice on cognitive abilities of kindergarten children. Here, one main question is investigated: what are the benefits of a specific music program in the curriculum for the development of cognitive abilities in preschooler children (age 5)?

Context
The study is based on an extensive literature review. A significant number of studies have already demonstrated the link between music and cognitive abilities, including verbal abilities, memory and attention, for example. The term ‘Mozart effect’ refers to the findings of a study conducted by Rauscher et al. in 1993. This study concluded that after listening to a Mozart Sonata for 10 minutes, students achieved higher grades in spatial-temporal reasoning tasks. It is perhaps not surprising to find that playing a musical instrument and listening to music help to develop music-related abilities. Yet the effects of music instruction on other areas of cognition also merit consideration. Since the study by Rauscher et al. on the Mozart effect, there has been a proliferation of studies examining the interactions between music and the development of cognitive abilities. The findings suggest that music increases IQ test scores, verbal skills, acquisition of mathematical concepts and memory. Other studies have found that music also has an impact on educational performance. Researchers agree that learning music reinforces children’s capacity for knowledge transfer. Music appears to function as a catalyst and to stimulate the cognitive development of children.
Method
Sample: A total of 487 children (49.6% male) from 30 public kindergartens participated in the study. The sample was divided into two groups randomly assigned: 226 (experimental group) of them received an extra classroom music lesson. The 261 children of the control group didn’t receive any special music training.

Testing: We measured all the children’s cognitive skills with an existing cognitive tests battery: ‘NBA’ (Ravard and Rabreau, 2005). The tests of cognitive capacities measure five dimensions: graphomotor skills, memory, spatial orientation, rhythmic organization and visual discrimination. Two series of tests have already been completed: a ‘pre-test’ (NBA1) at the beginning of the experiment and the ‘intermediate test’ (NBA2) at the end of the experiment. The ‘final test’ (NBA4) will be administered when the children enter the first year of primary school.

Procedures: After the children were pretested (NBA1), musical activities began in January 2010 and finished in June 2010. The program of the musical activities used for this experiment arises from ‘Music to the everyday life in the cycle 2’. It includes five domains: singing, listening, instrumental activities, coding-decoding, rhythmic and physical activities. It was administered to each of the experimental classes during 2 hours per week, generally 30 minutes a day. The control group did not participate in any program. After six months, all the children were tested (intermediate tests). A questionnaire was administered to collect socio-economic and school information; in particular parental occupation, mother tongue, nationality of the child, musical activity outside school. These variables were included to test for heterogeneity bias in cognitive performance of preschooler.

Methodology: Two types of analysis were used to determine the effects of both individual characteristics and music on cognitive abilities: linear regressions and difference in differences analysis. Multivariate regressions were used to statistically control other factors that may have an impact on pupil learning. The relevant factors are grouped in three distinct categories: socioeconomic variables (parents’ occupation, nationality…), educational variables (number of years in preschool, teacher…) and demographic variables (month of birth and gender). Difference in differences analysis (DID) was used to measure the effect of the experimental treatment (music instruction) by taking account of the temporal structure of the experiment (the experiment lasted 6 months). Difference in differences analysis was used to measure the effect of music on cognitive scores. In contrast to a within-subjects estimate (that measures the difference in cognitive abilities after and before music treatment) or a between-subjects estimate of the treatment effect (that measures the difference in cognitive abilities between the experimental and control groups), the DID estimator represents the difference between both the pre- and post-test of the treatment and control groups. Naively, we might consider looking at the treatment group before and after music treatment to try to deduce the effect of the musical program. However, a lot of things were going on at the same time as the treatment. DID uses a control group to subtract out these biases, assuming that these biases were identical between the treatment and control groups.

Main findings
Linear regressions show that pupil characteristics affect cognitive test score. All other things being equal, gender, quarter of birth, mother tongue and parents’ occupations have an impact on scores. With DID analysis, we explore the differential impact of the music intervention on the cognitive skills. We control for individual characteristics. We find that the impact of the musical training is affected by pupil characteristics. There is a positive effect of the experiment for all the pupils on the graphomotor skills. There is also a positive effect in spatial organization, but only for bilingual pupils. Finally, for French pupils only, I found a positive effect in rhythmic organization and in evocative memory. On these cognitive areas, children in the experimental group had better scores than pupils in the control group – this difference is statistically significant.

‘A MUSICIAN IS ........’ – WINDOWS INTO CHILDREN’S MUSICAL SELF-IDENTITY

Geraldine S. Leighton & Alexandra Lamont (University of Keele, UK)

What factors might help children build a positive musical identity which can sustain their lifelong involvement in music? This paper will present selected findings from a project exploring the development of musical identity in children from 3 - 11 years. This was carried out through detailed case studies of two UK primary schools, each with an attached nursery class and situated in deprived urban areas. Each provided a rich but different musical curriculum. As well as observations, questionnaires, focus groups and interviews with teachers, parents and
children, pupils of different ages from both schools were asked to ‘draw a musician’, giving an insight into their self-identity as musicians.

In general, children’s motivations for music are stronger if they have had direct experience of playing instruments, and school can provide an important context for this to happen. In this presentation we present analysis of the children’s drawings, exploring what kinds of musical identity they present in this form and comparing this to their responses using more conventional questionnaire data. Preliminary results indicate that children’s drawings overwhelmingly depict musicians with positive affect; many are heavily influenced by pop music culture, explicitly drawing and labelling current pop stars; some drawings show children’s aspirations with music, placing themselves in the drawing as a future musician alongside established names. Subsequent analysis (to be presented at the conference) will focus on differences in drawings according to age and school context, enabling a greater contextualisation of this data. Children’s drawings will be compared with questionnaire items about their home and school musical experiences and aspirations in music. Results will have implications for the kinds of musical experiences that should be promoted at school and beyond in order to inspire and encourage musical participation.

**MUSIC AS ART – ART AS BEING – BEING AS MUSIC: A PHILOSOPHICAL INVESTIGATION OF HOW MUSIC EDUCATION CAN EMBRACE THE WORK OF ART BASED ON HEIDEGGER’S THINKING**

Susanna Leijonhufvud & Cecilia Ferm Thorgersen (Royal College of Music, Stockholm, Sweden)

This paper presentation will discuss an investigation of the philosophical thinking in Heidegger’s book *The Origin of the Work of Art* and what consequences that thinking generates for music educational practice. As Heidegger tries to capture *truth* within the concept of *Art* he passes through his thinking of the essences of Art as well as his constant thinking about *Being*. To be able to understand, draw parallels and exemplify Heidegger’s thinking, we choose to relate the investigation of those issues to the Swedish national syllabuses for the subject *Music*.

For educators within an artistic domain, it is very interesting to investigate the reasoning further. The paper will focus and discuss *Art*, the way Heidegger describes it, as it can exist within music and further music education. Heidegger’s examples of *art* in painting, architecture, poetry and musical composition is extended with examples within music educational practice. How can we relate to Music as Art with the same distinctions as Heidegger presents to us, by looking upon Art as a *Thing* as well as a *Tool* but also as an as an opener to the *World* (*Welt*) and in that sense, *Art* as the *Making of History*.

The paper will present a way of understanding *The Origin of the Work of Art* and its connections to music educational practice. This will lead us to the question of how educators can or should be aware of the origin of the *artist*, the origin of the *work* of art and most crucial the origin of *art itself* when teaching. Heidegger’s thinking also provides an interesting line of reasoning about the relations between artist, listener and the work of art. A crucial set of questions that arise from Heidegger’s thinking concern how school and educators can position themselves as being an unquestionable part of the origin of the *Artist* as well as the origin of the *Work of Art* within Music Education.

**INSTRUMENTAL AND VOCAL TEACHER EDUCATION: EUROPEAN PERSPECTIVES**

Mary Lennon (DIT Conservatory of Music and Drama, Dublin, Ireland) & Geoffrey Reed (Royal Northern College of Music, UK)

This presentation focuses on the work of the AEC (European Association of Conservatoires) ‘Polifonia’ Working Group for Instrumental/Vocal Teacher Training in Europe, part of the second 3-year project cycle of the ERASMUS Network for Music ‘Polifonia’ project (2007-2010). It sets out to present the outcomes of the project
and to provide a forum for discussion and exchange of ideas on this important, but often neglected, aspect of higher music education.

Differences in national systems and traditions seem to be especially pronounced in the field of instrumental/vocal teacher education, and differences in curricula and national competence and qualification requirements for instrumental/vocal teachers have resulted in a low level of mobility and international collaboration. In Europe, the working contexts and professional roles of instrumental/vocal teachers are rapidly changing. Not only are pupils drawn from a multitude of musical, cultural and social backgrounds, but also the actual teaching environment and content have changed (e.g. combining individual and group teaching, coping with a wider spectrum of musical genres and learning styles). These changes challenge the existing educational framework, content and structure of teacher education programmes, as does the ‘Bologna’ process, bringing the importance of international collaboration between institutions and the need for a dialogue within the professional field to the forefront.

To this end the working group has focused on the following objectives:

- to gather information and knowledge on instrumental/vocal teacher education programmes, identifying common principles, similarities, differences and challenges
- to develop a set of competences for instrumental/vocal teaching that can be used as a reference point when developing learning outcomes for instrumental/vocal teacher education programmes at institutional or national level
- to provide guidelines for institutions to aid in the process of curriculum development in instrumental/vocal teacher education

The presentation will give an overview of the work of the group and the outcomes of the project, focusing in particular on the set of competences for instrumental/vocal teaching developed during the project.

### MISCONCEPTION IN TEACHING ETHNIC MUSIC: EMPLOYING A TEACHER-ARTIST PARTNERSHIP IN TEACHING CANTONESE OPERA IN HONG KONG SCHOOLS

**Bo Wah Leung (The Hong Kong Institute of Education, Hong Kong)**

Teaching Cantonese opera in schools has been advocated by the Hong Kong Government for more than a decade. However, Hong Kong music teachers find teaching Cantonese opera difficult due to their lack of relevant training. Research suggests that Hong Kong music teachers would be modestly confident and competent to teach the genre if a partnership approach is undertaken in which a professional artist collaborates with the teacher in teaching. Nevertheless, what are the problems that music teachers face in such partnership?

A group of music teachers comprising six from four primary schools and six from three secondary schools participated in a collaborative teaching project with professional practitioners of Cantonese opera in 2009-10. Each school collaborated with one Cantonese opera artist in teaching a unit within eight weeks. All the classes were videotaped and observed with a focus on any constraints that teachers would face during their teaching. In addition, they were invited to participate in semi-structured interviews for further validating and triangulating the observation by the researcher.

Initial findings from the study mainly include the misconception of pedagogy used in teaching the ethnic genre by employing Western music concepts including equal temperament, Bel Canto singing and Western notation system. The impact of using Western music concepts include: a) hindering students’ understanding of the nature of the genre such as the freedom of improvisatory development in life performances; b) hindering understanding of the authentic ‘Hepta-equal temperament’ used in the genre; and c) misleading students that the voice projection method is similar to the one in the Western music. This study identifies the issues raised and warrants discussion and implications of strategies in solving the problems. Initial implications include the need of professional development of both the music teacher and the artist.
Papers

**NEO-LIBERALISM AND MUSIC EDUCATION**

Jonathan Lilliedahl (Örebro University, Sweden)

This paper presents a thread from an ongoing thesis, which partly aims to critically investigate the relationship of discourse/ideology and curriculum. The question at issue in this paper is whether political neo-liberalism (cf. ‘New Right’) has influenced the understanding of music as knowledge and content in the (Swedish) curriculum.

Previous research, both national and international, shows that neo-liberal tendencies have come to affect an increasing number of areas, including welfare state service and public schools. The present study takes such theories as a starting point, but is clearly focused on epistemological beliefs in general and meanings of music education in particular.

The methodology is based on critical discourse analysis and an analytical framework centred on Basil Bernstein's concept of recontextualisation.

Results show an ambiguous attitude to the value of music education. This viewpoint arises from a difficulty in relating neo-liberal ideas to music as a school subject. The problem can be explained by the principle of classification between socio-economic work and the relative autonomy of music education.

**CONSTRUCTIONS OF AESTHETIC LEARNING WITHIN SWEDISH TEACHER TRAINING**

Monica Lindgren & Claes Ericsson (University of Gothenburg, Sweden)

Swedish teacher training has, during the last decades, gone through several reforms. The purpose has been to adopt teacher training into the university; to strengthen the teaching profession; and to bridge different traditions while including modern society. The discussions in these contexts have often shown a tension between scientific based knowledge and knowledge grounded in other types of practice. Considering these discussions and changes and in view of our earlier research studies, which show how the concept of ‘aesthetic learning’ (used both as a dimension within arts education and as a field within general teacher training) in school contexts is ruled by dominating ideologies of knowledge, the purpose of the project is to identify, describe and critically scrutinize current discourses related to aesthetic learning and arts education within the teacher training.

The study takes its point of departure in post-structuralist and social constructionist theory and an assumption, therefore, that different kinds of knowledge are classified and created from a variety of specific preconceptions about the human being and the world. The data-collection includes 19 focus group interviews with teachers and students from 10 different Swedish teacher-training institutes. Our analysis shows that the aesthetic didactic field has been challenged by more general pedagogical discourses. An academic discourse, with a focus on theory, reflection and textual production, has pushed out the musical skill based practice. A second discourse, which is characterised by subjectivity and relativism towards the conception of quality, is also found in the material. Finally, a therapeutic discourse, which marks out an affiliation to the teacher student’s inner personal development, is articulated and legitimised from an idea of emotionally balanced student teachers. The two latter discourses show similar features in teacher students’ personal development as well as in their didactic competence in relation to school and children. An assumption is that both educational ideologies and nondiscursive factors, like economic resources and the specific characters of different artistic expressions within the aesthetic field, contribute to the construction of the discourses.

**CHALLENGING PRODUCT-DRIVEN MUSIC EDUCATION: RICOEUR’S NARRATIVE PEDAGOGY**

David Lines (University of Auckland, New Zealand)

This paper explores problems inherent in music education training and suggests a philosophical perspective that could help reconstruct and stimulate a deeper level of music teacher preparation. The digitisation of music and the predominance of music recording products has intensified ends-driven, product centered pedagogy in music.
In this paper, I argue that this carries over into pedagogical practices (in many contexts – both school and studio) that focus predominantly on the objectification of musical elements, technical proficiency and the accurate imitation of musical pieces. Such pedagogical discourses favour objectified, imitative musical experiences over those that engage the learner more in meaningful, creative dialogue in the learning process. The paper goes on to point out that these pedagogical trends do little to bring about increased participation in music education, or indeed, the kind of creative involvement in the learning process music educators hope for. Rather than seeing music as mechanical imitation – leading to musical products – I draw on the philosophy of French theorist Paul Ricoeur (1985) for an alternative perspective. His notion of mimesis provides a way of seeing how we can imitate life experiences through a narrative lens and with a conscious understanding of both what is meaningful prior to the experience, and how a learner creatively responds to it. I argue that Ricoeur’s ideas can be used to develop an effective music pedagogy that challenges some of the predominant product-driven educational practices. I conclude the paper by describing a tertiary music education student teaching project in New Zealand that employs these ideas and examine some of the preliminary findings.

INTERACTIVE INSTALLATIONS: EXPLORING COLLABORATIVE WORKING PRACTICE THROUGH BLENDED LEARNING AND PUBLIC ENGAGEMENT

Robert MacKay & Andrew King (University of Hull, UK)

This paper will explore the collaborative practice between musicians, video artists and interactive web designers. Students studying across a range of arts- and science-based undergraduate projects elected to study a course that combines these practices. The purpose was to work to the brief of an external candidate (a museum on the North East coast of the UK) to create an interactive display. The students had to pitch their project ideas as a team to the museum trust and work in negotiation (via an online website) with the client as the project developed. This project has been conducted in successive years since 2008 and is now in its third year.

The students were split (according to expertise) into teams of three (12 groups in total) and worked with the supervision of a tutor alongside the client. They also had advice from an external consultant. They developed to a specific brief a number of interactive projects over a period of seven weeks for a two-week joint installation in the museum. The learners developed their project ideas collaboratively online via the use of web blogs. These blogs included the sharing of different aspects of the project (such as audio and interface design). The data collected for the study included video diaries from the students, asynchronous discourse, and feedback from: 1) the client (the museum trust); 2) the general public; and 3) the students involved within the project.

A thematic analysis of the data is on-going and demonstrates the type of engagement and collaboration that took place between the students and the client. The study is also informed by the feedback elicited from the client and the general public. In addition, a model of the methodology is being developed to demonstrate the wider implications of this research, as part of a general approach to collaborative learning with public engagement in this domain.

ASSESSING PERFORMANCE IN PROJECT-BASED LEARNING IN AUSTRIA

Isolde Malmberg (University for Music and Performing Arts, Vienna, Austria)

The paper firstly reports on the results of my recent dissertation that deals with the specific conditions, opportunities and challenges of the project approach in music as a school subject in Austria.

Since the concepts ‘project’ and ‘project-based teaching/learning’ have many different connotations, the dissertation defines them more narrowly in an initial clarification of terms. Within the dissertation seven case studies have been analysed from different angles, all of them being long term projects in music classes in secondary schools. Data have been provided by learners’ project diaries, interviews, written records, minutes, evaluation documents and products. The seven case studies have been chosen according to a wide scatter of the five central approaches in music education (VENUS, 1984): producing, reproducing, receiving, transforming and reflecting on music. The study shows (among other matters) an important problem area concerning performance assessment. According to the study, performance assessment in a music project appears viable when it is applied clearly to the individual and group-related artistic achievements and self, peer and audience
assessment is preferred over assessment and grading by third parties. In this paper I will present a range of quality criteria as well as a variety of methodological-didactic approaches towards this kind of assessment.

As a second step in the paper the outline of a future research project is presented in which the above-mentioned quality criteria and the methods will be evaluated more thoroughly. Together with a group of music teachers and teachers-to-be in Vienna and Lower Austria, assessment methods for project-centred learning in music will be used, discussed and evaluated. The research project is integrated into the current curriculum redefinition of the Austrian educational department, which also contains assessment regulations.

THE ROLE OF MUSIC IN THE LIVES OF REFUGEE CHILDREN IN SYDNEY, AUSTRALIA

Kathryn Marsh (University of Sydney, Australia)

Refugees and newly arrived immigrants may face a range of social, emotional and cultural challenges related to geographical and cultural displacement and trauma experienced both in the country of origin, en route and in the process of relocation and resettlement in a host country. In this paper the role of music in the lives of refugee and newly arrived immigrant children in Sydney is investigated in terms of its social, cultural and therapeutic effects. The paper draws on an ethnoographic case study of children in an ethnically diverse Sydney primary school with a large refugee population. Children were observed engaging in music activity in school classrooms, the playground, elective music and dance groups and public performances, and were interviewed regarding musical preferences and music experiences outside of school. The study explored different forms of music participation in home, community and educational settings, the use of mediated music and technology, and the perceived outcomes of music participation for these children. Involvement in music was seen to assist the development of communication in a new language and to provide opportunities for acculturation, integration and belonging to real and virtual communities from the home and host cultures. Engagement in music and dance also created avenues for emotional release and contributed to identity construction.

APPLYING MOTIVATIONAL THEORY TO STUDENTS’ RESPONSES ABOUT MUSIC LESSONS IN SCHOOLS USING A MUSICAL FUTURES APPROACH

Hilary McQueen, Andrea Creech & Susan Hallam (Institute of Education, University of London, UK)

Increased motivation has been reported among students engaged in Musical Futures lessons, an approach to class music that places an emphasis on informal learning and active music-making more than a top-down method of learning musical knowledge and skills. Motivational theory has included a distinction between performance and mastery goals and, more recently, the idea that approach and avoidance can be added as important dimensions within these. Given the relevance of both mastery of skills and performance goals in music-making, data collected from a longitudinal study of students’ views on music lessons and on themselves as participants in music activities have been drawn on to investigate whether particular elements of motivation are involved. These data have been collected over two years from seven schools in the U.K. that use a Musical Futures approach to teaching and learning. It is suggested that theories of motivation can add insight into the processes involved, and offer a potential source of ideas to increase motivation among those who are less engaged so that the long-term benefits of such an approach to teaching and learning can be further increased.

AN INVESTIGATION INTO THE SOCIAL, EMOTIONAL AND COGNITIVE BENEFITS FOR OLDER PEOPLE OF PARTICIPATING IN MUSIC ACTIVITIES BASED ON DATA FROM THE MUSIC FOR LIFE PROJECT

Hilary McQueen, Maria Varvarigou, A. Creech, S. Hallam, H. Gaunt & A. Pincas (Institute of Education, University of London, UK)

People are living longer beyond retirement age and people over 50 are engaging in a range of activities. This engagement can result in enhanced quality of life. However, the role and benefit of music activities in older
people’s lives, aside from those targeting mental or physical health difficulties, have received limited attention. Similarly, the teaching and learning aspects of music activities for older people have rarely been explored. The *Music for Life Project* aimed to investigate these aspects, focusing on three providers: The Sage Gateshead (Silver programme), the Guildhall School of Music (Connect programme) and Westminster Adult Education Service (music department). In total, 500 participants from these programmes and from a variety of non-music activities completed questionnaires designed, among other things, to measure aspects of well-being by using the CASP-12 and Deci and Ryan’s (2000) Basic Needs Satisfaction scale. In addition, a self-selecting sample of 27 music participants was interviewed to explore the role of music in their lives as well as the benefits and challenges of participating in music activities. Analysis of the data revealed benefits for those participating in music activities compared with other activities, and there were significant differences in control, pleasure and relatedness. The research indicates that the benefits of continued participation in music activities warrant ensuring their availability to older adults in educational and social programmes.

**EMERGING TECHNOLOGIES, LEARNING APPROACHES AND PEDAGOGIES FOR THE FUTURE**

Bradley Merrick (Barker College, Sydney, Australia)

Drawing upon small sections of data from three different school-based studies, this presentation will provide focused information about the impact of mobile technologies upon teacher pedagogy in different subject areas; the value of using digital technologies as a means of self-reflection in the music classroom; and the continuing emergence of informal approaches to learning music amongst students.

