



UNIVERSITY OF EXETER

ABSTRACTS

Notes:

- 1) This document contains the abstracts for the presentations at RIME 2015, given in alphabetical order of presenters.
- 2) Although the abstracts may include references, full bibliographic listings are not given.