The first study presents preliminary data collected from a small whole school trial study into teachers’ use of mobile technologies (iPad). This will include surveys consisting of a combination of qualitative and quantitative data, group discussions and open ended responses, all of which allude to the broader issues associated with the implementation of emerging technologies across education as a whole. Areas for discussion will include teachers’ creative use of pedagogy and ‘apps’ for learning, combined with the fundamental shift that these technologies demand in relation to curriculum design and pedagogy.

The second study examines the value of using emerging technologies and different modes of learning as a reflective tool in the music curriculum, amongst secondary musicians. A series of classroom case studies related to the use of self-regulated learning and podcasting will highlight the need for pedagogical change and acknowledgement of generational attributes of our learners.

Finally, the third study looks at the shifting approach to learning music in the context of rock and popular music performance at school, drawing upon data collected from a number of traditionally trained instrumental players as they venture into the world of rehearsing, refining and performing in a rock band. Through a combination of video footage, surveys and interviews, the emergence and relevance of informal learning is examined for music educators.

In conclusion, these three brief snapshots of school-based research projects provide a lens through which to consider the future of student learning, curriculum design, pedagogy and emerging technology within music education.

**Linked with workshop** EMPLOYING PODCASTING AND VODCASTING AS A MEANS OF DEVELOPING SELF-REGULATION AND MOTIVATION IN THE CLASSROOM SETTING

**CHILDREN’S MUSICAL IDENTITIES AND THEIR PARTICIPATION IN EXTRACURRICULAR MUSICAL ACTIVITIES**

Sandrina Milhano (Instituto Politécnico de Leiria, Portugal)

The purpose of this research was to investigate the effects of extracurricular musical activities at first cycle education schools on children’s musical identities. A socio-cultural approach in music education studies was fundamental as pupil’s developing musical identities have origins in biological predispositions towards musicality,
and then are shaped by other people, groups, situations, and social institutions that they encounter as they develop in a particular culture. This perspective allowed a description of literature upon sociocultural factors that might be determinant into the explanation of individual development, perceptions, and motivations.

The research utilized a cross-sequential design that enabled to make longitudinal, cross-sectional and cohort comparisons in order to investigate the effects of extracurricular activities on children's musical identities. Three studies A, B, and C were carried out in two phases (year 1 and year 2), and these comprise the pupil questionnaire study, the pupil interview study, and the teachers' study respectively.

Musical development was explained from an inner perspective trying to understand how children perceive and conceptualise their own musical development. The understanding of how the changes that take place in children's musical activities both at school and outside school as a consequence of the transformations in the contexts of teaching and learning at first cycle schools, influenced in a more specific, particular, unique and individual approach the development of children's individual musical identities was central to this research. Results showed that by providing new opportunities for children's participation in music, their individual musical behaviours, experiences, attitudes, beliefs and self-perceptions positively altered over time. The experience of participating in the extracurricular musical activities was, for the large majority of pupils, the main determinant of their musical identity.

**THERAPEUTIC APPROACHES TO MUSIC EDUCATION: MUSIC LESSONS AS A SOURCE OF WELLBEING**

Marit Mõistlik & Eha Rüütel (Tallinn University, Estonia)

Many researchers have suggested that the traditional approach to music education might not be sufficient for all pupils, especially teenagers. Music has therapeutic application and can also be used for wellbeing. The question is – do music lessons allow it?

This survey examined the relationship of pupils' music activities and schools' psychosocial milieu with pupils' personal characteristics in a sample of 13-14 year old pupils (n=227: 107 boys, 220 girls). The questionnaire included measures about pupils' music activities, perceived health, emotional wellbeing and self-esteem, schools' psychosocial wellbeing, pupils' attitudes towards music lessons and their school and four questions about problematic social situations aimed to measure social creative thinking. Content analysis, cross tabulation, ANOVA and multiple regression analysis were used for data analysis.

17% of the respondents (1/3 of them boys) were involved in extracurricular music activities at least once a week. They were distinct from the rest of the sample for having more often performed in school events, including non-musical performances, and frequently using music to relieve stress. Respondents engaged with music more regularly provided more original content and less destructive solutions to problem-solving questions.

The predicted factors of the music lesson mark showed that, in addition to the regular music activity and positive attunement towards music lessons, general academic performance and self-esteem also affected the level of the mark.

Regular engagement with music and positive attunement towards music lessons did not reveal significant differences in perceived health, emotional wellbeing and school wellbeing. However, emotional attunement towards music lessons proved to be an important distinctive feature of schools.

Although pupils have discovered the therapeutic effect of music (80% of respondents use listening to music and 25% singing and music-making often or usually to release stress), it seems that health promotion opportunities offered by music are not yet utilised in music lessons.
A music teacher’s voice is arguably the most vital tool of their trade, yet a meaningful discussion about vocal health is often overlooked in teacher education programs. Voice problems can have deleterious personal and professional effects on teachers and can interfere with job satisfaction, performance, attendance, and even lead to early withdrawal from the profession.

Teachers have significantly higher rates of voice-use problems compared with non-teachers, and music teachers are more than four times more likely to incur voice problems than other teachers. Researchers estimate that at some point in their career over 90% of music teachers at all levels and specialties will incur voice problems as a direct result of their job.

Compounding the problem, music teachers have historically negotiated from the margins of our educational system. The profession has a tradition of ‘insecurity regarding its program legitimacy’ and there has been a ‘systemic fear that permeates its history’ (Allsup & Benedict, 2008, p. 156). This insecurity has worked to push music teachers to acquiesce to increasingly intense workloads. This intensification has been characterized as a ‘chronic sense of work overload that has escalated over time’ (Apple, 1993, p. 124). Further, Koza points to an ‘unstated assumption that spillover is a necessary component of professionalism and a strong indicator of good teaching’ (2005, p. 190).

This paper looks at vocal health for music teachers, examining a quantitative model of voice-use through the lens of a critical feminist sociology of schooling. A feminist critique posits that teaching is a gendered profession, and hence, gendered discourses concerning intensification, professionalism and spillover have direct impact on music teachers’ voice-use patterns. These embedded discourses function to marginalize music teachers, yielding little control over their teaching environment. The purpose of this paper is to stimulate discussion of the importance of voice-care information for future teachers and to facilitate advocacy regarding vocal health issues that confront music teachers daily.

This presentation will focus on musical activities among young people with physical impairments. The study was performed within a project aiming at enhancing possibilities for young people with reduced motor functions to take part in musical activities. Digitally based musical settings were developed in the project in order to provide tools for performing and creating music.

The study was initially of an explorative character, starting off quite close to the practitioners’ healthcare perspective. During the project new research questions arose, related to music, music education and health promotion. Data were collected by the researcher, participating music teachers and other members of the staff, mainly through field notes, video observations, photographs and conversation notes. Collected data and experiences from the project were discussed and analysed by members of the project on a regular basis. The theoretical framework of the research study includes an ecocultural perspective, developed by the author, together with the Sense of Coherence framework, developed by Antonovsky.

Preliminary results indicate that personal assistants, parents, technicians and music educators collectively facilitate the participants’ musical activities. Furthermore, the digital settings used by the participants should be regarded as a combination of computer software, graphical interface, physical interface (e.g. head-mouse, switches) and musical content. Staff members in the studied project regarded all citizens’ right to participate in cultural and musical events, not only as a consumer but also as a performer, as vital. Active involvement in society’s culture was regarded as a form of freedom of speech and expression and as a significant part of democracy.
With the help of examples from the observations and field logs this presentation will demonstrate some findings and raise questions related to the research project.

**TRANSLATION AND MUTUAL UNDERSTANDING – ADOLESCENTS’ CONCEPTUALIZATION OF MUSICAL KNOWLEDGE AND LEARNING AS A STARTING-POINT FOR TEACHING**

Johan Nyberg & Cecilia Ferm Thorgersen (Royal College of Music, Stockholm, Sweden)

This paper will take the results of a study inquiring into how adolescent students conceptualize and communicate musical knowledge and learning as a point of departure for a discussion of communication, translation and mutual understanding as vital parts of teaching and learning music. The study was conducted as a narrative inquiry, the study of experience as story, using narrative analysis as method. Results show that the students conceptualize musical knowledge as a situated, three-part combination of theory, practice and emotion/expression. Hence, musical knowledge is seen by the participants as manifested through action, and learning in school as made possible on an individual level by the will to practise (and thereby develop innate abilities), where curricula and teacher(s’) experience(s) are seen as key factors.

The specific aim of this presentation is to relate these results to a philosophy of learning, language, art and communication based on Deweyan pragmatism and Heidegger’s existential phenomenology, and their possible implications for music education.

What is new to a student may be old and already known to a teacher or vice versa. This new, and not known, in conjunction with Dewey’s view of aesthetic communication, gives that a teacher should be able to somehow/someway place herself in connection with students’ perception(s) and/or view(s). Communication seen as a prerequisite for learning requires a common language. This, in turn, demands openness in the forms of mutual curiosity, a will to listen carefully, to try to understand the other, which also, according to Heidegger, can be defined as translation. In other words, it could be necessary to make room and time available for communication, reflection, creation and re-creation in music education. Consequently, an interest in – and understanding of – adolescents’ conceptualizations is crucial when it comes to organizing conditions for their musical learning. If conceptualization has a central role in learning of music, as the said philosophies hold, what kinds of demands do the result of the study put on the music teacher?

**FIDDLE, JAZZ, AND THE MAKING OF CULTURALLY DIVERSE INSTITUTIONS**

Nathaniel Olson (Teachers College, Columbia University, USA)

This paper examines the challenges of institutionalizing musical genres and practices that lie outside the Western Classical art tradition, with a particular eye towards current developments in string education in the United States. I address this issue first by describing the institutionalization of jazz in American music education, beginning in the mid-20th century, when, through institutionalization, jazz went from a democratic, collaborative and aural pedagogical model to a practice that became increasingly notation-based and authority-driven, increasingly like the Western conservatory model. The price that jazz had to pay to be taken seriously by the institution was that the very things that made jazz pedagogically and culturally different were stripped away. Undeniably, institutionalization saved jazz, but it also significantly changed jazz.

String education in the U.S. is now approaching a similar crossroads, crucial for the assimilation of jazz into collegiate music education and the system of Western music education. String educators at the secondary level are becoming increasingly interested in non-Classical fiddle styles. For example, Bluegrass, Celtic, and Mariachi styles, among many others, have made their way into a growing number of secondary programs. Similar assimilative strategies have accompanied these efforts – the traditionally aural, collaborative, and improvisational pedagogical approaches of these traditions replaced with carefully composed method books, stream-lined to the efficiency of the large-ensemble model. This is especially problematic as we work towards music programs that are pluralistic and culturally diverse, and as we have confirmed the value of democratic, collaborative pedagogical approaches.
Like it was for jazz, large ensemble instruction in U.S. secondary music education is a critical location of the institutionalization of fiddle music, and provides a context from which to investigate this process. To do so, I offer a critical examination and document analysis of several of the current and widely used method books adopted by string teachers in the United States. The way that non-Classical fiddle music is framed in these volumes can, and often does, communicate an ethnocentric, assimilative approach to these musics, and may therefore be detrimental to the creation of an inclusive, respectful musical and social environment. This conclusion is reinforced through an examination of found video of ensembles that use these method books.

As educators seek to incorporate folk musics into our largely Western-based pedagogical practices and aesthetic paradigms, what would it mean to bring a fiddle culture into the public schools while retaining its culturally significant and educationally relevant perspectives? The answer to this question reaches into the development of teacher capacity and evolving administrative models, but more importantly, it touches on the way we see the world, cultivate empathy and compassion for those who are not like us, and learn through and across difference.

**EQUIVALENT ASSESSMENT IN MUSIC – PROGRESS OF WORK ON SIMILAR ASSESSMENT IN THE GRADING OF THE MUSICAL SKILLS IN SWEDISH SECONDARY SCHOOL MUSIC**

Fredrik Pålsson (The Royal College of Music, Stockholm, Sweden)

A major dilemma for music teachers in Sweden is that the education system during the last 15 years dictates that local adaptations should be done, while all students shall be equivalently assessed. In my ongoing work I examine how music teachers solve this dilemma. Previous research shows that Swedish music teachers have difficulties when it comes to using regulatory documents. Working conditions for Swedish music teachers also often differ from other teacher groups (e.g. it is usually only one music teacher at a school) and therefore, and because of the fact that the area is largely unexplored, new knowledge and understanding is needed. The thesis will contain two parts: A web survey (quantitative and qualitative parts) and focus questions in the survey (on how to grade equitably in music). I develop my reasoning from a music teacher’s awareness but with an open approach. With content analysis and a hermeneutic based critical approach I question the prevailing circumstances. With the qualitative approach, I aim to get close to the material and identify music teachers’ strategies for assessment in accordance with the requirements of national equivalence. The results are expected to provide markers of where music teachers perceive specific problem areas, a form of typography with categorizations of these identified key areas.

The outcome is assumed to contain various groups of music teachers and their strategies to solve problems in the area. The preliminary results obtained to date are consistent with those intentions and points to a complex set of problems. Following continued analysis the final results will be presented at the conference.

**LIVING IN THE TIMES OF SOCIAL CREATIVITY: OPERABYYOU.COM INITIATING NEW ARTISTIC PRACTICES**

Heidi Partti & Heidi Westerlund (Sibelius Academy, Finland)

The field of online music communities is rapidly growing and new ones are born daily. Their variety is becoming increasingly broad in terms of content areas, musical styles and members. In music education, online communities have been associated with an informal field of music making and learning: they are considered a forum for amateurs and their artistic endeavours as well as a channel for distributing their own music.

[operabyyou.com](http://www.operabyyou.com), an online music community initiated by the Finnish Savonlinna Opera Festival, blurs the boundaries between amateurism and highly specialised musical expertise by providing a forum for the open collaborative creation of an opera. A few months after the launch of the project, over 300 members from 36 countries are already working together to produce a publicly performed opera. In addition, the community has six operatives, including a production leader, a librettist, a composer and a producer.
In this paper, we will analyse the negotiation between the participants and operators of the operabyyou.com project, focusing on the musical composing. The data will consist of selected online discussions and other material related to the study, and will be analysed using mixed methods. Metaphorically, the operabyyou.com community is considered similar to potential music communities in classrooms, which are heterogeneous in terms of musical expertise. Equally, as within formal music education, the musical operators’ role in operabyyou.com is to find the ways to negotiate between the different agents in order to work toward the shared goal and the final product of as high artistic quality as possible. Our aim is to look at the phenomenon on a conceptual metalevel by using recent literature in the field of social psychology and education.

RADICAL CHANGE IN MUSIC EDUCATION AND THE PROFESSIONAL DEVELOPMENT OF MUSIC TEACHERS

Chris Philpott (University of Greenwich, UK) & John Finney (University of Cambridge, UK)

A sociological analysis of curriculum development in music education in England shows little advancement in the equitable distribution of achievement in the cause of social justice. What chance then of the most recent and most radical of developments in learning and pedagogy based on ‘informal learning practices’ having an impact on music education? In light of this question this paper will explore a meta-pedagogy for the professional development of music teachers (initial and ongoing) which is fit to facilitate radical curriculum change.

It would seem that the status quo in music education has been perpetuated by models of teacher education in which teachers (and pupils) have been consumers as opposed to makers of knowledge, curriculum and pedagogy. It can be argued that the most effective professional development for music teachers is that which employs the insights we now have about the nature of learning and in particular the relationship between informal and formal learning and pedagogy. Thus, it is argued that in order to make a radical impact on music education, the professional development of music teachers needs to embrace this wisdom into the heart of learning how to teach.

This paper will explore a meta-pedagogy for the professional development of music teachers driven by the same processes that underpin what we seem to be discovering about musical learning. Such a meta-pedagogy might promote the following virtues:

1. explicitly ‘living’ the learning where the relationship between formal and informal learning and pedagogy is embedded into the very process of professional development;
2. facilitating the ‘excavation’ of the tacit and intuitive experience of musical learning in teachers (Bourdieu’s ‘habitus’) through reflexivity;
3. by embracing 1 and 2, opening what Bernstein calls ‘discursive gaps’, where change is possible through the creation and interpretation of knowledge by teachers and pupils.

This meta-pedagogy will be illustrated through case studies from initial teacher education. While such a model cannot guarantee the direction of curriculum change, it can promote sustainable developments in the pedagogical knowledge of teachers and thus, potentially, the distribution of achievement and greater social justice in music education.

TEACHING EFFECTIVENESS IN THE GROUP-PIANO CLASS: AN EXPLORATORY CASE STUDY INTO THE DIFFERENCES BETWEEN NOVICE AND EXPERT GROUP-PIANO TEACHERS

Pamela D. Pike (Louisiana State University, USA)
email: pdpike@lsu.edu

Introduction
Teaching piano in groups has become an increasingly popular mode for beginning instruction. While the field of piano pedagogy is highly developed, traditional teacher training programs often focus on methods, materials, and internship experiences for private instruction at the expense of group-teaching training. In fact, little
empirical research exists on how to effectively prepare teachers to instruct and evaluate piano students in groups. If we can identify the differences between novice and expert group-piano teachers, future pedagogy training can work toward limiting the disparity between expert group-piano teachers and novice instructor traits.

Key Findings
- Three categories of themes emerged: curricular considerations, teaching techniques, and student learning and cognition
- Expert teachers exhibited mastery in all three categories and drew upon a vast base of knowledge
- Novice teachers lacked skills to attend to curricular considerations or student learning
- While novice teachers did not display mastery in the teaching technique category, this is where their attention was focused
- Novice group-piano teachers lacked an adequate knowledge base to operate at a level of mastery in either of the categories identified
- The technology in the group-piano lab caused significant distractions for the novice teachers

Context/Rationale
The related literature on expert teaching in music and general education has stressed the importance of in-class presentation which includes sub-categories of pedagogical content knowledge, curricular knowledge, content evaluation, and teacher intensity. Since typical piano pedagogy programs address topics of content and curricular knowledge from the perspective of private tutelage, teacher trainers must address differences in presentation skills and methods that are found between private and group-piano instruction. Additionally, content evaluation becomes much trickier to assess in the group setting and it must be addressed in pedagogy training programs.

Method
For this case study, the researcher sought to explore the differences in teaching presentations between two novice and two expert group-piano instructors. Two expert group-piano teachers and two novice teachers participated in this study. Data was triangulated through in-class observations, class videos, in-depth interviews with the instructors, written instructor lesson plans, and written responses from instructor questionnaires. Initially, the cases of novices were compared with one another and the experts were evaluated similarly. Then novice instructors were compared with expert instructors for similarities and differences. The researcher compared themes that emerged and when no new themes emerged the data was considered saturated.

Profiles of each teacher emerged and through the constant-comparative method of analysis (Creswell, 1998) a collection of characteristics for these particular novice and expert group-piano teachers was developed. Although these characteristics can not be generalized due to the nature of a case study, in this study, the themes for novice teachers were similar and the themes for expert teachers were similar, regardless of teaching context. As a result of these findings, suggestions for group-piano teacher educators are discussed and a protocol for training future group teachers is explored.

Main Research Findings
Three categories of themes emerged during analysis of the data. All themes discovered fell into three broad categories: curricular considerations; teaching techniques, and; student learning and cognition. The third category (student learning and cognition) appears to be beyond the scope of the cited research purpose of observing teacher behavior in the classroom. However, expert teachers exhibited behavior that led to more student engagement, less wasted time, more on-task activity, intrinsic student motivation, more musical performance, and unmistakable student learning during each class. In contrast, novice teachers were less aware of student learning and behavior during class, as they were preoccupied with their own teaching behavior.

Expert teachers exhibited mastery in all three categories and drew upon a vast base of knowledge stored over several decades of teaching and learning. In the curricular category, these expert teachers reinforced and integrated new concepts with previous knowledge: they introduced a reasonable number of new concepts during each class meeting and reinforced these concepts. They were able to anticipate problems that students would encounter and had planned contingencies. Novice teachers lacked skills to attend to curricular considerations. While they did plan their lessons carefully, they were unable to project tangible long-range goals for their students. They were not able to plan more than one class ahead due to a lack of experience teaching in the group setting.
While novice teachers did not display mastery in the teaching technique category, this is where the majority of their attention was focused. They did not reinforce new concepts through sequencing, nor were classes paced well. Lack of student assessment, due to the fact that these novice teachers were so consumed with their own presentation, was common. These novice group teachers faltered on two counts when using technology: they did not use technology effectively; and they were distracted by the technology. In short, novice group-piano teachers lacked an extensive and meaningful knowledge base to operate at a level of mastery in either of the categories identified.

Conclusions/Implications for Practice

Much research has been conducted recently which attests to the fact that developing expertise, in any field, takes 10,000 hours of practice. While we may not have the luxury of being able to train our pedagogy students for 10,000 hours during their undergraduate or graduate education, synthesis of data from this project suggests that there are meaningful steps that we can take to improve group-piano teacher training. First, we must continue to provide our students with declarative knowledge about the subject matter. This includes piano pedagogy methods and materials, group dynamics training, and piano lab technology training. Then, we must provide our students with opportunities to develop procedural knowledge in each of these areas.

Since developing a knowledge base helps teachers to respond to students in class, our pedagogy students should be given the opportunity to teach one class several times. Our novice group teachers must begin to engage in group-teaching techniques from their very first class and novice teachers should be tutored in methods of facilitating collaboration among students. Finally, we must train our piano pedagogy students to evaluate in groups. While it is unrealistic to expect that pedagogy students will become expert group-piano instructors during their course of study at the university, we can encourage them to develop habits of highly-successful, expert group piano teachers.

INVESTIGATING THE LONG-TERM IMPACT OF MUSIC EDUCATION

Stephanie Pitts (University of Sheffield, UK)

Despite an extensive literature on the aims and practices of music education, few studies have previously considered the long-term impact of school music provision. This paper analyses the ‘musical life histories’ of over 100 respondents in England and Italy, ranging from 18 to 80+ years of age. Philosophical justifications for music in the curriculum are compared with the lived experience of participants, and the relationship between school provision, family support and broader social and cultural influences is explored.

The study aims to place school music education within the context of adults’ lifelong musical attitudes and involvement. Qualitative written responses have been gathered from participants recruited through universities, musical societies and professional music journals in England and Italy. The extensive autobiographical data provided have then been coded in order to search for trends of educational experience and subsequent musical interest and involvement.

The life history responses show the strong impact of performing opportunities in UK schools as a source of musical confidence and the foundation for subsequent involvement as a performer or regular concert-goer in adulthood. Many narratives also report the effects of significant individuals, whether instrumental teachers, classroom teachers, or family members. The data invite discussion of the relationship between parental and school support for music; the impact of instrumental, classroom and extra-curricular learning; and the extent to which students leaving school are equipped to continue with self-directed musical learning.

This research offers a reminder that the responsibilities and impact of music education do not end with the compulsory curriculum. The function of music teachers as role models and inspirers (or the reverse) are vividly illustrated, generating new insight on the impact of teaching and learning relationships in music.
“TEACH, LEARN, EVALUATE”: A COMPUTER-BASED MUSIC-LEARNING TOOL DESIGNED TO FOSTER MUSICAL UNDERSTANDING, GENERAL LEARNING SKILLS, AND CROSS-CULTURAL UNDERSTANDING

Adena Portowitz (Bar-Ilan University, Israel)

Technological games occupy a key part of children’s activities today. While these games usually remain outside of school, this paper reports on the special features of a computer-based music-learning program, “Teach, Learn, Evaluate,” to be used within the music classroom and as a research tool. Developed by a research team at the Yehuda Amir Institute for Teaching, Learning and Social Integration, BIU, in collaboration with DP-Multimedia Information Design, the program consists of a series of interactive exercises administered online, in which children complete graphically attractive music tasks designed to foster musical understanding and perception as well as general learning skills. The children’s answers transmit in real time over the web to a central database where they are saved in personal ‘accounts’, accessible to teachers and researchers with login and password. Data saved includes records of closed and open answers; movements of the mouse within the screen; number and locations of the clicks; total time spent working on each exercise; and the time that elapses between seeing the exercise on the screen and the child’s active engagement. Cross referencing and analyzing this information, the software provides the teacher/researcher with individual ‘learning profiles’ that reveal each child’s musical understanding as well as his/her working habits. Based on this information, the software is currently being programmed to also provide individual feed-back, encouraging an impulsive child, for example, to carefully read instructions or listen to the musical examples. The exercises may be administered individually, in group-settings, or among children who live far apart. This paper reports on the findings of an international pilot study, in which 23 children from Bloomington, Indiana, together with 30 children from Tel Aviv studied music using this computer technology. Linking practice and research, the exercises provided valuable information regarding the children’s musical understanding and their general learning profiles.

STEPS TO A MUSIC RELATED THEORY OF ARGUMENTATION FROM AN EDUCATIONAL PERSPECTIVE

Christian Rolle (Saarbrücken, Germany)

Argumentation plays an integral part in music as practice. Joint music making may reach a point where those involved have to discuss how to proceed. If a controversial issue occurs, further interaction must be coordinated through debates. Furthermore, music critics and music lovers often give reasons for their opinions in conversations about music. From a music educational point of view, the skill of comprehensive argumentation in music related issues is not a taken-for-granted competence but one which has to be developed in music education. Students must learn to argue about music with reason. Yet one is faced with a deficiency of theory in this context: it has not sufficiently been clarified what distinguishes a good argument from a bad argument in discussions about music. The quality level of music related arguments can presumably not be judged according to formal criteria but will depend on the respective socio-cultural contexts. Measuring competence in music related argumentation requires a differentiated theory of argumentation for musical matters.

STUDENTS’ APPROACHES TO INSTRUMENTAL AND VOCAL PRACTICE IN HIGHER EDUCATION MUSIC

Matthew Shipton & Kim Burwell (Canterbury Christ Church University)

In higher education music, individual practice remains a unique and solitary activity, perhaps the least accessible to the scrutiny of either teachers or researchers. An exploratory questionnaire-based study in the Music Department at Canterbury Christ Church University has suggested some links between student success in performance studies and their approaches to independent practice, particularly with regard to organisation and time management. The current ongoing study builds on the first by exploring the potential benefits of prescribed and negotiated approaches to instrumental and vocal practice.
We conducted a practice clinic over a two week period during a university vacation, for eight students recruited from the Performance Studies course of an undergraduate degree programme. Students were filmed and interviewed before, during and after the clinic, and kept on-line practice diaries, to monitor the adaptation of their approaches to personal practice. A central strategy introduced to the students was the use of modular practice, referring to the internal structure of timing and goal-orientation in their work. Tutor-led discussions also addressed other aspects of practice, including warm-ups and health, strategies for preparing and conducting rehearsal and performance, and strategies for dealing with specific problems arising in the students’ current repertoire.

Among the preliminary findings, students reported an overall improvement in the efficiency and productivity of their practice sessions, and an increased awareness about different aspects of practice that they now feel able to manage independently and in a more structured and organised way. It is hoped that the findings may inform the development of the institution’s role in helping students to refine and better understand their own practice behaviour.

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SUSTAINING SINGING COMMUNITIES IN PRIMARY SCHOOLS

Ian Shirley (University of Edgehill, UK)

'Sing Up' – a centrally funded project for schools in England – has a number of facets which are thought to have enhanced singing provision. While the SingUp website includes a range of support materials, a second strand of the project involves Continuing Professional Development (CPD) to teachers and music practitioners from Sing Up's own registered trainers. The nature and quality of this training, in comparison to that offered by universities through Initial Teacher Training (ITT) and CPD programmes, is the area of investigation considered in the current paper. The funding for this major singing project ends in March 2011. However, it is known from previous research that arts enrichment funding for schools can be problematic and ultimately poor value if the distribution is characterised by intense, short-term funding regimes which then terminate.

Edge Hill University negotiated a Memorandum of Understanding with SingUp through which both generalist and specialist primary teachers, having completed a period of training, may progress to the PGCert(Mus Ed) award. A cohort of such teachers has now been recruited and the reflective component of their programme is underway.

This multiple case-study research project is tracking the progress of some of these teachers, and their success in embedding a sustainable singing culture at a time of change in educational policy. Stage one of the research (the focus of this interim presentation) is an attempt to understand something of the factors that have contributed to establishing successful singing communities to date.

The research, currently underway in six schools, including one special school, draws largely on semi-structured interviews with teachers, head-teachers and school partners. In addition, the researcher has been given access to various forms of documentation which illuminate something of the place of singing in these schools. Further research, yet to be undertaken, will consider the view of children too, using strategies drawing on Alison Clark’s Mosaic approach. It is anticipated that the wealth of insight afforded by this investigation will have much to offer not only other schools, but also reflections on the impact of the PGCert (Music Ed), which mainly features music specialists working in mainstream schools.

HIP HOP ACADEMICUS. THE FORMATION OF A NEW SCHOLARLY FIELD

Johan Söderman (Teachers College, Columbia University, USA)

This paper is a part of an overarching project addressing the academization of hip-hop culture. Hip-hop is the latest form of African American music that has entered academic institutions in the same manner that jazz entered academia in the 1940s. Understanding the mechanisms that take place in this academization can help music researchers apply these mechanisms to other research topics.
Social activism and education have been associated with hip-hop since hip-hop began 35 years ago. For example, one of the founders of hip-hop, Afrika Bambaataa, has talked about the importance of knowledge to empower marginalised people. Over the last ten years academic scholars and institutions have become interested in bringing hip-hop into university settings. According to the hip-hop archive at Harvard University, there are 300 courses and classes in the U.S. that are related to hip-hop culture. Throughout the last 25 years scholars have been writing academic texts about hip-hop. Consequently, there is a so-called ‘reader’ (a compilation of academic hip-hop articles) which can be seen as one of the first signs of a creation of a new academic field of research. This paper presentation intends to show how a new scholarly field is emerging in the U.S., which I call hip-hop academicus. Thus, the aim of this paper presentation is to investigate what is at stake in these symbolic fights that take place within this scholarly field and by the agents, the hip-hop scholars. Furthermore, who has access to the field and who gets embraced by the others are of importance for the study.

The theoretical framework is inspired by the French sociologist Pierre Bourdieu, including his work about the logic of the university and his theories about fields and capital forms. The empirical data stems from interviews with hip-hop scholars in New York City during 2010 and from recorded lectures and from their own published writings. The recorded data were transcribed verbatim. A broad approach of discourse analysis has been applied in analyzing the data.

COMMUNITY, COMMITMENT, AND THE TEN ‘COMMANDMENTS’: SINGING IN THE CORO FURLAN

Jane Southcott (Monash University, Australia) & Dawn Joseph (Deakin University, Australia)

Successful ageing involves maintaining well-being and actively engaging with life through the making and sustaining of relationships within community. Membership of community music groups by older people can enhance quality of life, give a sense of fulfillment, offer the possibility for personal growth and create a platform through which they share and celebrate cultural identity and diversity. This study explores community and cultural engagement by members of the Coro Furlan, an Italian male community choir in Melbourne, Australia. This case study is part of a current wider research project, Well-being and ageing: community, diversity and the arts in Victoria (Australia), begun in 2008, which explores how the arts foster well-being in ageing communities. In this case study, members of the Coro Furlan volunteered to participate in a focus group interview in 2009. The transcript was analysed using Interpretive Phenomenological Analysis which seeks to explore the lived world of participants. Analysis of the data identified three broad themes: a sense of community, the maintenance of cultural identity and sustaining a sense of well-being through shared music making. The findings demonstrate the strength of the bonds formed by choir membership with high levels of commitment reflected in their ten ‘Commandments’ that were first documented in Italian in the 1970s. The choir members consider themselves to be the custodians of Friulian choral music in Australia, as well as performers of music from Italy and other countries. Singing in this choir has offered the predominantly older members an opportunity to value, learn, and share music in formal and informal settings. This paper identifies how music engagement can facilitate successful ageing through commitment to community, singing and following the ten ‘Commandments’ of the Coro Furlan.

OUR WAY OF TEACHING MUSIC: MUSIC PEDAGOGIES AS CULTURE-SPECIFIC DISCOURSE SYSTEMS

Leonid Sprikut (University of Toronto, Canada)

Despite their qualifications, experience, and commitment, many internationally educated music teachers are estranged from the Ontario music education mainstream. This separation results in a feeling of frustration and professional dissatisfaction among music educator newcomers. Increasingly, internationally trained music educators choose to leave the teaching profession altogether, taking with them the wealth of knowledge, history and traditions of their original pedagogic culture. This paper focuses on the phenomenon of the pedagogic cultural adaptation. An attempt is made to examine music pedagogy as a culture-specific discourse system, and some of the factors that lead to the estrangement of the internationally educated music teachers and contribute to the disappearance of authentic pedagogic cultures are identified and explored.
During the past few years, international scholars have attempted to address some of the issues that impede immigrant educators’ successful integration into the existing educational structures. However, while the existence of the problem is generally acknowledged, it appears that the paternalistic approach to the internationally educated teachers and their pedagogies still dominates the field. Therefore, these teachers are denied a right to participate on an equal basis in both the educational discourse and educational process. In contrast, the set of examination lenses specific to music pedagogic culture, recently proposed by Bartel (2010), appears to be more culture sensitive, as it constitutes a significant shift away from the ‘cultural superiority’ approach and towards recognizing cultural pedagogic equality in the context of pedagogic multiculturalism. In this paper some aspects of the concurrent existence of diverse music pedagogic cultures are examined within Bartel’s general theoretical framework. In conclusion, some practical suggestions are offered for generating meaningful cultural dialogue and bridging the gap that exists today between various music pedagogic traditions and practices.

“YOU CAN’T TELL THEM THAT”: WHOSE STORY IS IT ANYWAY?

Jonathan Stephens (University of Aberdeen, Scotland)

The art of narrative inquiry in educational research depends on a close collaboration between a narrator and the researcher. In fact, both parties function as co-researchers. This is a relationship built on trust and respect. The success of the narrative research will hinge on the negotiation of that relationship. It is ultimately the researcher who decides which stories are told and in what form they appear. Many times it is seen as the sole province of the researcher to make the interpretation and place the local story in the larger story of the research. The choices are based on the life story of the researcher, perceived audience, and the goal of the research and the institutions within which it is undertaken.

This presentation will examine the dance between researcher and narrator and the ways in which narrative research can and must respect the autonomy of the individual or individuals being studied. Of note is the role of the hidden curriculum of the research in deciding which stories get heard, when, and which stories do not get told. These hidden curricula arise from the researcher’s own background as well as the purpose for which the research study is being undertaken – professional advancement, conference presentation, social justice, or pedagogical purposes. Using a narrative study of a retired teacher we will interrogate the ethics of narrative research, examining what they choose to tell, what we choose to include, and as important, what both parties choose to exclude.

CONTINUING ENGAGEMENT WITH MUSIC: THE ROLE OF COGNITIVE, SOCIAL AND AFFECTIVE FACTORS

Jennifer StGeorge (University of Newcastle, Australia)

The power of music to shape personal living and lifelong trajectories has been long acknowledged, but the experiences that contribute to successful and enjoyable participation in musical instrument learning have been less clearly identified. Drawing on mixed methods research that explored engagement with learning, I show how the nature and quality of the learning experience influenced continuing involvement with music for a group of children, youth and adults in Australia. I set out an explanation for continuation that consists of a set of interrelated experiential domains. The first, affinity for music, represents a connection with music that developed through musically meaningful experiences suffused with positive, enjoyable moments; affinity came to represent the degree of significance, value or meaningfulness that music held for the research participants. Contributing to musically meaningful experiences were experiences in two related domains; the cognitive, which included understanding learning and the development of fluency, and the social, which involved the immersion of the student in repertoire that had resonance with their cultural context, that is, their families, their friends, and their learning environment. When experiences in each of these domains of experience were satisfying, there was a greater likelihood for research participants to continue their involvement with music.

This research provides a way of understanding how and why music students become attached to their learning and can continue to be so, illustrating the importance of considering both the individual and their context. The
practical implications point to how teachers can structure their interactions with students, how schools might plan the type of music programs they promote, and how institutions of higher education can prepare teachers of future students.

PRESCHOOLERS BANDING TOGETHER
Patricia St. John (Teachers College, Columbia University, USA)

Introduction
The cacophony of sound – metals, woods, drums, and barred-instruments – filled the room as 10 preschoolers (ages 3.8 to 5.4) experimented with time, texture and timbre, crafting rhythmic creations with wildly expansive melodic contour. As the children discussed what was discovered, Stephen declared, “I found a band!” This exclamation came day 1 of a 5-day Instrument-play Workshop for Preschoolers (June 2009) conducted at an independent music school in the United States. His perception surprised me. My sense of communal chaos was far from his astute observation and keen awareness.

Research on children’s musical play has focused on two distinct strands: task-oriented studies that examine invented notation and/or improvisations and self-initiated free-play analyzing young children’s exploration of a variety of instruments at their disposal.

This study expands my previous research in several ways:
- Categorized ‘centers’: metals, woods, drums, and barred-instruments. The children’s improvisations led to formal and melodic/harmonic discoveries.
- Increased drum options. Multiple sizes/shapes influenced musical experience as children formed drum sets and organized drum circles.
- Isolated timbres. Moving freely from center to center and astutely aware of peers situated at other instrument centers in the room, children integrated timbres and created spontaneous ensemble performances.
- Invited solo performances. Children displayed an awareness of musical form, melodic/harmonic texture, dynamic sensitivity, and rhythmic organization as they improvised solos.

Theoretical Framework
Existing theoretical frameworks suggest children possess an innate musicality. I wanted to call upon this natural musical proclivity to facilitate knowledge construction. Using an organic structure to guide the study, it seemed that a Grounded Theoretical Framework would best serve this research design and potentially provide a meaningful guide to the emergent child responses.

Aim
My aim was to build on my previous research findings and to examine what in-the-moment instrument-play reveals about children’s musical understandings. Three research questions guided this inquiry:
- What emerges as significant interactions, activities, and meaning-making?
- What does in-the-moment instrument-play reveal about children’s musical understandings?
- Will the instrument free-play evolve to something more?

Method
Eight of the 10 participants were previously enrolled in the independent music school and thus familiar with the much-loved ritual of instrument-exploration that begins all classes. The preschoolers’ in-the-moment responses shaped the emergent curriculum for the sessions: instrument free-play, timbre exploration, sound creations-improvisations, composition, and solo/ensemble performances.

Two video cameras recorded the 5 consecutive hour-long sessions; I operated the mobile camera as participant/observer, focusing on one ‘center’ for the duration of the children’s exploration/experimentation. Consistent with grounded theory in qualitative protocols, I conducted a semiotic analysis of the videotapes for significant interactions, activities, and meaning-making, resulting in 4 categories which served to organize the 217 segments (ranging from 0:10 s. to 3:29 m.) for further analysis: child progression, instrument-group, sound-drawings 1 and 2, and peer interactions. Multiple reviews of the tapes and the categorization facilitated further refinement of emergent themes. Using thick descriptions in the construction of ethnographic accounts, I noted
gestures and awareness of others, determined by a head turn or focused gaze, glances to another instrument center, or a response to an aural cue. I checked for manipulation of musical elements such as rhythmic patterns, experimentation with melodic contour or harmonic texture, choice of or preference for instrumental timbre, and any use of contrasting dynamics. An ‘interpretive community’ (including a college music professor, a graduate student in music education, and an elementary school principal, all of whom are independent of the research site) reviewed a random sample of the video-taped sessions to confirm content and initial findings. Sophisticated rigor was achieved through multiple reviews of the videotapes and reviewers checking the ethnographic accounts.

**Results**

Analysis of the videotaped segments using cross-referencing from the four categories revealed three themes that served to organize findings with respect to research questions:

- **instrument-exploration**: finding textural, timbral, and tonal distinctions
- **sound-experimentation**: playing with possibility
- **musical expression**: creating through improvisation

In addition to peer awareness and playing off each other’s contributions, children’s spontaneous music-making demonstrated formal understanding, rhythmic organization, dynamic sensitivity, and an elemental appreciation for melodic contour and harmonic texture.

**Discussion**

In light of children’s musical development, the three themes may resonate with Bruner’s Instructional Theory and with Littleton’s (1991) use of cognitive and social play categories (see illustration below).

<table>
<thead>
<tr>
<th>Bruner</th>
<th>Littleton</th>
<th>St. John</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enactive</td>
<td>Functional Play</td>
<td>Instrument Exploration</td>
</tr>
<tr>
<td>Iconic</td>
<td>Constructive Play</td>
<td>Sound Experimentation</td>
</tr>
<tr>
<td>Symbolic</td>
<td>Dramatic Play</td>
<td>Musical Expression</td>
</tr>
</tbody>
</table>

Children’s exploration of instruments may find parallels with Bruner’s enactive stage as they explore the sensory quality of the instruments and discover their function (Littleton). As they experiment with the possibilities of sound production, they actively construct knowledge, finding meaningful ways to represent sound discoveries, perhaps parallel to iconic form. Finally, while there was no dramatic play or singing demonstrated here, unlike Moorhead and Pond (1978) and Littleton (1991), the children’s musical expression may be viewed as their symbolic representation of what instrumental music is. Taking on the role of musician, they counted off, “1—2—, 1-2-3-4” as a drummer might cue the band’s entrance. Socio-cognitive play categories include practice-play, symbolic play, and games with ‘rules’ (Piaget, 1962). Playing with form, children revealed an understanding of the ‘rules’ of music with clearly defined beginning, middle, and end.

The preschoolers demonstrated how their bodies ‘say’ what words cannot, communicating experience and enriching expression. Crafting subtleties, they employed dynamic shading and complex rhythmic groupings. They created sophisticated form to their improvisations by listening carefully to bi-lateral/alternating mallet techniques and playing with melodic/harmonic textures.

Children rearranged the various drums, forming drum sets, or organized them in mirror fashion as if creating drum circles. Turning the barred-instruments to face each other, they played off each other’s contributions.

**Conclusions and Implications**

Because participants determined where to go and when to move, prolonged time at self-determined centers afforded the children opportunities not only to figure out what an instrument could do, but also time to manipulate the sound. This time provided the familiarity to build confidence and to display competence through solo and ensemble performances.
Given freedom ‘to know’ and space ‘to find’, children demonstrated musical understanding and offered insight to musical perceptions. With respect to children’s instrument-play, we may need to reconsider adult perspectives of children’s musical engagement and expand our thinking regarding perceived child-limitations.

Responding to aural cues from peers in close proximity or across the room, children seemed to be able to cut through the apparent cacophony of sound. They found camaraderie in collective music-making and joy in banding together.

TOWARDS AN ANCIENT CHINESE-INSPIRED THEORY OF MUSIC EDUCATION

Leonard Tan (Indiana University Jacobs School of Music, USA)
email: leotan@indiana.edu

Introduction
Music education philosophy has drawn largely from Western philosophical literature. Relatively few philosophical writings in music education have drawn on Eastern literature, such as ancient Chinese philosophy. As an alternative species of critical thinking, ancient Chinese philosophy may provide fresh ideas and perspectives on extant thinking in music education.

In this paper, I propose a theory of music education inspired by ancient Chinese philosophy. The specific research questions that guide this study are: (1) What were the ancient Chinese thinkers’ philosophies of music? (2) What were the ancient Chinese thinkers’ philosophies of education? (3) What were their philosophies of music education that we can infer from the texts?

Methodology
To generate data to answer these questions, I examined five ancient Chinese philosophical texts – the Analects, the Mencius, the Zhuangzi, the Xunzi, and the Yue Ji. These texts were chosen because they were some of the most important philosophical texts of ancient China, and also because they contain numerous references relevant to this study. The methodology consisted of: (1) reading all five texts; (2) identifying appropriate passages; (3) comparing various English translations with the Chinese version; (4) mining on the rich commentarial and scholarly tradition; and (5) synthesizing the data.

Main Research Findings
Based on the data, I propose an ancient Chinese-inspired theoretical model of music education which comprises of four facets – society, teacher-model, effortful training, and effortless action.

Our model begins in medias res with society. Music was regarded by the ancient Chinese philosophers as an important means by which society could be transformed for the better. Also, ancient Chinese music education was founded on three assumptions. First, music is joy and a basic necessity of humans; second, music transforms humans and is an important means of self-cultivation; and third, music has the power to improve society.

From this society, our ideal music teacher-model emerges. This teacher-model is deeply inspiring and exhibits a complex array of teacherly qualities. In the Analects, we see how Confucius – a music teacher himself – continually seeks self-improvement, self-evaluates critically, perseveres, is of a humble disposition, acknowledges aspects where students may be better than him, and makes teaching equally available to all classes of people. Also, Confucius does not simply use authority to answer his disciples when questioned for his actions, and not only permits but even expects disagreement.

With inspiring teacher-models, people are invigorated to engage in effortful training. There are four aspects of skill-based effortful training that can be induced from the texts – repetitive practice, thoughtful sequencing, persevering with single-mindedness, and unifying learning into a single thread. Notwithstanding the tremendous amount of effort required, students should embrace learning as a kind of joy. After all, the Analects – one of the most important ancient Chinese philosophical texts of all times – opens with ‘to study and at due times practice what one has studied, is this not a pleasure?’
Furthermore, the dividends are manifold when one achieves musical skill mastery. In Zhuangzi’s ‘The Tale of Cook Ding’, we see how effortful training leads to **effortless action** when one arrives at a state of *wuwei* (a Chinese philosophical term which literally means ‘non-action’ or ‘non-striving’) where one’s actions flow instantly and freely from one’s spontaneous inclinations. In studying music, the ancient Chinese encountered totalistic experiences that are immensely joyful. We have arrived at the epitome of the pursuit of skill-knowledge – the joyful virtuoso. People make music joyfully in all aspects of society – in religious, family, and all forms of social contexts. Consequently, society improves. And thus, we are back to where we began – to society. Consonant with ancient Chinese thought, this is a dynamic and circular model that moves and changes with the times.

Although inspired by the ancient Chinese thinkers, I suspect that this model is timeless and transcultural when we move beyond the specific social, cultural, and political contexts of ancient China. This model situates music education socially, emphasizes the role of the teacher-model, effortful training, and the immense payoffs rooted in human experience.

**Conclusion / Implications for Practice**

I suggest two implications of this paper for contemporary music education. First, music educators may consider issues with regard to music’s place in society. John Dewey laments that Art has been extensively set ‘upon a remote pedestal’, and ‘the arts which today have most vitality for the average person are things he does not take to be arts’ (Dewey, 1980, p.4). I suggest that efforts may be made to reclaim music’s place in society, break down artificial barriers, and situate so-called ‘high art’ in society and ordinary experience. Second, music educators may consider centering their approach on human experience. I suggest that the experience of *wuwei* can possibly rejuvenate music education at all levels. One does not have to learn a concerto to experience *wuwei*; rather, every beautifully conceived musical work, no matter how simple, can offer music students the opportunities to experience *wuwei*. Even with Bach’s *Minuet in G*, mastery of the piece results in joy and a sense of freedom that energizes and charges the student. In conclusion, this study can possibly complement extant contemporary music education philosophy and serve as a first step towards a transcultural philosophy of music education relevant to the interconnected world that we live in.

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**THE ASSESSMENT OF GROUP COMPOSITION**

**Vicki Thorpe** (Victoria University of Wellington, New Zealand)

Research suggests that when young musicians compose together in rock and pop bands, group processes can lead to the collective ownership of both songs and the song writing process. There is also evidence to suggest that some, or even all, music learning in these settings may be acquired informally, often outside school music programmes. What happens when a teenager’s contribution to collaborative song writing in a rock or pop band is summatively assessed at school? The paper presents a critical analysis of literature pertaining to the assessment of group composition and informal music learning. This analysis of empirical studies in practice settings, within other educational and curriculum contexts as well as music, considers the assessment of creativity and composing, the summative assessment of an individual’s work within a group, teacher and student perceptions of assessment, and the assessment of informal, peer-mediated music learning. It will be argued on these grounds that assessment research has yet to address the challenges presented when informal music learning is incorporated into secondary school qualification structures. The paper will conclude with a presentation of the findings of a pilot study into student and teacher perception of assessment when group composition is assessed for a secondary school qualification.

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**THE NOMAD PROJECT: RETURNING TO THE FIELD FOR FURTHER EDUCATIONAL INVESTIGATION**

**Julie Tiernan** (University of Limerick, Ireland)

The Nomad project is an initiative of the Irish World Academy of Music and Dance at the University of Limerick. The project aims to increase Traveller community engagement with third level education through the development of access programmes and educational materials that honour the Traveller music culture. This paper will report on the findings of the current fieldwork being carried out by the Nomad project.
Nomad has spent many years building up working relationships with the Traveller community primarily through community music programmes. Through this ongoing relationship, the need for a Traveller accessible, university accredited course became apparent. Over the preceding years Nomad engaged in active research, community engagement and pilot studies in the development of what became the Certificate in Music and Dance. This process was strongly supported by the University of Limerick as the Traveller community is severely underrepresented throughout Irish universities. The Certificate was developed and delivered specifically around the needs of the Traveller community as identified by the Nomad project, in a culturally sensitive manner, and in doing so has enjoyed much success.

Sustainability of ‘outreach’ and access projects is imperative if they are to succeed in making a notable impact socially, musically or educationally. Understanding the mechanisms and processes by which such projects succeed is crucial to ongoing effectiveness. In order to keep a finger on the pulse of the continuing educational needs concerning the Traveller community, Nomad has revived project research and returned to the field. 30 participants have been invited to engage in a community music programme, which will be offered at their respective Senior Traveller Training Centres (STTCs). Transparent communications with centre managers, staff and students will allow the researcher to further pinpoint specific ‘gaps’ between the now developed, aforementioned Certificate and STTCs. This will be conducted through weekly community music workshops, a number of focus groups and individual interviews.

HYBRID SPACES AND HYPHENATED MUSICIANS: SECONDARY STUDENTS’ MUSICAL ENGAGEMENT IN A SONGWRITING AND TECHNOLOGY COURSE

Evan S. Tobias (Arizona State University, USA)

Despite calls to expand school music opportunities beyond traditional large ensembles, scant evidence exists that U.S. music programs are inclusive of the broad secondary school population. While secondary music offerings integrating popular music and informal learning practices such as guitar classes and popular music ensembles are emerging, courses with a focus beyond performance offer additional avenues worthy of exploration.

This case study investigates how secondary students (three individuals and three groups) engaged with music and acted as musicians in a Songwriting and Technology Class (STC), a course involving the creation, performance, recording, and production of original music with instruments and music technology. The following research questions guided the study: In what ways are students engaging with music in the STC? How do students reflect on their work and participation?

Data generated through interviews, multimedia recordings, and observations over the course of a final project were analyzed for salient themes relevant to the research questions. Findings suggest that students engaged as ‘hyphenated musicians’ (Theberge, 1997, p. 221) by thinking and acting as songwriters, performers, sound engineers, recordists, mix engineers, and producers in ways that were recursive and often overlapping. Students’ engagement in these roles was particular to their individual and group contexts. This paper will discuss: (1) the shared and idiosyncratic ways of knowing and doing music that students encountered through each role; (2) how technology affected students’ engagement; (3) implications of reconceptualizing music classrooms as hybrid spaces allowing for multiple ways students can act as musicians; and (4) considerations for music teacher education to address curricula and practice conducive to hyphenated musicianship.

MUSICAL PARTICIPATION AND SCHOOL DIVERSITY

Jodie Underhill & Alexandra Lamont (University of Keele, UK)

Previous research in music education has pointed to the influence of individuals (parents, teachers, and other influential role models) in helping to develop children’s and young people’s interests and motivations for engaging with music. However, although school is often acknowledged as an important influence, it has typically been explored through the input of individuals (music teachers) rather than at a more structural level. How can school environments help to foster a positive musical culture and to encourage children and young people to develop their musical interests?
This project draws on the theoretical framework proposed by Bronfenbrenner (1979) which highlights the importance of taking account of context at a range of levels in any research. The project is exploring school musical culture in detail, and investigating the effects that different school cultures can have on levels of enthusiasm, motivation, and commitment to music in school. As part of the research, other extra-curricular activities such as drama and sports are also considered. The current research examines the views and experiences of pupils, parents and teachers in relation to musical participation in different school contexts.

Using an ethnographic approach, a wide variety of data is currently being collected from different school types (state schools, fee-paying schools, grammar schools and academies). This includes questionnaires, interviews and focus groups with pupils, parents and teachers as well as extensive non-participant observation in school, and the different forms of data are triangulated to form the basis of case studies. The presentation will primarily focus on the particularities of selected cases, but will also seek to uncover comparisons (similarities and differences) between schools. Preliminary results indicate that even in schools where music is clearly valued and supported pupils often do not perceive a career in music as a viable option and despite active participation in and enjoyment of the subject, music is often the first activity to be sacrificed in increasingly busy schedules. This research is ongoing and further results will be presented at the conference.

RETHINKING AND RECONSTRUCTING ‘THE VALUE OF MUSIC IN ITSELF’

Øivind Varkøy (Örebro University, Sweden; Norwegian Academy of Music, Norway)

What characterizes thinking about music which will make talking about ‘values of music in itself’ possible and meaningful today?

In general education we are dealing with ‘music as an instrumentalized subject’ in the sense of an understanding of music education as a means or an instrument for something else than learning music. Thinking about music as an instrumentalized subject we at once meet the old discussion concerning ‘music as goal’ versus ‘music as means’. In later research however, the deconstruction of this dichotomy has led to the disappearance of a term like ‘values of music in itself’.

In this philosophical paper I will discuss how a rethinking and reconstruction of this term is possible – and why it is necessary – if philosophy of music education is to transcend instrumentalism and its denial of human freedom and dignity.

The paper will investigate this mainly in connection with the thinking of Martin Heidegger about the differences between things, utility articles and artworks, and the thinking of Hannah Arendt concerning the differences between work, production, and action.

According to Heidegger, artworks oppose use, they are in possession of a sort of stubbornness which make them come forward and oppose any application. That’s why artworks make us reflect about being.

To Arendt, creation of art is production, which means that art, like all produced things, is a means. I will however take her thinking one step further. I would like to think of music as action; a human social activity which according to Arendt has its values in itself. I will discuss Arendt’s term action in relation to Christopher Small’s concept musicking. If I follow Arendt, but think about musicking as action, musicking has to be considered as an end in itself.
AN EXPLORATION OF THE VALUE OF CONTINUING PROFESSIONAL DEVELOPMENT (CPD) PROGRAMMES IN MUSIC FOR TEACHERS THROUGH THE EXAMPLE OF THE LONDON SYMPHONY ORCHESTRA (LSO) ON TRACK PROGRAMME

Maria Varvarigou, Andrea Creech & Susan Hallam (Institute of Education, University of London, UK)

Between September 2009 and August 2010 the LSO On Track programme reached several thousand young people in the East London area and beyond, primarily focusing on pupils at Key Stage 2 (KS2), aged 7-11. Twenty-four KS2 classroom teachers were involved in a two-year programme of CPD, delivered by the LSO partnership with local authority music services. The teachers indicated that they embarked on the CPD programme looking forward to opportunities to share good practice, gain new ideas for teaching singing and composition, gain knowledge of musical styles and concepts and enhance their confidence as music teachers. The scheme was found to be successful in fulfilling their aspirations and in equipping them with skills for integrating music into cross curricular activities as well as for designing lesson plans in music that met the needs of their specific classrooms. In addition, it was generally agreed by the teachers and the head teacher in the schools where they worked that the CPD programme had left a significant legacy in relation to raising the profile of music in the schools, raising the standard of music teaching, fostering an inclusive approach to music making and equipping teachers with 'good practice' that could be shared across the whole school. This paper explores and discusses findings that emerged from both quantitative data and individual narratives from the teachers, head teachers, LSO musicians and the Animateurs involved in the LSO On Track CPD programme, and offers some recommendations on how such programmes can have a longer term impact on the individual teachers and the school community as a whole.

ISSUES IN TRAINING MUSICIANS AS FACILITATORS IN ACTIVITIES WITH OLDER ADULTS

Maria Varvarigou, Andrea Creech, Susan Hallam & Hilary McQueen (Institute of Education, University of London, UK)

Many adults over the age of 50 join or continue to participate in music groups such as choirs, orchestras and various other music classes in the USA, the UK and Australia. However, little research has been carried out to explore the psychological and pedagogical characteristics of individuals who facilitate music activities for older people. The Music for Life Project, a research project that took place between 2009 and 2010, explored the role of music in older people’s lives and how participation in making music, particularly in community settings, can enhance their social, emotional and cognitive wellbeing. The research comprised three case studies, the Sage Gateshead, the Connect Programme of the Guildhall School of Music, and Westminster Adult Education Service, which each offer a variety of musical activities to older people. The project aimed to investigate, among other issues, the influence that contextual factors, such as the qualifications and experience of the musician teachers/facilitators, the nature and quality of the teaching/facilitating strategies adopted and the nature of the interpersonal interactions may have on outcomes. This paper presents findings drawn from the project’s large dataset relating to facilitators. Furthermore, it discusses issues such as motivation, musical guidance and repertoire. It also explores the teaching strategies used by the facilitators and proposes teaching methods that could result in more enjoyable musical interactions among facilitators and participants in music activities. It is believed that the findings generated from this research paper will benefit music providers, including community musicians, community music programmes, music departments in the adult and community learning sector, and music organisations with a commitment to outreach activities.

See also the poster ‘It was very fun to sing with older people’ – an intergenerational music programme at East London
THE ROLE OF RESEARCH AND ASSESSMENT KNOWLEDGE IN TEACHER PREPARATION

Peter Webster (Northwestern University in Evanston, Illinois, USA)

The music education profession deeply values research and assessment in the professional development of its members. Strangely, there are very few if any teacher preparation programs that contain any substantive experiences devoted to preparing music teachers to understand what research and assessment are and what vital roles they play in music learning. For example, beginning teachers are presented with a number of teaching strategies for instrumental instruction. A typical methods class will stress goals and objectives, curriculum design, lesson planning, ensemble teaching techniques, techniques for teaching rhythm and note reading, and any number of similar skills; yet nowhere in this mix is consideration given for how to evaluate the effectiveness of such work. How does a typical undergraduate learn how to design a suitable rating scale or teacher-made quiz? How does such a pre-service individual know how to compare mean performances on such quizzes across two or three classes to determine progress? How can measures of sight reading be compared to actual achievement in sight reading ability if there is no knowledge of simple statistical procedures for doing so? We seem to consider these basic tools of teaching to be ‘advanced’ graduate ideas and not anything central to what it means to be a professional teacher prior to graduate training. This paper will argue for change in this regard. I will provide results of a survey of teacher educators in the USA regarding the extent to which they include research and assessment knowledge and practices within their undergraduate preparation. Models will be presented that describe the embedding of such experiences across the standard teacher education curriculum based in large part on the results of the survey.

THE 'MIDDLE GROUND': THE DEVELOPMENT OF A NEW PRACTICE-LED RESEARCH PARADIGM FOR TEACHERS AND THE COMMUNITY

Susan West (Australian National University, Australia)

This paper reports on an alternative paradigm for music education and its developing research structure. The Music Education Program (MEP) of the Australian National University's (ANU) School of Music revolves around shared, altruistic music making through what is known as the Music Outreach Principle. The focus in this approach is on the intent embedded in the music making, rather than the skills that are traditionally defined as 'progress' in musical development.

The intent of each music maker is to encourage the music making of others through singing and/or instrumental engagement. The Program does not define a particularly methodological approach, and differs from structures proposed by Kodaly, Orff, Suzuki or other more recent educators who have tackled the widespread lack of sustained musical engagement. Rather it defines a philosophical position that prioritises the development of the will to both engage and engage others. In effect, through shared engagement each participant becomes both a music maker and a facilitator of the music making of others, regardless of skill level, age, disability or, indeed, any other form of exclusion. To date, the Program has trained 350 teachers, works annually with over 15,000 children, and provides up to 50 'outreach' style events each year.

The MEP, while now part of the federally funded research-intensive ANU, has always been funded by the Australian Capital Territory Government for service to its local community. This funding has not, historically, had a research component. Nonetheless, what might be seen as a handicap has aided the development of not only a different paradigm for music delivery in schools and the wider community, but a different research paradigm as well. In particular, the Program has developed a form of practice-led research that may be said to occupy the 'middle ground' between academic output, often not accessed by teachers, and the traditional forms of school-based practice and professional development. At the same time, the ACT Government and the ANU, in the lead-up to Canberra's centenary in 2013, are now collaborating in an expansion of the MEP's research paradigm beyond its local arena to make the practices and findings of the Program available more widely. The mixed model research involves developing better means of identifying and tracking mass engagement across an entire community, while providing deep, descriptive case studies in a range of different institutional settings that personalize the approach for individual, environment or both simultaneously.
This paper sets out the principal features of the Program within the context of its developing research paradigm and provides a potential framework for uniting theory and practice in a way that is of immediate value to general classroom teachers who are often called upon to act as music educators with little or no confidence or skill base.

**Linked with workshop The Music Outreach Principle in operation**

**MUSIC EDUCATIONAL RESEARCH: WHAT’S THE POINT?**

Mark Whale (University of Toronto, Canada)

At the RIME conference in 2009, a colleague and I debated how educational conferences – and the research presented at them – along with reforms and standardized assessment tests actually impact the quality of music teaching and learning undertaken in our schools. Do research, reform and testing result in ‘better’ educational practice? Where can this ‘betterment’ be seen? Are the students we produce today more musical than the students we produced twenty years ago?

In my presentation I shall critique the following two ideas. First, that the point of research (etc.) is to streamline education such that it provides the most efficient and effective means for students to reach a specific goal – whether the goal is of their own or of society’s making. Second, that the point of research is to negate the education system and to create one that is always ‘different’ – whatever you want it to be. Instead, I shall draw on Kierkegaard’s notion that ‘education . . . is the course the individual goes through in order to catch up with himself.’

I understand Kierkegaard’s notion in the following way. As we learn about new music, different ways of learning, cutting edge technologies and so on, we recognize that our teaching practices are inadequate and that there is a gap between what we do and what we understand we should do as we work to recognize our students. Our research, then, is an ongoing process of discovering the gap between our sense of integrity as educators and our practice, and working to catch it up – to re-complete it. I argue, then, that the point of research is not to be found in results but rather in the simultaneous act of meeting our students as we meet ourselves. To paraphrase Nietzsche, it is in and through this act that we shall become the people we are.

**ESCAPING VS. CONFRONTING REALITY: POLITICS AND MUSIC EDUCATION IN AN AGE OF ENTERTAINMENT**

Paul Woodford (University of Western Ontario, Canada)

Musicologists now generally acknowledge music’s social contingency, yet many music teachers continue to ignore its many social and political meanings, thereby implying that its only legitimate meaning is to be found ‘in the quality of its making’ (Taruskin, 2004, p. 33). This evasion of politics in music education can be construed as a form of escapism that contributes to the disfranchisement of children by erroneously teaching them that music has nothing to do with the world and its problems. The position taken in this paper is that, given music's ubiquity and centrality in children’s lives, it would be irresponsible were schools to continue sending graduates out into the world with musical skills and perhaps a smattering of knowledge of traditional theory and history and yet have no idea of how music contributes to the shaping of their own perceptions and understandings of history and of current social and political realities. In this age of entertainment, instant communication, and ‘biased and manipulated information’ (Gutstein, 2009, pp. 11-12), it is vital that children learn how to read and listen to the world with a critical eye and ear (as well as the other senses) so that they can decipher the ideologies and political forces at play in the world, including in entertainment, politics, religion, education, and music. Only then will they realize that so much of what is presented to them about the world via the ubiquitous media, and in which music is of course heavily implicated, is distorted or make believe. These themes are explored with reference to examples of music and media during the Cold War and the 2010 Winter Olympics.
THE SINGLE VOICE IN THE CHORAL VOICE. HOW THE SINGERS IN A CHOIR COOPERATE AND LEARN TOGETHER AND FROM EACH OTHER

Sverker Zadig (Örebro University, Sweden)

This paper describes what can happen between the singers within one choral ‘voice’; how the individuals in a choir differ in taking initiative and acting in leading roles.

Earlier I carried out a qualitative interview study which is now completed with a quantitative recording study. Recordings have been made in a Swedish gymnasium school with a newly formed choir of youngsters of around 16 years of age. With close up microphones on headsets and by multi track recordings it have been possible to watch graphically exactly how each individual sings and also to compare the singers with each other. The computer program being used for the recordings is Cubase5, which has an integrated analyzing function, Varyaudio, originally constructed to be used as a sophisticated pitch-correction tool. The recording sessions were done in consecutive choir rehearsals, and with a simultaneous video recording in order to be able to record subsequent visual signs between the singers.

Analyses have been done with printouts of the same sequence of the music with the recordings of all voices in the same choral voice. It is possible to graphically view differences in attacks and intonation, and also to notice when someone is ahead and ‘pulling’ others to follow. This leading role can be both positive and negative, as a confident but not so good singer can unfortunately bring along other singers to take wrong steps in the music. However, my vision is to find, improve and develop a positive leadership from good singers to the rest of the choir.

*Linked with poster of the same title*
SYMPOSIA
The multiple necessities, responsibilities and challenges of education are marked, in our contemporary societies, not simply by the internal needs and realities of our nation-states, but also by the crossing of information, economic co-dependency and political tensions of global interactions. As the American writer Thomas Friedman poses, ‘the world is becoming increasingly flat’ and the answer to this maxim has tended to be greater educational efficiency, productivity and linearity. It follows then, that we may need to ask more pointedly not how do we contest or barricade ourselves in humanism or aestheticism, but are we able to articulate critically, responsibly and coherently, the meanings, implications, models and practices that humane systems of education can offer to an increasingly technocratic educational experience?

Bildung, as a system of thought, experience and as a cultural disposition, has not merely a long history of influence but a significant and contemporary presence. Said presence, while of particular importance to music education, is often opaquely understood by the field. This panel will present a trans-national set of viewpoints having Bildung at its forefront. The intent is not to qualify, explain, nor to define the term, but rather to present contemporary readings that offer, in theoretical, political, historical and practical terms, ways in which the concept remains a relevant doorway into an education in and through music. Lastly, the goal of this symposium is to generate a critical dialogue about the contentions, tensions and interactions that the term still affords today, particularly at a time of economic restrictions and efficiency policies.

Werner Jank
‘BILDUNG’ AS A ‘REALISTIC UTOPIA’: HISTORICAL AND CONTEMPORARY VIEWS ON ‘BILDUNG’ IN GERMANY

Today’s notion of the term ‘Bildung’ is based in the early 19th century. Many questions on education we discuss in our days first have been asked in these years by theorists like Humboldt, Pestalozzi, and Schleiermacher. Their fundamental question was: ‘What is the content and which are the topics young people must deal with in order to become able to conduct their live reasonably and self-determinedly, tied to humanity and justice, to mutual acknowledgment of the other, in freedom, good fortune, and self-fulfilment?’ (W. Klafki 1986)

Finding answers to this crucial question was a revolutionary program, compared with the given social, political, and economic situation in 1810.

The classical theorists have drawn Bildung as a dialectic process shaping the relationship between the single individual and the objectivity of the surrounding world. Both together, the revolutionary power and applying dialectic thinking to the philosophy of education, have been basic fundamentals for the emergence of ‘Arbeiterbildung’ as a part of an alternative culture in Germany and Austria between the 1860s and 1933. Since Bildung more and more has become a battle cry of conservative politicians during the years from the end of World War II up to the 1980s, the weight of reflecting Bildung declined.

But there’s life in the old dog yet. Since assessment became a strong instrument to measure the outcomes of instruction, and since nationals standards fix the competencies students are supposed to acquire – since then Bildung has been increasingly discussed. Going back to the roots of Bildung reminds us that in education there is – or should be – something beyond the acquiring of skills and knowledge and its economic exploitation: That is the ideal of living in a society which is founded on respect to each other, on living together in a harmonic community that leaves no one behind, and on the idea of humanity. This is a ‘realistic utopia’ which the classical theorists of education have given to us as a revolutionary task for the future.

Patrick Schmidt
HUMANISM AT A TIME OF MARKET EDUCATION: DEWEY AND BILDUNG AND LOSING ONE’S VOICE

In Tropics of Discourse, Hayden White argues that ‘discourse, in a word, is quintessentially a mediative enterprise’. However, we are also aware that discourse can take and have a life of its own, or in other words,
that elements of someone's discourse can live to have a metonymic experience, speaking for the larger complexity of the oeuvre. In this sense, parts of an ideal calcify the tensions the larger whole provides and the energy it generates. It is therefore interesting to investigate how discursive elements of key conceptual ideas such as Bildung or Democracy leave the realm of mediation to become realities of their own.

This presentation will investigate both the relationship between Bildung and the writings of Education and Democracy of John Dewey, and argue that in ways more than one these ideals have, over time, shifted from meditative discourse to undisputed – and undisputable – constructs. Today we experience attempts to revive humanistic and humane notions of learning practices and teaching interactions, particularly as a response to neoliberal assaults and the weight of market-driven educational outcomes. Deweyan democratic notions and Bildung derived arguments are often used but may, however, be in jeopardy of losing their generative potential. I argue that the overuse and misuse of these two ideals have altered them from a meditative enterprise to an explanatory one. The perception that these a fundamentally familial arguments, universalized by the constancy of citations into undeniable realities, have placed them as an advocacy tool that relegates contestation – necessary to any argumentation – to a tertiary status, de facto replacing the individuality, agency, forcefulness, and even aggressive nature of contextual and personal discourse. Why would my voice be used when Bildung expresses it so much better? Why should I venture in argument, when Dewey will carry the day?

Øivind Varkøy -
BILDUNG - AND INSTRUMENTALISM

Both in a historical perspective and today there is a trend both in music educational thinking and educational politics that music educational activities are advocated for by referring to a number of ends of general pedagogical or political character. This means that we are dealing with an understanding of music as a means - or an instrument - for something else than experiencing music, making music and musicking. This is instrumentalism.

From the philosophical tradition of Bildung there has often been directed criticism towards end-means-thinking and the instrumentalist way of thinking about knowledge in general, that is to say, the idea that knowledge primarily is seen as a means or instrument for effective development. Friedrich Nietzsche for instance claims that Bildung involves something free and individual without definite ends or demands on usefulness other than to realise each individual's possibilities as a human being. In opposition to his contemporary philosophy of usefulness he emphasises that even being useless is a central aspect in the process of Bildung.

In a discussion about music as an instrumentalized subject we at once meet the old discussion concerning 'music as an end in itself' versus 'music as a means'. In newer Nordic research in music education however this dichotomy in itself is discussed, many finding it a false one. This often happens against a background of the theory of Bildung of Wolfgang Klafki. In this way a term like 'the value of music in itself' has more or less disappeared from the field of music education. In my ongoing research I am focusing on how a rethinking and reconstruction of this kind of term is necessary. I discuss this connected to the thinking of Martin Heidegger concerning the differences between artworks and other 'things', and to the thinking of Hannah Arendt concerning the differences between work – production – and action.

Cathy Benedict
MARXIST VISIONS AND SOCIALIST DREAMS

In the late 1800s and early 1900s the German Social Democratic Party sought to create a separate proletarian culture or 'workers' culture' for working class Germans – in essence programs to promote Bildung. Radical Marxist and Reformist visions competed for control as they debated 'what knowledge is of the greatest significance which can make a worker completely clear about his position in the present and about himself as a fighter for his class for a better future' (Lidtke, 1985, p. 168). These questions of what would be best for educational and cultural programs were at the heart of this 'alternative culture'.

I seek to enter the conversation of Bildung by examining this culture in order to think through current educational conversations. Points of entry will include the political purpose of Bildung, utopian visions, critiques of critical theory and the intervention of the privileged, parallels between functional literacy and ideological indoctrination, cultural capital and state exploitation of Bildung, the discourse of alternative as divisive, and marginalized positionality as place of resistance. And certainly not least among these entry points: In what ways have and do music education programs reflect these same issues?
This paper is based on an on-going study concerning Swedish music education. The paper, like the study, is grounded in a hermeneutic view of Bildung. Viewed from an international perspective, the kind of music education that has developed in Sweden is quite unique. Thus, when the possibilities and limitations of this music education are discussed in terms of Bildung, it has the potential to be of interest to international music education research. During the presentation, video recorded examples of practice from Swedish high schools will be used to illustrate the issues under consideration.

During the last years, a critical discussion of the contemporary music education in Sweden has emerged. In this music education, (some) popular music and (some of the) students’ ‘own’ music plays a significant and concrete part. Although researchers and evaluators of education agree that a variety of students’ personal experiences should be included in the school context, questions are raised concerning whether music education has become too limited in relation to repertoire, content and teaching methods.

A hermeneutic view of Bildung holds that an encounter between the familiar and the unfamiliar is necessary to lead to a new understanding. Whenever ‘we ourselves’, our understanding and earlier experiences, encounter the unknown, others’ experiences, or new ideas, there is the potential for us to change fundamentally. In such a Bildung process it is necessary that we change perspective. Understanding ‘the Other’ also requires us to dare to view the ingrained or familiar with different eyes. This is a chief issue in education.

If Bildung is the aim, the main concern is how music education can contribute to this movement between the known and the unknown.

Elvira Panaiotidi

RUSSIAN MUSIC EDUCATION AND THE WEST: APPROPRIATION, COOPERATION, OR THE ‘THIRD WAY’?

The concept of Bildung was introduced in Russia by the end of the 18th century by N.I. Novikov. Its Russian counterpart – ‘obrazovanie’ – retained the dual meaning of Bildung as a process of forming and a result thereof. In doing so, it acquired a religious connotation by connecting the ‘image’ (obraz – Bild) with ‘God’s image’; hence the notion of education as inner development towards this image. Within a few decades ‘obrazovanie’ was established as a secular concept that designated a man of culture and the totality of activities that aim at cultivating such a man: education, instruction, culture.

In the early post-Soviet era deideologization of (music) education was considered as one of the major objections; however, the conceptual vacuum that emerged is still to be filled (if we are not willing to rest content with the new ideology of monetization).

The current situation in (music) education reflects the general condition of the society. The nation is divided, all efforts to put forward a ‘national idea’ that could unite different groups failed – people differ in their relation to the past and in their vision of the future.

The state educational policy aims at integration in the ‘world cultural process’ to which modernization and innovation are the means. The latter implies appropriation, mostly uncritically, and implementation of the Western standards whereas the emphasis is placed upon computerization, multimedia learning and acquisition of necessary technical skills. One way to confer to this essentially anti-Bildung paradigm a humanistic appearance is to employ the concept of ‘technological culture’ as one of the important constituents of the culture of a modern man.

The questions that I am going to address with regard with this situation are: What exactly are the ‘Western standards’ and the ‘Western experience’ to which reference is permanently made to approve the (music) educational strategy? Is the information / interpretation provided adequate? Are there any prerequisites for a dialogue and common efforts in defining a humanistic culture oriented (music) educational paradigm?
THE EUROPEAN MUSIC PORTFOLIO: INTEGRATING MUSIC AND LANGUAGES

Conveners: Patricia Driscoll & David Wheway (Canterbury Christ Church University, UK) + Markus Cslovjecsek (University of Applied Sciences FHNW, Switzerland), Adelheid Kramer (State Institute for Sport, Arts and Music in Schools, Germany), Vikki Schulze (Canterbury Christ Church University, UK), Karen M. Ludke (University of Edinburgh, Scotland) & Karina Marjanen (University of Helsinki, Finland)

This symposium will present four papers that focus on The Music and Language European Project for Lifelong Learning. Language learning is a major priority across Europe not only to facilitate workforce mobility but also to support social cohesion and understanding in the increasingly multilingual and multicultural national populations. This Comenius Multilateral Project aims to support language learning and intercultural and musical development in young learners by integrating elements of music pedagogy in language lessons. Key academics and practitioners in seven countries from both disciplines are working together to find innovative ways to teach foreign languages through musical activities in order to foster children’s creative expression and stimulate their thinking and imagination. Each paper reports on findings from different aspects of the project:

Markus Cslovjecsek and Adelheid Kramer
INTRODUCTION TO THE RELEVANCE OF AN INTEGRATED UNDERSTANDING OF MUSIC-EDUCATION - STEPS TOWARDS A EUROPEAN MUSIC PORTFOLIO (EMP)

The understanding of teaching and learning processes has been fundamentally changed by scientific conclusions of the psychology and the neurophysiology of learning. Learning is understood not only as instruction but also as a construction process on the part of the learner. Corresponding learning fields are imperative in order to develop education. The learner's competences, capabilities, joys and fears are crucial for a successful schooling. Taking into account these important considerations, the presented philosophical study detects a crucial lack in today's understanding of the role of music in education: music as an art, as a learning content but also as a tool of exploring, understanding and creating meaning.

The prelinguistic child is capable of learning his/her mother tongue without any previous language skills. Based on today's findings on the nature of learning processes, it can be assumed that learning from and with sound is vital for neonatal cognition. Those learning experiences are 'previous knowledge' and are formative for future learning. However, they are hardly recognized within the academic environment: musical thinking and acting are mostly restricted to the music class, taught by specialist music teachers and disconnected from learning in other subjects and other fields of governmental education plans. Changing this tradition is a dangerous and complex challenge in educational policy.

The EMP-Project is an effort to discuss the acquisition of knowledge and competences in an interdisciplinary context and connected to the practice in schools. Based on our own experience and on studies about the effectiveness of Continuing Professional Development (CPD) we designed the project to include not only specialists of the subjects but also active teachers involved in the project. We started with the cooperation of language specialists and language teachers because of a tradition of CPD courses on Music and Language Learning that we have developed in Germany. The existing Common European Framework of Reference for Languages is an established base of European collaboration. Some of the competences outlined in the national Pupils Portfolio of Language Learning readily connect to music teaching and learning: (inter)cultural awareness and processes such as perceiving, listening, imitating or creating are basic elements that belong to both disciplines.

Patricia Driscoll, David Wheway and Vikki Schulze
CREATIVITY THROUGH CURRICULUM INNOVATION: TEACHERS’ AND CHILDREN’S PERCEPTIONS OF INTEGRATING LANGUAGE AND MUSIC

This paper presents the findings of a small scale study which investigates the benefits and limitations of combining the teaching and learning of music and languages in the primary curriculum. Both subjects struggle on the margins in that they are allocated limited curriculum time and they are frequently taught by teachers who lack confidence to teach those subjects. Substantial research exists which shows that there are significant learning gains of integrating subjects and practice is widespread in mainland Europe, but rather less so in England. Barnes (2011) also highlights the attitudinal gains of cross-curricular pedagogies, which he suggests are more motivating and meaningful than those devoted to single subject teaching.
The aims of this study are: to develop selected activities created for the European Music and Language project and together with the class teacher adapt the activities for the age and stage of learners within one class; to investigate the teacher's approach and perceptions of teaching music and languages as separate subjects and combined; to explore children’s attitudes to music and language education and their response to the music and language activities; to explore the factors that help or hinder integrating music and language in relation to learner development and the benefits and limitations of integrating subjects into the curriculum.

The paper focuses in depth on one case study school. Research and policy literature in music and language inform the entire research process and the discussion on pedagogy. A mixed-methods research design is used combining both qualitative and quantitative methods. The teacher's and children's attitudes to music and languages are investigated and their responses to the activities examined through an evaluative questionnaire, semi-structured interviews and focus groups. In addition, children’s responses to the intervention are observed, categorised and analysed. The findings indicate that fusing the objectives of two disciplines is not without its challenges particularly in relation to progression. However, integrating subjects has the potential for engendering creative thinking and motivating both teachers and children.

Karen M. Ludke

SINGING CAN SUPPORT L2 FRENCH LEARNING IN ADOLESCENTS

This talk outlines the results of two classroom-based arts intervention studies that investigated whether incorporating songs and musical activities into the L2 curriculum can support adolescent children’s beginning-level French learning. Results of the first study, which was conducted for 1.5 hours per week over a 6-week period during learners’ regular French class, showed a highly significant increase in the children’s overall French test performance ($p < .001$), with a larger improvement in scores observed for learning French through singing and musical activities compared to learning French through visual art and dramatic activities ($p < .05$). In the second study, which was conducted for 45 minutes per week over two 2-week periods in a crossed design, both classroom groups again improved significantly from pre-test to post-test, this time with no significant differences observed for learning a song vs. a dramatic dialogue on a French-to-English grammar and vocabulary translation test or on a Cloze test. Questionnaire results revealed that nearly all of the children enjoyed the inclusion of these musical and dramatic activities in their French class and that in particular they thought the new activities had improved their listening comprehension, speaking skills, and confidence to speak in French. Results of the second arts intervention study also showed a higher incidence of ‘din’ (words repeating in their heads outside of class) for the song material (52.0%) compared to the dramatic dialogue (9.6%) in both classroom groups, in line with previous findings. There was also an overall preference for listening to the songs compared to the dramatic dialogues, which was higher than 50% in both classes. The relevance of the current findings for modern foreign language learning and teaching will be discussed.

Kaarina Marjanen

THE EUROPEAN MUSIC PORTFOLIO: MUSIC PEDAGOGIES AS A SUPPORT FOR LANGUAGE LEARNING

The basis for music and language can be found deriving from the same net. On the basis of the analysis of phrase structure and phonological properties of musical and linguistic utterances, language and music have evolved from a common ancestor, a ‘musilanguage’ stage, presented as five alternative choices within the theory of Brown (2000). Music conveys the musically meaningful emotive meanings and language conveys propositional phrases and referential meanings, when observed as purely acoustic embodiments of a sound from which a verbal song is formed. Our voices can serve the most primitive brain structures. When breathing and when singing, the primitive brain and the new brain function simultaneously, harmonizing their powers of control. When considering theories for music teaching, one must know how a child’s holistic and musical development and the ongoing musical and holistic learning events are structured and connected, based on philosophies of music education, musical structures and components and the bodily, mental and cognitive effects of music working in the brains, starting prenatally. This paper describes what it is about music that influences us, and how does it work – to help us better understand the underlying musical processes that support a child’s learning, and to find the most suitable and best ways of planning the teaching and to set the goals for it, having music as a support in learning. In a deep learning event, emotions, body and reason are working together, the experiences connected in the limbic system of the brain. Music and language are both tools for human communication.
The number of government funded art and music projects in Norwegian schools has increased significantly over the last two decades. Two of the main policy instruments for this are The Cultural Rucksack (DKS), a National program for art and culture provided by professionals in Norwegian schools, and their collaborative partner Rikskonsertene, www.rikskonsertene.no (Concerts Norway, en.wikipedia.org/wiki/Concerts_Norway), an art establishment founded in 1968 which since then has promoted high artistic quality and aimed at presenting music to ‘all people in the country’.

The National Norwegian Curriculum (Knowledge Promotion K-06) clearly points out that co-operation between professional artists, actors and musicians, teachers and pupils is a vital part of the subject of music. As a consequence of the curriculum and the culture institutions’ aim to enable school children to enjoy artistic productions provided by professionals, a growing number of performers now visit schools, either to present a concert or to work in creative collaborative projects together with pupils and teachers.

For that reason there is a need for research that examines the encounters and partnerships between professional musicians and children and between culture institutions and schools. This symposium will explore the theme from different perspectives and the presenters will discuss issues related to didactic and aesthetic questions as well as the political agenda behind the phenomena of professional musicians in schools. Following the presentation participants are invited to discuss some of the challenges of including artistic expertise in school contexts.

**Perspectives on professional musicians and their concert productions in Primary and Lower Secondary Schools in Norway**

Kari Holdhus

**GYM HALL AESTHETICS AND PEAK EXPERIENCES**

In Norway, every school child will be part of the audience at twenty school concerts during their years in the compulsory school system. The school concerts are operated within formal frames that surely define and form the way the concerts may be constructed and performed. At the practical level, however, children, teachers and artists are the most important participants.

It might be that the three groups of participants in school concerts operate and think within their own discourses, even though they are participants in the same event. In this project, my aim is to find out how the different groups define quality in the concerts. What possibilities does each of the groups have to come forth with their particular definition of quality?

The empirical material in this study consists of case studies of production processes. The information gathered about the processes is used in the study, along with document studies and interviews. The methodology is ethnologic.

The focus is to discuss the adult facilitators’ (artists, producers and teachers) codes for quality, discursive backgrounds for these quality constructions, and the techniques that are in work to keep these particular quality codes in the school concert productions. The findings will be viewed against existing knowledge on how children perceive music, and contemporary concepts of relational aesthetics.

Elements from culture theory, aesthetics and music didactics shape the project. The material is seen within a theoretical frame of cultural sociology, mainly Pierre Bourdieu’s cultural sociological terms as capital, habitus, fields and doxa, but also along Foucault’s reflections on power/knowledge.

The study will provide knowledge about how and why quality is constructed the way it is in concerts for children in schools, and point out future ways to re-construct these conceptions of quality.
Randi Margrethe Eidsaa
A CASE STUDY: COLLABORATIVE PROCESSES AND AESTHETIC EXPRESSIONS IN MUSICIAN–PUPIL–TEACHER PROJECTS

The background of this presentation lies in the observation of partnership projects where musicians and other professionals such as actors, dancers and designers collaborated with pupils and teachers during a limited period of time to create and present a performance. The data were collected during the observation of four projects where performers, pupils and teachers developed their relationship through their shared task, the musical production. The partnerships took place in different settings, the content was different, and the projects’ aesthetic expressions vary, but the performers used similar didactic strategies will be described in the presentation.

The findings from this study indicate that the major challenge in a creative musician–pupil–teacher project is the transforming of ideas into tangible results, which in this case means music. Preliminary results point towards the strong influence professional performers have on the aesthetic expressions and artistic result in these projects, and how the project structure in itself became an effectual tool to prepare the pupils for creative tasks with music.

The research project also raises questions about the connection between the political intentions behind the performer–pupil–teacher concept and the actual hands-on practice.

Jorunn Thortveit & Petter Frost Fadnes
PROMOTING CREATIVE LEARNING PROCESSES THROUGH MUSICAL IMPROVISATION FROM A DIDACTIC AND PERFORMANCE POINT OF VIEW

This research is based on a concert production titled ‘Bråkebøtta’, composed for the Norwegian government funded touring scheme The Cultural Rucksack (www.skolesekken.no).

The main aim of the concert is to promote improvisation as a tool within learning and teaching, where the research is specifically looking at how improvisational knowledge may be developed and shared with teachers and pupils within the framework of a Cultural Rucksack production, and how ‘Bråkebøtta’ may contribute towards viewing didactic work as a practical creative learning and teaching process.

Improvisation as a performance tool has the innate possibility of significantly contributing to the creative learning process (which notion seems to be in opposition to teacher-guided and goal orientated approaches). In other words, didactic and creative approaches emphasizing the ‘situatedness’ of the performance (and not merely the subject) is key to understanding such a learning processes.

The project is based on data collected from various observations, interviews, and field-notes, from both teachers and musicians in concerts and workshops related to ‘Bråkebøtta’.

Our research seems to suggest that teachers (in different ways) recognize the skills and values represented by the musicians’ particular approach to performing. However, the Norwegian school system puts emphasis on outcome or ‘product’ (e.g. concerts) rather than process itself, which means that the link between didactics and performance is somewhat undervalued within an everyday teaching situation.

Magne Espeland
MUSICAL PARTNERSHIPS AND SCHOOLS – FOR WHAT PURPOSE AND ON WHOSE TERMS?

As the number and scope of musical partnerships – here identified as partnerships involving musicians and musical experience and education in schools – are growing, the need for research, evaluation and discussion about what is involved, for what ends and on whose terms, is increasing. If we do not discuss the underlying rationale for this activity and what it means to musicians as well as to schools, we might not be building a better platform for music education in our countries. The activity described above has grown to become significant in Norway as well as internationally.

In this paper I will try to discuss some of the issues involved in more general terms, commenting on the two studies presented in the first part of the symposium as well as inviting an international audience into the discussion. Some of the issues at stake are:

To what extent are basic values in musicianship and artistic performance compatible with basic values in school music? On whose terms do partnerships take place and what kind of terms are in keeping with legitimate educational and artistic practices? Is there a real dichotomy between moments of artistic experience and
formative long term educational work, and if so, what will the effects be for school music education, community music, musicianship in society and the formation of future audiences?

THE PERILS, POSSIBILITIES AND PRACTICES OF ASSESSMENT IN MUSIC EDUCATION

Convener: Cecilia Ferm Thorgersen (Luleå University of Technology, Sweden) + Pamela Burnard (University of Cambridge, UK), Annika Falthin (Royal College of Music in Stockholm, Sweden), Joakim Hellgren (Luleå University of Technology, Sweden), Geir Johansen (Norwegian Academy of Music, Oslo, Norway), Fredrik Påhlsson (Royal College of Music, Stockholm, Sweden), Jon-Helge Sætre (Oslo University College, Norway), John Vinge (Norwegian Academy of Music, Oslo/Hedmark University College, Norway), Lauri Väkevä (Sibelius Academy, Finland) & Olle Zandén (Stockholm University, Sweden)

The tension between assessment and music teaching and learning within formal schooling has been an enduring educational dilemma. The ‘possibilities’ of assessment in music education are further agitated by recent neo-liberalistic accountability movements and standards agendas in the Western world. The question is how assessment impact on classroom practices. We ask ourselves how students’ expressed ‘creativity’ and musical learning can be responded to and graded, and what practices – including formative feedback processes – encourage students’ musical learning. The symposium takes a holistic view of musical learning and knowledge as a starting point, and aims at discussing and reflecting upon possibilities and challenges with assessment in schools. Holistic or multi-dimensional musical learning can be defined as structural, tensional, acoustical, bodily, emotional and existential, which in turn can be expressed as skills, analytic knowledge, creativity, expressivity and music making. One issue that will be treated uniformly across the presentations at the symposium is what constitutes the formulation of achievement criteria that are connected to practice, that are possible to communicate and at the same time describe relevant qualities of expressed musical knowledge. Another issue is how teachers use criteria in formative assessment, and how students’ learning and creativity is encouraged, rather than limited. A third one is how achievement criteria can help students to reflect upon and assess their own musical learning and knowledge. Related to those issues are questions about the language used in formulation and communication of achievement criteria, which in turn is connected to imaginations and expectations among teachers. How can collaborative aspects of musical knowledge be taken into account, and in what ways can holistic musical learning be expressed in action by students and assessed by teachers? Last but not least, relevant questions of quality and equality will be considered. The symposium will be dialogical and interactive in nature with audience insights shared on key thematic issues.

Symposia

Cecilia Ferm Thorgersen
INTRODUCTION: ASSESSMENT OF EXPRESSED MUSICAL LEARNING FORM A HOLISTIC POINT OF VIEW – THE WEIGHT AND DANGER OF CONCEPTUALISATION

Geir Johansen
WHAT CAN VARIOUS APPROACHES TO THE ASSESSMENT OF MUSIC LEARNING TELL US ABOUT OUR VALUES AND PHILOSOPHICAL STRANDS WHEN SEEN IN A HISTORICAL PERSPECTIVE?

Pamela Burnard
REVISIONING ASSESSMENT OF MUSIC CREATIVITIES IN EDUCATIONAL SETTINGS: FROM PRACTICE TO THEORY

Lauri Väkevä
TEACHERS AS ARTISTS AND ARTISTS AS TEACHERS. MEETING THE CHALLENGE OF ARTISTIC ASSESSMENT IN MUSIC EDUCATION PROGRAM: A PRAGMATIST

Fredrik Påhlsson
EQUAL ASSESSMENT OF MUSICAL KNOWLEDGE IN RELATION OF CREATIVITY AND HOLISTIC MUSICAL LEARNING
Music teacher education poses some of the most challenging questions about the role of ‘knowledge’ or epistemological issues, as well as assumptions about what it is to be musically educated. Pressures to reform curricula in music education are widespread. Continuous development and self-renewal of music teachers and teaching requires careful thought and reflection concerning the complexity of forms of knowledge and practices that we encounter, as teachers, university lecturers, teacher educators, student teachers, policy-makers and researchers. This symposium focuses on how ‘knowledge’ in music teacher education is understood, what theories we hold and related assumptions we make about teachers and learners, and how we can understand and make connections between theory and practice. Within this symposium, we will address a number of fundamental questions designed to take the audience to the heart of current debates around knowledge, practice, professionalism, and learning and teaching in music. Questions considered include:

- What forms of knowledge are an inherent part of, and shape our understanding of, music education?
- What are the implications and challenges for music teacher education?

There are eight papers presented across two sessions in this symposium.

**Part I**

The particular focus of the first part of the symposium is to demonstrate the power of diverse theoretical concepts and perspectives to explore, analyse and engage with different forms of knowledge. Empirical studies will be used to highlight and illustrate philosophical perspectives.

_Eva Georgii-Hemming_

**MUSIC EDUCATION AS PRACTICAL WISDOM. STUDENT MUSIC TEACHERS’ VIEWS ON PHRONESIS**
Generalist music teacher training: problems and possibilities

Convener: Sarah Hennessy (University of Exeter, UK) + Adri de Vugt (Royal Conservatoire, University of the Arts, The Netherlands) & Isolde Malmberg (University for Music and Performing Arts, Vienna, Austria)

Many countries have adopted a generalist approach to primary teaching. This means that primary teachers are trained to teach most if not all the subjects in the curriculum and work as the principal teacher for one class of children throughout the school year. It is evident that, as the curriculum has grown and testing has become more important, the generalist teacher role is under pressure. Music is often the first subject to be relinquished and taught by someone other than the class teacher. This can be a successful strategy but also can cause real problems for quality and entitlement. It is also the case that initial training for generalists in music varies widely. Whatever one’s view about the merits of generalist music teaching, the current situation in many countries is unsatisfactory. This session seeks to present some aspects of this issue with a view to clarifying our thinking and proposing some possible ways forward.

The large European project meNet (music education network), running from 2006–2009, yielded several interesting resources for music education and music teacher training. One of the products was the meNet learning outcomes for music teachers in schools. Within the framework of sustainability and further development, the European Association of Music in Schools (EAS) has undertaken the task of formulating Learning Outcomes for generalists. A working group of EAS, formed by the former meNet Learning outcomes group and supported by external experts, aims to formulate ‘outcomes’ for the training of general teachers in terms of capabilities and competencies concerning the teaching of music to be reached by the end of their course of studies. The term ‘generalist’ refers to those teachers who teach music as one of several subjects. In many countries music in primary schools is often taught by generalists.
Symposia

It has to be said that learning outcomes for generalists are definitely related to the outcomes for specialists, but they are not derived from them as a simplified or limited version. Teaching music as a generalist is different. In this symposium this perspective plays a central role.

Aims:

- To present information on the context and content of the work of Learning Outcomes group within EAS. This symposium will give a brief overview of content, context, methods of working and results so far from the working group which is concerned with formulating learning outcomes for generalists teaching music teachers.
- To present some recent research into the initial training of generalists to teach music. Issues of confidence and competence, course content and school based experience are all found to be significant.
- To discuss perspectives on the ‘generalist’ policy in primary education and the consequences for learning outcomes for music teaching. An important aim will be to share opinions on generalists’ music teaching.
- To discuss the draft version of learning outcomes.

Another aim of this symposium will be the collection and discussion of feedback from the participants on this first draft version. This is an important step in refining and tuning learning outcomes in order to achieve a broad consensus.

SOUND AND SILENCE, THINKING AND MAKING: A SYMPOSIUM EXPLORING THE IDEAS AND INSPIRATION OF PROFESSOR JOHN PAYNTER 1931-2010

Conveners: Janet Hoskyns (Birmingham City University, UK) & Stephanie Pitts (University of Sheffield, UK) + Pam Burnard (University of Cambridge, UK), Martin Fautley (Birmingham City University, UK), John Finney (University of Cambridge, UK) & Piers Spencer (University of Exeter, UK)

This symposium aims to celebrate John Paynter’s influence on music education and to consider how his ideas might be taken forward by future researchers and practitioners. His ideas will be outlined and critiqued for researchers who might be less familiar with his work, and discussion on his contribution and future relevance will be welcomed from all interested delegates.

INTRODUCTION – summarising John’s UK and international contribution to music education, including digitised slides from the Music in the Secondary School Curriculum project and recorded input from colleagues who knew John at different stages of his career. The introduction will set up questions for the symposium, to be addressed in the following sessions:

IDEAS AND INSPIRATION – a guided presentation of John’s ideas in two parts:

- Piers Spencer MAKING PROGRESS WITH COMPOSING – an illustration with musical examples of John’s ideas about musical form, and his observations on how children’s compositions reveal their intuitive sense of musical construction
- John Finney JOHN PAYNTER AS A COMPOSER-TEACHER – critiquing the Schools Project ideology and methods, and considering their impact on teacher training and school music education

FUTURE INFLUENCE – a discussion of how John’s influence and ideas are being taken forward into a future where the arts are perhaps not accredited with as much value and funding as he would have hoped. This session will be run as a chaired panel, with contributors including Pam Burnard, Martin Fautley, Janet Hoskyns, Stephanie Pitts, Piers Spencer and John Finney.

There will be a wine reception sponsored by Cambridge University Press before dinner on Thursday evening. Displays of John’s work and contributions to the British Journal of Music Education will be available during the reception.
Symposia

METAPHOR AND MINDFULNESS IN MUSIC EDUCATION: APPROACHES TO RESEARCHING SPIRITUALITY IN MUSIC EDUCATION

Convener: Liz Mellor (York St. John University, UK) + Iris Yob (Walden University, USA), Estelle R. Jorgensen (Indiana University Jacobs School of Music, USA), Frank Heuser (University of California, USA), Koji Matsunobu (University of Queensland, Australia), Ed Sarath (University of Michigan, USA) & June Boyce-Tillman (University of Winchester, UK)

Spirituality in Music Education offers a challenge to researchers, not only in the definition of what this might be, but also in the way it might be researched. This symposium is positioned within the current climate in education, where learning and teaching is being reconsidered (see for example, www.learningreconsidered.org/), which embraces uncertainty i.e. both epistemological uncertainty – towards limitations of knowledge, and ontological uncertainty – towards moments of insecurity of being. The aims of the symposium are to open up the debate for music education and contemporary spirituality which addresses relational consciousness in pedagogic practice and to consider the implications for music educators, where learning ‘to be’ is also expected in some schools and in others is a legal requirement for spiritual development. How can music education play its part?

This symposium presents recent research in the field from a range of perspectives through the frame of Metaphor and Mindfulness. The symposium papers raise some important questions for research, research methodology and pedagogy which perhaps step outside and offer different perspectives for research in music education. Our symposium invites participants to engage with some of the questions in the papers, for example: How might examining spirit as distinct from but ultimately inseparable from body and mind clarify our reasons for considering spiritual development as an educational priority? (Iris Yob); How might metaphor as an aspect of the spiritual – felt, subjective experience of inner life – be modelled in music education? (Estelle Jorgensen); How might music educators move towards a spiritual curriculum through the use of metaphor? (Frank Heuser); How might a pedagogy of mindfulness be developed – through ‘presence’ (Liz Mellor) and ‘spirit sharing’ (Koji Matsunobu); how might the processes of improvisation and meditation develop mindfulness? (Ed Sarath).

Finally, we consider how research in the field brings us to a place of re-envisioning music education towards mind, body spirit integration (June Boyce-Tillman).

The aims in bringing this symposium together are not only to highlight recent research in the field, but also for participants to engage in a nourishing discussion of key aspects impacting current thinking in contemporary music education across cultures and contexts.

Iris M. Yob

IF WE KNEW WHAT SPIRITUALITY WAS, WE WOULD TEACH FOR IT

Spirituality has been notoriously difficult to disentangle from religion and morality but while it remains knotted together with either one, educators can be understandably reluctant to plan for a spiritual education. However, when spirituality is understood to be in a different category from religion and morality, questions about which religious and non-religious commitments should be made and whose morality might be endorsed are avoided. But more than that, once spirituality is examined in its own genre, even if it is still seen to be influential in matters of religion and morality, then it becomes more apparent why a spiritual education is worthy of consideration. To establish this argument, the tripartite view of human being as body, mind, and spirit, can be useful. Although this view has been properly criticized particularly for disaggregating human experience and for elevating mind over body, the alternative wholistic view has not done full justice to mind or body or spirit. Examining spirit as distinct from but ultimately inseparable from body and mind can clarify our reasons for considering spiritual development as an educational priority. And music education may be a particularly significant example in this endeavor.

Estelle R. Jorgensen

THE PILGRIM, QUEST, AND MUSIC EDUCATION

The metaphor of the pilgrim with its associated model of quest depicts, among other things, spiritual aspects of music education. By spiritual, I mean those aspects that focus particularly on felt or subjective experience of inner life. These aspects are not necessarily or always entirely revealed in observable actions but are none-the-less known emotionally, intellectually, and physically. This knowing is often enacted and expressed through the arts, myths, and rituals rather than spoken of propositionally. Here, I briefly sketch and critique this metaphoric model of music education, focusing on its spiritual character.
Frank Heuser

THE CENTRALITY OF METAPHOR, ACTION AND AWARENESS IN A SPIRITUAL MUSIC CURRICULUM

The deeply transformative and potentially transcendent experiences that could be at the core of music learning are strangely absent from the activities dominating most music instruction. Instead, the acquisition of technical expertise seems to be the primary concern of the music curriculum in most schools and conservatories. Although dedicated young musicians may become overly consumed with acquiring virtuosic performing skills, many are drawn to the art because of the power music seems to have to connect them with other people and a higher plane of existence. How might music educators help students explore the spiritual nature of music and music making while respecting the secular nature of modern society? In other words, how might a music education curriculum become more spiritual in nature? Irwin (2007) suggests that such a curriculum would move away from ‘rational and analytic ways of understanding the world’ by favoring intuitive and emotional insights with the goal being that of achieving wholeness rather than just technical competence and/or intellectual enlightenment. Such a curriculum would encourage mindfulness by embracing creativity, flexibility, community building and self-reflection. This paper suggests that music educators might move towards a spiritual curriculum through the use of carefully constructed metaphors in their teaching, by engaging students in actions that extend learning activities beyond the classroom or studio, and by helping students develop awareness of how music making might connect people who would otherwise remain isolated from each other. The paper further suggests examining how metaphor, action and awareness interplay in a thoughtfully constructed curriculum might contribute to our understanding of the nature of spirituality and how mindful spirituality might be nurture through the process of music learning.

Liz Mellor (Email: l.mellor@yorksj.ac.uk)

‘LEARNING TO BE’: TOWARDS A PEDAGOGY FOR MINDFULNESS IN MUSIC EDUCATION?

Introduction

This paper positions ‘learning to be’ within the discourse of contemporary spirituality with respect to mindfulness. It applies the work of Denham (2006) in the field of training in gestalt psychotherapy with particular reference to ‘Five Aspects of Presence’ to music education. The key question for the research was whether Denham’s work could be applied as a research framework to investigate aspects of mindfulness within peer-directed singing and ensemble groups within a music department university setting.

Key Findings

- Denham’s Five Aspects of Presence (2006) can be adapted to form a research framework in music education;
- It can be effectively applied as a research tool for use with leaders of peer-directed singing groups and peer-directed instrumental groups using a focus group methodology;
- A gestalt ‘figure and ground’ approach supported the elicitation of responses;
- All participants responded across all Five Aspects of Presence;
- The research framework provided a valuable and useful tool for reflection/dialogue on aspects of presence/mindfulness;
- Participants started to integrate their awareness in their ongoing practice as ensemble leaders;
- The research focus groups became important in the teaching and learning process;
- The research framework was recommended by the students to be included in module guidance.

Aims

In the context of this symposium, this paper defines ‘spirituality’ in relation to the notion of ‘mindfulness’ or ‘presence’. The aim of the paper is to consider mindfulness as a form of knowledge. This follows a discourse with particular reference to the work of Barnett in the context of learning and teaching in Higher Education (2009: 429):

If a curriculum in higher education is understood to be an educational vehicle to promote student’s development, and if a curriculum in higher education is also understood to be built in large part around a project of knowledge, then the issue arises as to the links between knowledge and the student being and becoming.

He calls for a reconsideration of what knowledge might comprise in order to equip students to cope in a world of ever increasing super-complexity and uncertainty: the importance of ‘learning to be’ as ‘knowledge’ in current times of both epistemological uncertainty (towards the limitations of knowledge) and ontological uncertainty.
(towards moments of insecurity of being). This positions the paper in two ways: first, to consider knowledge in relation to knowing within the subject discipline of ‘music’ in Higher Education and secondly, to support the notion of ‘being and becoming’ in terms of an epistemological ‘ground’. In other words, what might be knowledge ‘be’ in terms of ‘subject discipline’ and how might learning and teaching support the ontological processes i.e. how this learning ‘comes into being’. In this way, this paper explores ‘learning to be’ within the discourse of contemporary spirituality in order to consider what it might mean to move towards a pedagogy for mindfulness in music education.

In setting out this argument, key issues for this research are how a student might acquire ‘coming to know’ or ‘learning to be’ in the ‘here-and-now.’ Barnett sets this out in terms of ‘dispositions’ and ‘qualities’. Dispositions may include, for example, a will to learn; a will to engage; a preparedness to listen; a preparedness to explore, to hold oneself out to new experiences; a determination to keep going forward, (op.cit.: 433). For Barnett, ‘qualities’ colour and define dispositions in terms of character qualities, for example: courage, resilience, carefulness, integrity, self-discipline, restraint, respect for others, openness, generosity. Other qualities might include curiosity, surprise, empathy, and intuition, mindfulness and presence.

Research Questions
For this paper key research questions are: How can music students develop mindfulness in music education? Why would they want to/ or not want to? This is as relevant for teachers as it is for learners especially in considering that which is co-constructed within a group process from moment-to-moment. In terms of mindfulness: how do individuals become more aware of how they listen to themselves (in the broadest sense of listening), how do they develop an awareness of each other within the processes of group music making and what are the pedagogic implications for those in leadership roles within peer-directed music groups?

Development of the Methodology
This research develops from my previous and ongoing research projects investigating inclusive practice in music education with music students in a university setting (Mellor, 2009, 2010, 2011). It also draws from my ongoing training in gestalt psychotherapy at the Manchester Gestalt Centre for Counselling and Psychotherapy (UK).

Gestalt psychotherapy practice is rooted in the experience of the ‘here-and-now’ drawing from both the spiritual practices of Zen and Taoism as well as existential philosophy. In this research, I was curious to see what the application of this ‘gestalt’ lens offered in terms of researching music students’ perceptions of their experience in terms of awareness of ‘presence’. As gestaltists, Joyce and Sills (2001:145) state that ‘… presence is a quality that emerges when you let go of (or bracket) all your concerns and strivings and allow yourself to ‘be there’. It is the antithesis of playing a role or trying to give a certain impression.’

This research draws on the application of Denham (2006) with particular reference to the effective presence of the trainer across Five Aspects of Presence. For the research, I experimented with Denham’s original written narrative and divided this into a series of sub-categories across each of the Five Aspects of Presence (see Table 1):

<table>
<thead>
<tr>
<th>5 Aspects of Presence</th>
<th>1 Presence</th>
<th>2 Being Authentic</th>
<th>3 Creative Indifference</th>
<th>4 Practising Inclusion</th>
<th>5 Attuning to the field</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Being in the moment – fully available/ mindful</td>
<td>2.1 Good quality ‘contact’</td>
<td>3.1 Open to what is emerging in the group</td>
<td>4.1 Dialogic practice</td>
<td>5.1 Attuning to the field</td>
<td></td>
</tr>
<tr>
<td>1.2 Working from a place of interest</td>
<td>2.2 Not identifying with ‘ego’</td>
<td>3.2 Not setting rigid pre-conditions</td>
<td>4.2 Feeling the other side of the relationship .. which allows the relationship to emerge</td>
<td>5.2 Taking into account the field conditions</td>
<td></td>
</tr>
</tbody>
</table>
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This table was further adapted in order to make the ‘content’ relevant to the contexts of singing as a group process (iSING Research Project) and for instrumental ensembles (iLEAP ‘inclusive leadership in ensembles across performance’ Research Project). This involved adding two extra columns across each of the five aspects: ‘Questions to consider for the singing/ instrumental groups’ and ‘Pedagogic Implications for Practice’. This created a framework for consideration by those taking part in the research.

Procedure
The full framework formed the basis for research undertaken in a series of three focus groups with respective leaders of peer-directed singing groups and peer-directed instrumental groups after Kreuger (1988). Here participants were given the full framework and were asked to consider each of the Five Aspects of Presence in turn using a gestalt approach of ‘figure and ground’ (Yontef, 1998: 178). This entailed (literally) highlighting statements which stood out or ‘figured’ for them. They were then invited to share their selected ‘figures’ in the light of their experience of leading the respective music ensembles. Their responses were audio recorded and transcribed for analysis.

Main Research Findings
The focus groups yielded a rich source of data across all five aspects of presence. The students were able to apply the framework to reflect and show increasing levels of awareness of different aspects of presence within their own leadership practice. The full range of responses was also analysed in terms of key themes within contemporary spirituality.

Conclusions/Implications for Practice
To date, the framework has been a useful tool to understand more about different aspects of mindfulness and presence and how these might apply to group process in music education. It has supported valuable reflection and relational for both staff and students in music in higher education in the area of inclusive leadership. Dispositions and qualities (after Barnett, 2009) are identified in the research as aspects of ‘knowing’ and support a call towards developing a pedagogy for mindfulness in music education.

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Koji Matsunobu
RITUAL AS A BASIS FOR MINDFUL PRACTICE IN MUSIC EDUCATION
Ethnomusicological studies of world music suggest that spirituality is not merely gained through experiencing the music itself but cultivated through participating in its rituals, taking lessons, and developing a profound student-master relationship. Although we may perceive the spirituality of music as a form of sudden epiphany through ethereal sounds, the sources of spirituality are more dynamic, holistic, and culturally imbedded. In this paper, I explore ways to introduce processes and rituals of meditation practice of music to educational settings. Drawing on my work on Japanese music and spirituality, I discuss what I consider as the pedagogy of spirit sharing. Central to this pedagogy are playing together, coordinating breathing patterns among participants, and repeating the ritual of performing a set repertoire. For example, practitioners play a particular piece together at the
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beginning and end of each lesson to adjust their mental modes, coordinate their breathing patterns, and share their spirits. They play this piece frequently, just as Zen monks paint an ensō circle and tea masters make tea everyday as part of their spiritual training. These practices serve as a framework for the development of mindfulness and 'relational consciousness' (Hay & Nye, 1998). Applied in educational contexts, they provide means to promote spirituality through the power of rituals. In this paper, I share ideas regarding how we can incorporate these spiritual exercises into our teaching contexts. The discussion also addresses the underpinning assumptions of music education that hinder the practice of mindful approaches to music education.

Ed Sarath

IMPROVISATION, MEDITATION, AND PARADIGMATIC CHANGE: MAPPING THE SHIFT FROM CONVENTIONAL TO INTEGRAL MUSIC EDUCATION

This talk explores improvisation and meditation as complementary and central processes for an expanded vision of music education in which creative and spiritual development are key goals. Inspired by an emergent worldview called ‘Integral Theory’ (Wilber 2000, 2006), of which I am among the first to appropriate to music, I will situate efforts in recent decades to incorporate improvisation and composition, and even more recently meditation and spiritual practice, along an ever-expanding epistemological continuum that distinguishes movement from conventional to integral models of musical study. While it is commonly acknowledged that improvisation (as well as of course composition and performance) was central to the process scope of most musicians in earlier eras of the Western musical tradition to which music education has long paid homage, the work of the philosopher Pierre Hadot (1998, 2004) and others reveal the less-known fact that meditation and contemplative modes of inquiry were also central to the Western intellectual tradition to which education at large pays homage. That, therefore, the widened integral epistemological scope involves not the introduction of new and what some might see as frivolous learning modalities but the actual return of core methodologies of creative expression and inquiry sheds new light on obstacles as well as opportunities for change in musical study and beyond. I will further discuss my work in improvisation and meditation theory, pedagogy, and curricular reform to illuminate the manner in which the two processes may work in tandem in musical study. My consciousness-based model of improvisation proposes a mechanic by which improvisers invoke transcendent experience, a premise that is central to the design of a BFA in Jazz and Contemplative Studies curriculum, one of the very first to include a substantive meditation component, the structure and rationale of which has been explored in a number of talks and published articles.

June Boyce-Tillman (Email: junebt@globalnet.co.uk)

RE-ENVISIONING MUSIC EDUCATION

Introduction

Set in the context of theories of social constructionism I see the rising interest in spirituality as a quest for ways of knowing that have been neglected or subjugated in Western culture. It draws on the work of Damasio (1994) around Descartes’ error and sees him restoring the value to pure being, locating this in the preconscious stage.

Research context and rationale

It sees the limiting effects of education in contemporary society as product both of the Cartesian split and of the growth of a western monoculture based on it and consequent devaluing of diversity. This is examined in particular in relation to the natural world and division into animate and inanimate. It regards the rise in the interest in spirituality as an attempt to retrieve subjugated value systems. It sees the prevailing value systems as valuing unity in terms of a concentration focused (reasoned) learning and a corresponding limiting of the mind.

Methodology

This is a conceptual study drawing together the work of philosophers, psychologists, theologians and neurobiologists to explore the nature of the spiritual experience as it might relate to music. It looks at ways in which previously inaccessible areas of the mind might be opened – postulating a model of education that could be mind-expanding. This is linked with the possibility of a ‘transliminal’ way of knowing developed by Isabel Clarke (2006) which is characterised by porous relations to other beings and the wider world: paradoxical knowing characterised by a both/and rather than an either/or logic. Through the work of Damasio this is linked with the pre-conscious activity in the brain – a time of being rather than thinking – and ways of accessing this. Turner’s work (1969, 1974) on ritual is examined as he develops ideas of the liminality of traditional rituals, associated as they are with religious frames of some kind, and the liminoid rituals of industrialised societies which may or may not have a religious frame and the functions they fulfil. Music is linked with the symbolic and mythical nature of these events in the way in which it functions.
The liminal nature of ritual and the findings of psychologists into accessing different ways of knowing are brought together to develop a theory of the spiritual experience linked to a state of being drawing heavily on the work of Guy Claxton (2002) and Brian Lancaster (2004). The characteristics Lancaster associates with it – of diversity of associations, irrational and symbolic relations between images – he links with Jewish midrashic logic. This enables access as described by William James (1903) and Rudolph Otto (1923) to normally inaccessible contents of the mind. He links this with the preconscious (similar to Damasio's use of pure being before thinking above). This he links with the Aristotelian Active Intellect, the precursor to Divine Intellect and imbued with some of its essence. The active intellect he equates with the primordial Torah, source of all potential meanings and root of hermeneutic diversity. He sees this as both oiling the marketplaces of spiritual practice but also aligning itself with traditional mystics’ view of God. The preconscious in Jewish mystical thought he claims is ‘unequivocally divine’.

Key Findings

Drawing on these theories and those of embodied cognition, research into the growth in the use of mindfulness techniques in the area of psychological therapies, the nature of the spiritual/liminal experience is examined and characteristics that might be identified in it such as:

- aliveness,
- a sense of mystery,
- the acceptance of unresolved paradox,
- the sense of well-being and bliss,
- notions of a community with the wider world including the cosmos.

Drawing on contemporary writings distinguishing spirituality from religion, I examine and critique the possibilities in the musical experience of a ‘religionless’ spirituality – close to the apophatic experience of the mystics as a way of not-knowing rather than knowing – which has to use metaphor in order to be articulate about the experience. These metaphors might be drawn from a number of different domains within the experience but they are not to be confused with the experience itself which can be regarded as ineffable.

Implications for Practice

To examine these I use a phenomenographic model drawn from various accounts of the musicking experience and drawing on Buber’s (1970) notion of encounter. This sees the experience as always including soundmaking materials (including parts of the natural world and the human body), some emotion or feeling elements, and debates of musical ideas in the area of musical Construction and Value systems such as intention and contextual considerations. It sees the Spiritual/liminal experience as being generated by a successful negotiation of a relationship between the sounds and the musicker. It looks at how music education has concentrated largely on the area of musical construction which is seen to be an ‘objective’ way of examining ‘pure’ sound and sound-making materials in the area of instrumental and singing technique. This has excluded the areas of Expression and Values. The placing of religion in the area of Values gives the possibility of separating religious images that might be used as metaphors for the experience from the spiritual experience itself. This gives the possibility of using the experience for a Transcendent learning experience (Catherine Ellis 1985). The suggestion is that it is the Spiritual/liminal experience that may be the universal experience of music but one that it is approached through culturally specific musical events.

The possibility of setting up situations within the context of education where these ‘magic moments’ might happen is discussed, as they are usually surprising moments that have a givenness about them – moments that cannot be controlled or contrived. The paper encourages a presence of musicking in education that values the totality of the experience rather than certain aspects of it only. It looks at the possibilities for intermusicality here and the valuing of difference through musical forms such as polyphony. It will illustrate this through current projects with groups of children in various contexts.
This symposium is intended to examine the idea of ‘open source’ as practices in software development and as philosophical ideas as it might apply to music education. Through discussions between the symposium participants and the audience, mixed with presentations, the symposium seeks to examine ideas on a continuum from notions of communal creativity in the shared development of ideas and systems to examining how open source technologies can be utilized within the context of music education. The symposium presenters will call upon the audience to participate in identifying what open source could mean and its relevance to music education before elaborating into five separate perspectives on the idea that are drawn from practice and theoretical research that involves music technology and open source. These perspectives are derived from research in Finland, USA, Sweden and Australia and will seek to raise issues around the disruptive nature of applying new technologies in music education settings. Primarily we hope to engage the audience into a discussion that will reveal the issues that emerge for music education practice and theory.

Open source can be understood as a set of ways of licensing software in a way that ensures the user the right and possibility to view the code underlying the software and change it in any way that the user seems fit. There are different open source licenses which are more or less strict regarding to what extent the code can be used commercially; how the license can be changed in spin off products; to which extent any software modifications must be brought back into the original software; and so forth, but the general overlying principle is condensed through the slogan ‘free as in speech, not as in beer’. The open source principle for software development is used by large companies because they believe that it is an efficient way of developing software which secures that the users can influence the software development, and can help fix errors almost immediately. Open source is in other words a functioning way of developing software including music software, and should as such be interesting for music education research.

In this symposium however, the aim is to look beyond open source a set of licenses and to consider the ideas and ideals that constitute what can be considered the open source movement and possible implications for music education research. What is it that makes masses of people spend their skills and time to produce software for free which anyone can make use of and continue to develop freely and what constitutes such a generative society? Through this symposium we aim to elaborate on this from philosophical, pedagogical and practical technical points of view in an open atmosphere where the hope is that knowledge will be generated collectively through the session in an open sourced mode.

Ketil Thorgersen
WHAT IS OPEN SOURCE?
The symposium starts by inviting the audience participation in pairs to make a list of what they think open source could be. The results are examined and deconstructed on the fly in relation to research findings on the meaning of open source. As an open sourced symposium, this will generate a definition for what open source could mean for music education particularly around the idea of participatory/collaborative making and the idea of cognitive surplus.

Lauri Väkevä
COGNITIVE SURPLUS IN THE MUSIC 3.0 ERA: SOME PRAGMATIST IMPLICATIONS FOR GENERAL MUSIC EDUCATION
The idea of ‘cognitive surplus in a connected age’ touches the potential of both open access and open source. Cognitive surplus can be taken as an argument that more and more people are globally engaged in social networking with different goals and values, driven by intrinsic motivation rather than external awards. This has also taken place in popular music culture, independent from formal music education. In this light, it seems that Owinski’s (2009) argument that music business has moved on to phase 3.0, while music education lags behind somewhere between 0.5 and 1.0 can be of relevance. However, there have also been voices that accuse the ‘cult of the amateur’ of social networking killing the creativity in music culture. I will address this duality and its implications for general music education and music teacher training by focusing on two questions:
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- How should music educators relate to different political arguments for and against creative recycling in the digital music culture?
  Thesis: Music education offers more freedom than copyright laws and organizations would like us to believe. We should see this as a possibility rather than a threat.

- Is it possible to teach music taking seriously the argument for Music 3.0, and if it is, how can we support creativity full-scale in music education recognizing this possibility?
  Thesis: It is possible, but music educators have to rethink their basic ideas of what music is and why it matters. Only by providing room for openness in our attitudes towards music as it is practiced, can we prepare ourselves to meet the challenge of the ‘cult of the amateur’. One way to rationalize this is to look at music through pragmatist lenses: as a rich collection ofsignifying practices that offer people a variety of experiences both on the pragmatic-cultural and aesthetic-individual dimension.

Mikko Myllykoski
MOBILE APPLICATIONS AS A NEW FIELD OF MUSICAL OPEN SOURCE
This presentation will address practical and educational challenges related to open-source mobile musical applications, utilizing the progress and results from an ongoing European Union UMSIC-research project (2008-2011). UMSIC project aims to develop a mobile music making software environment, targeted at children 3-12 years, utilizing handheld mobile smart phones (Nokia N900) as a music making and learning tool. The software named ‘JamMo’, meaning ‘jamming mobile’, can be used in different kind of individual and shared collaborative musical activities allowing children to sing, compose, improvise and learn music with the mobile software and peers. ‘JamMo’ is an open source software, using Linux Maemo software platform and it was created by UMSIC research project's partners in four European countries (Finland, UK, Switzerland and Greece). UMSIC project includes two commercial companies as partners. The design for the software was made by experts from various fields: music education, music technology, music psychology, child computer interaction, wireless networking and mobile software development. At the same time, children were also used as software designers and evaluators in ‘JamMo’ software development.

Currently, musical open source can be seen as free applications, shareable environments, tools and instruments enabling ‘musicking’ (Small, 1998) in various ways. At the same time, pedagogically designed media materials (i.e. audio/video/pictures) and tasks are not being offered, often because of strict copyright legislation. On the other hand, musical content made by the users should be protected but also be shareable. This presentation will focus on copyright and licensing issues related to mobile musical open source software.

- How can we offer versatile cross-cultural musical content and tasks with educational open source applications?
- How to maintain people’s individual rights to their own musical content in open shareable software environments?

Alex Ruthmann
PARTICIPATORY OPEN-SOURCE MUSICKING: KIDS COMPUTING AND CODING MUSICAL INSTRUMENTS AND ENVIRONMENTS WITH SCRATCH
The proliferation of open-source music software across desktop and mobile computing platforms has brought the cost of high-level music production tools down to near zero. Free tools such as Audacity (free & open-source) and Noteflight (free, but NOT open-source) enable musicians to create, produce and share music with each other all across the world. Schools on tight budgets can now easily make these tools available to students and teachers. And the musical products produced by teachers and students can be uploaded to the Internet and made available for others to listen to and remix.

My presentation will share a participatory open-source musicking project utilizing the Scratch visual programming environment (http://scratch.mit.edu) for kids. In this project, students design the software with which to create their own digital music and musical instruments through remixing and sharing open-source code created by others students. Our Scratch Music project goes beyond the use of open-source tools by engaging students in creating the open-source software and the musical instruments with which to create and perform. Not only are kids able to remix and share the music they create, they also are able to remix and share the computer code used to organize, edit and create their music. In this project, the music, software and invented electronic instruments used to create the music comprise the openly remixed and shared ‘source code’.

- Should music educators look to technological practice as a model for musical practice?
- How has musical practice across history embraced or rejected ideas currently advocated in today’s ‘open source’ movement?
Steve Dillon
DESIGNING RELATIONAL PEDAGOGIES WITH JAM2JAMXO
In this presentation I will examine the affordances and the philosophy of open source as experienced in developing and trialling music education software for the OLPC XO computer. Primarily I am interested in ‘relational pedagogies’. This notion refers to how the music teacher manages their relationships with students and evaluates the affordances of open source technology in that process.

The affordances of this digital technology are present in the design and activity. They are tightly framed by the musical focus of the system and the nature of extending access to ensemble performance. This raises questions about the teacher’s role and relationships in such a context and the need to evaluate the educative and social value of the experience with a view to developing strategies for learning. The philosophy of open source is embedded within the architecture of the software and radiates out to provide a framework for use. jam2jam XO is freely available. Users are encouraged to explore and share. There is support for the technology for learning and there is a mechanism for evaluation and dissemination.

• How can we apply the philosophy of ‘open source’ technology in music education?
• What are the relational pedagogies needed for this approach?

FINAL REFLECTIONS (Everyone in the panel)
To sum up the symposium, each of the participants will give a three minute reflection on interesting thoughts evoked throughout the symposium.
WORKSHOPS
WORKSHOPS

IT’S A BALANCING ACT: MUSIC INTEGRATION FOR ELEMENTARY EDUCATION MAJORS
Janice Killian & John Wayman (Texas Tech University, USA)

Elementary education majors may be the single most frequently studied group of collegiate students, perhaps simply because of their availability. Virtually every music education unit teaches at least one or sometimes many sections of music for elementary education majors. At our institution, as is probably true of many schools, those courses are taught by doctoral students who are experienced public school teachers and are under the guidance of a faculty mentor. Can one class possibly give future elementary teachers everything they need, or will most not teach music anyway? In our particular state, an estimated 70% of music classes are taught by music specialists, leaving 30% to be taught by the elementary education majors who populate our non-major classes. So that all-too-often solitary music class is of great importance.

If 70% will not actually be teaching music, what musical dispositions should be emphasized? What should be the content of the ubiquitous music for elementary education majors’ classes? Should the focus be on individual literacy, on how to teach music, or on techniques to integrate music within the curriculum? Should non-majors learn to be musicians? Should they learn to use music to teach social studies, language arts and other classroom studies? Or is it all about developing positive attitudes toward music?

A doctoral student with 8 semesters of teaching such courses and his faculty mentor will describe their own journey in developing curriculum to address these questions. They will discuss the issues, explain their experiences, and include materials and examples of their particular balancing act. Neither of the presenters believe they have achieved the answers to these questions, but would like to explore possibilities as they address the important question of how best to balance theory and practice for elementary education majors.

EMPLOYING PODCASTING AND VODCASTING AS A MEANS OF DEVELOPING SELF-REGULATION AND MOTIVATION IN THE CLASSROOM SETTING
Bradley Merrick (Barker College, Sydney, Australia)

New and emerging technologies provide the vehicle through which to access, organise and review information in a personalised and meaningful way. In the context of the music classroom, the use of digital technology in the form of audio, video and text based information is a powerful medium through which students can develop an awareness of the processes associated with their own development and learning.

In this workshop, the use of podcasting and vodcasting will be demonstrated as a means of developing and refining the performance skills of senior music students and enhancing their motivation as they prepare for final practical music examinations.

Using the software Garage Band, Keynote, iTunes and other related productivity software, the session will show how to incorporate a range of media to develop meaningful student self-reflection and understanding in a digital classroom, whereby they merge live video footage of their own performances into the Garage Band software to create a podcasts or vodcast. They then evaluate their performance progress via audio, text or video responses to the class teacher and in doing this, create a digital portfolio of their own work.

The workshop will also highlight the importance of embracing emerging technology as a classroom tool, using a selection of student case studies and examples. These highlight the power of employing these technologies in creative ways in the classroom setting.

In creating these podcasts and vodcasts, Zimmerman’s model of self-regulated learning is used a theoretical framework, through which the students examine their musical performance. Students also address core performance assessment criteria, such as technical facility, awareness of style, personal expression and their understanding of role within the performance.
The workshop will conclude with a discussion into the value of using podcasts and vodcasts in music education and future implications associated with using these emerging technologies.

**See paper EMERGING TECHNOLOGIES, LEARNING APPROACHES AND PEDAGOGIES FOR THE FUTURE**

### LOST IN EDEN: GUIDED PRACTICE FOR THE MUSICAL TOURIST

John Picone (University of Toronto, Canada)

That young musicians know how to practice seems to be a given. The yardstick that measures effective practice is still, by and large, a factor of time: “How long should I practice?” The longer, it seems, the better. Literature examining successful musicians indicates that effective, ‘deliberate’ practice involves the musician's being able to draw appropriately upon an extensive repertoire of practice strategies. Metacognition is a key factor in this. Such effective practice only seems to emerge and evolve over a period of time, naturally developing with the musician’s maturity. This, of course, is assuming the musician ‘sticks with it’.

My experience as a music educator suggests that too many young people are abandoning music education at an early age – after one high school course or a few months of private lessons – simply because “it’s too hard.” Reflection on my own practice suggests that, “Now, go home and practice carefully!” unfairly assumes the young musician knows how.

This research asks if guided practice at an early age might, in fact, be a catalyst in this natural emergence of effective practice, recognizing the fact that developing effective deliberate practice strategies at an early age might have a significant impact on intrinsic motivation that results from greater success in addressing musical challenges. In other words, what happens when, with the guidance of a music educator, musicians practice practicing?

Findings regarding performance success, overall attitude and motivation are based on interviews with the 20 musicians – ages 8 to 13 – and their parents, as well as on reflective journals kept by the musicians and myself over the course of one academic year.

Video recordings of my working with young musicians in guided practice sessions demonstrate teaching methods that are effective in developing deliberate practice strategies in young musicians.

### LEARNING TO TEACH COMPOSING WITH LEGO: A HANDS-ON WORKSHOP EXPLORING THE AFFORDANCES AND CONSTRAINTS OF COMPOSITIONAL TASK DESIGN AND ASSESSMENT

S. Alex Ruthmann (University of Massachusetts Lowell, USA)

This workshop will engage participants in experiences using LEGO blocks as a metaphoric materials set for exploring music composing task design and assessment. Each participant will work with a commercially available LEGO ‘Reflections’ kit, consisting of a variety of construction blocks. Through a progressive sequence of building and reflecting experiences, participants will explore the practical parallels and connections between the design of creative building experiences with LEGO and creative composing experiences with and in sound. Participants will be led through four modes of experience design – prototypical, focused, convergent, and divergent (see following table):

<table>
<thead>
<tr>
<th>Design Mode</th>
<th>Lego Task</th>
<th>Music Composition Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prototypical</td>
<td>Build a Tower</td>
<td>Genre study (ex. Write a ‘Blues’)</td>
</tr>
<tr>
<td>Focused Design</td>
<td>Build something, but no blocks of the same color can touch or be in the same plane.</td>
<td>Etude (ex. Write an ABA piece in the Lydian mode)</td>
</tr>
<tr>
<td>------------------------</td>
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<td>-------------------------------------------------</td>
</tr>
<tr>
<td>Convergent Design</td>
<td>Build a 4 x 8 x 5 solid block</td>
<td>Highly constrained task (ex., Using only crochets and quavers, write a melody that ascends beginning on A to an F and back to an A over 4 4/4 bars.)</td>
</tr>
<tr>
<td>Divergent Design</td>
<td>Build anything you’d like</td>
<td>Free/Open composition</td>
</tr>
</tbody>
</table>

Participants will be asked to identify the ‘genres’ of buildings that emerge through the building experiences and how the reflective conversation with materials over the course of the experience influences their anxiety, creative freedom, and self-efficacy. Finally, participants will be asked to connect their own experiences composing music in school and out-of-school settings to their experiences working with the LEGO kits.

The pedagogical structure of the workshop was developed through action research exploring metaphors of building and architecture as a means of introducing advanced concepts of music composition task design and assessment to pre-service music educators without a deep, pre-existing experiential base in composing and composing pedagogy.

**THE MUSIC OUTREACH PRINCIPLE IN OPERATION**

**Susan West (Australian National University, Australia)**

The Music Education Program at the Australian National University’s School of Music has been involved throughout the last decade in the development of a new approach to music in education and the community. It revolves around the concept known as the Music Outreach Principle. This Principle focuses on the intent behind music making, rather than skill development. The intent of each music maker is to encourage the music making of others, whatever their age, disability or perceived talent. In effect, each participant becomes both a music maker and a facilitator of the music making of others. It offers a sustainable approach to music in education and the community that does not rely on high level skill development.

In the lead up to Canberra’s 100th Birthday in 2013, the Program has developed a model that is designed to create a city of ‘Music Ambassadors’, young and old, in partnership with the ACT Government and its Department of Education. The aim is to achieve widespread mass music engagement across the entire community for Canberra's birthday that is sustainable into the future.

The MEP offers a real-life practical way of maintaining musical engagement with a strong, easily understood and practice-driven theoretical approach. The MEP is also developing a research framework that provides practice-led initiatives direct to teachers and the community while collecting and analysing data in multi-media formats including film, sound, whole-school, class, or audience population surveys, case studies, and critical incident technique.

This workshop demonstrates the theory and practice of the MEP using a range of its data and materials, as well as providing practical demonstration and participation. While the approach has developed for its core audience of non-specialist general classroom teachers, it is now training aspiring musicians and provides an alternative approach for music educators.

*This workshop is a companion to the paper THE 'MIDDLE GROUND': THE DEVELOPMENT OF A NEW PRACTICE-LED RESEARCH PARADIGM FOR TEACHERS AND THE COMMUNITY but can stand alone*
POSTERS
**PEER SUPPORTED ACTIVE LEARNING AS A VEHICLE FOR EXPLORING INFORMAL LEARNING DURING THE INITIAL STAGES OF SECONDARY MUSIC PGCE COURSE**

**Ian Axtell (Birmingham City University, UK)**

The poster will reflect some initial findings from an investigation that centres on a group of beginning music teachers during the initial stages of their Postgraduate Certificate of Education (PGCE) Secondary course at Birmingham City University. Forty beginning music teachers were split into ten groups of four. Each group had access to computer based music technology with a range of sound sources, sound patterns and recording/sequencing programmes. The aim was to include a mix of subject expertise in each group so that there was the heightened potential for peer support to take place. As with most beginning teachers when they arrive to start their course their view of education was very limited and largely based upon their own experiences. They quickly recognised the need to broaden their subject knowledge and really valued the opportunity to work together and share their range of subject expertise. The groups were labelled as Active Learning Groups and encouraged to work informally on a series of set tasks. The tasks were not assessed but participants were encouraged to upload the results of these tasks onto the university virtual learning environment. This provided the opportunity for groups to evaluate their own work and for other participants to respond with comments of their own. The data collected included video recordings of groups in action and the reflective comments on the virtual learning environment. Key issues from this pilot include: the range of subject knowledge that was shared; the range of learning in which these beginning teachers were involved; the positive learning environments that were created; the links with recent pedagogical developments in music education, particularly in the context of ‘informal learning’.

**METAPHORS AS A TOOL IN MUSIC EDUCATION: THE EXAMPLE OF 'STORYTELLING' IN JAZZ IMPROVISATION**

**Sven Bjerstedt (Lund University, Sweden)**

The usage of metaphors in music education – in order to explain or express aspects in music that are found difficult to verbalize in musical terminology – is a well-known phenomenon. When improvising solos, jazz instrumentalists have no words at their disposal. Still, 'storytelling' is arguably the most common prestige word in descriptions of jazz improvisation. Earlier studies have discussed storytelling in this context from several points of view, e.g., coherence, semantics, linear and temporal development, and performativity. This study aims to clarify the pertinence of the storytelling metaphor to music education by means of an investigation of the range of meanings ascribed to the term in artistic and educational discourse.

Explorative qualitative interviews with 15 Swedish jazz improvisers of national and international renown were conducted, documented, and analysed. Several of the interviewees have also worked extensively as educators in the field of jazz improvisation.

"A good improvisation is like the captivating story you tell a child at bedtime," says one of Sweden's leading jazz trumpeters. The storytelling concept functions as a metaphor for a combination of several abilities and qualities in the jazz improviser and improvisation, some of which can be categorized as:

- Personal and expressive sound
- Rich and mature humanity
- Physical openness and wholeness
- Simplicity
- Aptitude for creative interplay with fellow musicians and audiences
- Rhythmical awareness
- Alertness regarding the input and output of musical and non-musical impulses

The result clarifies in considerable detail a number of ways in which the metaphor 'storytelling' might function as a tool for education in jazz improvisation. On a general level, the ways artists and educators employ the concept 'storytelling' in discourse on jazz improvisation exemplifies the importance of metaphor in music education. This study shows how metaphor functions as an indispensable but insufficiently investigated educational tool in order to verbalize and mediate holistic views of sets of musical phenomena.
The study of the function of metaphor in artistic and educational contexts will be expanded through (i) further interviews with practitioners in the field of spoken theatre regarding their use of the concept ‘musicality’, and (ii) analyses of intermedial conceptual loans in the light of theories of metaphor and conceptual blending.

**DO MUSICALLY ORIENTED CHILDREN WITH AUTISTIC SPECTRUM DISORDER EXHIBIT INCREASED LEVELS OF COMMUNICATION, ON-TASK BEHAVIOUR AND POSITIVE AFFECT IN MUSICAL COMPARED TO NON-MUSICAL SETTINGS?**

Christopher Blake & Karola Dillenburger (Queen's University, Belfast, Northern Ireland)

Most research into the effects of music with regard to individuals diagnosed with autism spectrum disorder (ASD) has either concentrated on high-functioning autism or, because of the individual nature of responses to music-making which make quantitative studies difficult, has been of a qualitative nature. Findings show that music can be a useful tool to enable communication, self-expression and emotional understanding.

In order to encourage quantitative studies in music therapy Wigram (2002) recommended the use of single-system research designs. In the present study this suggestion is applied to music education.

3-5 ‘low-functioning’ children with ASD will be observed (video recorded) using both time sampling and continuous recording in two settings (1) during 1:1 music lessons and (2) in regular 1:1 non-music lessons. Three target behaviours have been identified for frequency measurement: on-task behaviour, teacher/pupil communication, and positive affect. Observation and measurement will be conducted by the first author and an independent teaching professional to counter researcher bias.

Music lessons will be delivered by the first author, who is a professional piano accompanist and orchestra player; non-teaching sessions will be delivered by the child’s usual teacher.

Findings are expected to show positive measurable changes in aspects of relational and personal engagement that allow the development of music education with children at the severe end of the autistic spectrum.

Data collection will be completed by the time of the conference and preliminary analysis will be reported.

**IDENTITIES IN POLYPHONY: NARRATIVES OF WOMEN MUSIC TEACHERS IN NORTHERN IRELAND**

Frances Burgess (Stranmillis University College, N. Ireland; University of Exeter, UK)

This poster reports on a small scale EdD study exploring identity and gender with mid-career women music teachers in post-primary settings. Music education research in Northern Ireland has been somewhat dormant since the late 1990s. Hence, the study aims to attend to these previously silent voices, exploring music teacher identity as a discursive construct. As co-participants construct their ‘selves’ through life stories and ‘teaching-as-usual tales,’ (Davies and Hunt 2000) identity is viewed as multifaceted, ongoing and unstable: in polyphony.

The study is informed by ethnographic narrative inquiry. Three co-participants were purposively selected from post-primary co-educational schools offering music to GCE Advanced level. Data collection involved narrative interview in the school setting, the collection of artefacts as story prompts, and a follow-up taped conversation.

This phase was shaped by three central research questions:

- How do co-participants story their coming to the classroom and their approach to pedagogy?
- How do music teachers narrate, conceptualise or frame notions of ‘professionalism’?
- What do these stories tell about gender discourses in music education?

Resonating with my researcher positioning, the theoretical orientation of the project is informed by post-structural feminist theory. In my analysis and interpretation, narratives are viewed as ‘technologies of the self’ (Foucault
1988) whereby musical experience is reconstructed through story in an ‘active practice of self-formation’ (Tamboukou 2008). I draw from Judith Butler’s concept of performativity and subsequent interpretations of Butler’s work by Bronwyn Davies and, in music education, Elizabeth Gould.

The subsequent discourse analysis of these stories seeks to examine how power operates within the narratives, enabling or disabling courses of action in co-participants’ music education, in their music teaching, and in their professional development.

Linked with paper of same title

### CREATIVE STRUCTURES OR STRUCTURED CREATIVITY (INVESTIGATING ALGORITHMIC COMPOSITION AS A LEARNING TOOL)

**Peter Falthin (Royal College of Music, Stockholm, Sweden) & Palle Dahlstedt (Chalmers Technical University, Gothenburg, Sweden)**

This empirical study aims to depict how composers develop and structure creative resources, aided by algorithmic methods and other means of structuring material and processes. The project is not meant to be conclusive, but rather to form a point of departure and raise questions for further theoretical and empirical study in the field. Implications for teaching and learning composition and for designing interactive musical tools are expected.

In particular, this paper concerns concept development within the learning of music composition: if, how and to what extent this is comparable to that of language-based learning. The research project in progress sets out to study cognitive processes of composers working to integrate the outcome of composition algorithms with the subjective compositional aim and modus operandi. However, in most cases the composer is also designer of the algorithm or at least of its specific application to the compositional problem. Consequently the strategies involved in designing and applying compositional algorithms need to be considered and discussed insofar that they too are part of the integration process.

This study draws from research conducted in cultural-historical psychology, cognitive psychology and linguistic theory, concerning internalization, development of concepts and syntactic and semantic aspects of musical structures.

Linked with paper TRACKING CONCEPT DEVELOPMENT IN SOUND BASED COMPOSITION

### PEER DIRECTED LEARNING IN CYBERSPACE – A CASE STUDY ON THE CONSTRUCTION AND SHARING OF MUSICAL KNOWLEDGE WITHIN THE WEB 2.0 FRAMEWORK

**Øystein Kvinge (Stord/Haugesund University College, Norway)**

One of the key characteristics of current Internet usage is the widespread participation in social networks and online communities such as Facebook, MySpace and YouTube. Web 2.0 allows the users to provide content on the Internet. Communities of practice within the realm on Web 2.0 allow people, who otherwise would not be able to interact, to exchange knowledge and information. Peer learning and changing roles in terms of who teaches whom are typical of the new virtual environments. Traditional roles of ‘novice’ and ‘master’ are mixed and replaced by the peer-to-peer approach and recognition system.

Seen from the perspective of music education, YouTube has established itself as an important player in the field of informal learning - one jazz piano tutorial on the standard tune *Autumn leaves* has exceeded 500,000 views and is still counting. In a techno cultural society, do the informal tutorials on YouTube challenge the position of the formal institutions in terms of being expert learning resources of the desired format?

The material studied is a selection of video tutorials on jazz piano improvisation, which represent different approaches to the topic, uploaded by a 5 jazz pianists. Subject to analysis are the videos and the various ways
the pianists communicate their knowledge on the art of improvising within the jazz idiom. The asynchronous dialogue between the jazz pianist and the user community, attached to each video, provides valuable data on the process of knowledge construction on musical topics within the jazz genre. Further insights into this virtual community of practice are reached through a simple online survey and interviews with both ‘masters’ and ‘novices’.

**MUSICAL LEARNING IN A CULTURAL CONTEXT**

Annette Mars (Malmö Academy of Music, Lund University, Sweden)

My study has emerged as a consequence of many years of experience as a music teacher, both in Sweden and in The Gambia, where, since 2002, I have conducted field studies annually. In my licentiate thesis my focus was on the empirical data from 2009 – 2011, studying a concert project for and between Swedish and Gambian youths. My focus is on the musical learning processes of young people and what tools for learning they use to learn or teach singing, dancing and/or instrument playing.

Much musical learning occurs outside the formal institutions that we normally associate with music education, such as school. There is always a learning process, even if the context is informal and we may create our most important knowledge in other contexts, such as family, friends, clubs and workplaces, where learning occurs in interaction with other people. Therefore it is important to place research about musical learning in the context where it is occurring. My study takes place outside the school environment and the purpose of this study is to explore in what ways adolescents acquire music and put it in a context of cultural identity. The aim is to increase intercultural understanding of epistemological beliefs within different cultural contexts.

Learning processes are dependent on many different aspects, and I have investigated some of the underlying factors, asking the primary question: What tools for musical learning do adolescents use in a music project that involves another culture? The study is ethnological and pedagogical with data drawn from field notes, interviews, and film recorded meetings between the youths.

Analysis so far reveals the young people use a variety of tools to support their musical learning. Although individuals may have their own preferred set of tools, some using more tools than others, they add tools that their fellow musicians use. It appears that the Gambian adolescents learn by listening and the Swedish adolescents learn by looking. Since the music project started there has been more change in the Swedish youths’ approach to musical learning and teaching than in the Gambian youths’ approach.

**THE EFFECTS OF I AM A TC DREAMER MUSICIAN PROGRAM ON ACADEMIC PERFORMANCE AND SELF-ESTEEM AMONG MIDDLE SCHOOL STUDENTS**

Jihae Shin (Teachers College, Columbia University, USA)

The purpose of the study is to examine how I Am a TC Dreamer Musician Program (ITDMP) affects middle school students’ academic performance and self-esteem. The ‘I Have A Dream’ Foundation-New York Metro Area (IHAD), with the collaboration of faculty members at Teachers College, Columbia University, newly created ITDMP which offered 18 middle school students in low-income communities weekly music action workshops. During seven weeks of music program, students participated in different kinds of musical activities including call and response, playing musical instruments, individual improvisation, jamming, group dancing, and dynamic exploration. For the last activity in this project, ITDMP held the final concert in front of parents, friends, and teachers from IHAD. The assessment of ITDMP had both naturalistic and objective-oriented modes including the modified Self-Description Questionnaire (SDQ-I), students’ interviews, and parent survey. Results indicated that there were significant differences in academic self-concept and math self-concept between pretest and posttest. After students participated in the program, they were more likely to think of themselves as competent in academics. Parent survey and interviews showed that the participation in the program positively influenced students’ self-esteem. In addition to stated goals, the unanticipated impact of the program on students’ musical experiences was also found. Implications and recommendations are discussed.
“IT WAS VERY FUN TO SING WITH OLDER PEOPLE” – AN INTERGENERATIONAL MUSIC PROGRAMME AT EAST LONDON

Maria Varvarigou, Andrea Creech, Susan Hallam & Hilary McQueen
(Institute of Education, University of London, UK)

New theories and research findings from the USA and the UK have indicated the positive influence of music on health with ageing. This poster describes an intergenerational music programme that was set up as part of the Music for Life Project, a project which explores social engagement and well-being in older people through supported participation in musical activities. The Guildhall School of Music and Drama organised and led the intergenerational side of the project at East London. The programme in focus had two months duration and culminated with a concert at the Barbican centre. The participants were children (35) from two primary schools with their class teachers (3), older music learners (11) from two housing schemes and two creative music leaders. Data were collected through feedback forms, drawings and interviews with the children and through interviews with the music leaders and seniors. An emotional need to connect with the children was expressed by all the seniors and for some of them their interaction with the children changed their own feelings toward children, in general, in a positive way. Moreover, both groups experienced the joy of singing together and of learning new skills such as improvising on the percussion instruments, using body percussions and using movements to accompany the songs. Peer learning through collaboration between juniors and seniors was also observed throughout the programme. Finally, children’s drawings revealed that for them some seniors were models of professional music practice that could be emulated. After the end of the programme the children expressed their wish to visit the seniors in the future and make music with them again.

See also papers ISSUES IN TRAINING MUSICIANS AS FACILITATORS IN ACTIVITIES WITH OLDER ADULTS by Varvarigou et al. & AN INVESTIGATION INTO THE SOCIAL, EMOTIONAL AND COGNITIVE BENEFITS FOR OLDER PEOPLE OF PARTICIPATING IN MUSIC ACTIVITIES BASED ON DATA FROM THE MUSIC FOR LIFE PROJECT by McQueen et al.

PREFERENCES OF AND ATTITUDES TOWARD TREBLE CHORAL ENSEMBLES

Jill M. Wilson (Morningside College, USA)

In a pursuit where females far outnumber males, concern exists that females are being devalued in choral programs. Attitudes of female choral singers may be negatively affected by neglect as choral educators focus attention on males, the stigma of the treble clef choir as a second-place ensemble, and the gender imbalance that exists in mixed choirs. The purpose of this mixed methods research was to determine student and choral educator perceptions of and attitudes toward treble clef choral ensembles within the state of Iowa.

A sequential transformative strategy was employed, consisting of three distinct phases. The first phase consisted of a survey of Iowa high school choral educators who are members of the Iowa Choral Directors Association (N=397) and the second included a survey of a convenience sample of students. Interviews with choral educators (N=7) and students (N=19) as well as mixed and treble choir rehearsal observations at four Iowa high schools comprised the third phase.

The survey of choral educators determined what types choirs comprise their curricular offerings. These choral educators were asked to encourage a volunteer sample of their male and female high school singers to complete surveys. Four choral educators were contacted to host site visits. At each school, select students and their choral educators were interviewed concerning their perceptions of and attitudes toward the treble clef choir. During these site visits, rehearsals were observed in order to compare the atmosphere of mixed choir and treble clef choir rehearsals as well as collect data regarding the behaviors directed toward males and females in those rehearsals.

Results supported the existence of a stigma toward treble clef choirs as second-place ensembles. Still, no female subjects mentioned feeling ignored or taken for granted. No subjects felt as though choral educators placed higher expectations for behavior and performance on females.
This paper describes what can happen between the singers within one choral ‘voice’; how the individuals in a choir differ in taking initiative and acting in leading roles.

Earlier I carried out a qualitative interview study which is now completed with a quantitative recording study. Recordings have been made in a Swedish gymnasium school with a newly formed choir of youngsters of around 16 years of age. With close up microphones on headsets and by multi track recordings it have been possible to watch graphically exactly how each individual sings and also to compare the singers with each other. The computer program being used for the recordings is Cubase5, which has an integrated analyzing function, Varyaudio, originally constructed to be used as a sophisticated pitch-correction tool. The recording sessions were done in consecutive choir rehearsals, and with a simultaneous video recording in order to be able to record subsequent visual signs between the singers.

Analyses have been done with printouts of the same sequence of the music with the recordings of all voices in the same choral voice. It is possible to graphically view differences in attacks and intonation, and also to notice when someone is ahead and ‘pulling’ others to follow. This leading role can be both positive and negative, as a confident but not so good singer can unfortunately bring along other singers to take wrong steps in the music. However, my vision is to find, improve and develop a positive leadership from good singers to the rest of the choir.

Linked with paper of the same title
PRESENTATIONS and CONCERTS
KAGEMUSHA TAIKO

Jonathan Kirby (Director of Kagemusha Taiko) & members of Kagemusha Junior Taiko

Taiko is highly-choreographed team drumming and in the UK, interest in this exciting performance art form has increased significantly over the past ten years or so. Kagemusha Taiko (www.taiko.org.uk) was established in the south-west of England in 1998 as a non-profit organisation dedicated to the development and nurturing of an English style of Taiko drumming, while enhancing understanding between cultures through international artistic collaboration. Performance groups give concert and festival performances nationally and internationally and the organisation also runs workshops and training sessions.

IDENTIFYING AND NURTURING GIFTED AND TALENTED YOUNG PEOPLE AND SUPPORTING THOSE WHO TEACH THEM

Lisa Tregale (CEO & Artistic Director, South West Music School, UK) & Hugh Nankivell (Freelance Animateur)

Gifted and talented young musicians need specific music education support for them to achieve their true potential. This session will present a unique educational model for working with such young people to support them in overcoming the barriers to learning that many of them face from the perspective of the educational organisation, tutor, student and parent.

One of the key elements to maximising potential is to support young people with talent and potential from as early as possible. South West Music School has been working in partnership with Award for Youth Musicians, the Universities of Exeter and Bristol, and Music Leader Southwest on a project about creating tools, methodology and resources to support music teachers to identify talent in the classroom so that these young people can be identified and supported from the beginning of their musical development. The preliminary results of this work and research will be presented.

Following this session there will be a performance by South West Music School students, Ben and Alfie Weedon, Wednesday, 18.15-18.45 in the Chapel.

SINGING FOR THE BRAIN

Jean Usher

'Singing for the Brain' is a service provided by Alzheimer's Society (www.alzheimers.org.uk) in approximately 30 locations, all of which use singing to bring people together in a friendly and stimulating social environment. Singing is not only an enjoyable activity, it can also provide a way for people with dementia, along with their carers, to express themselves and socialise with others in a fun and supportive group. Hidden in the fun are activities which build on the well-known preserved memory for song and music in the brain. Even when many memories are hard to retrieve, music is especially easy to recall.

Singing for the Brain™ was launched in Exeter in October 2006 by Jean Usher. Following a successful pilot the group now meets weekly and is regularly attended by over 30 members, supported by a group of dedicated volunteers. One of the special features of the group in Exeter is the way in which group members enjoy continuing contact with younger members of the community. In addition to visits from the children and staff from two schools, students from Exeter University come every week to volunteer.
Drake Music (www.drakemusic.org) is a dynamic music and technology hub, founded in 1988 by Adele Drake, and is the only organisation in England specialising in the use of assistive music technology to break down (physical/societal) barriers to participation. They provide previously unimagined access to music and the arts, offering a wide range of high quality, lifelong-learning opportunities. The team has developed an excellent track record, delivering outreach, training and education initiatives. More recently Drake Music has developed an equally strong reputation as an artistically-driven organisation, commissioning disabled practitioners to produce music and interdisciplinary work. Their programmes consist of four interconnecting strands: learning & participation, consultancy & training, research & development and new commissions.

This presentation/workshop will demonstrate aspects of their work.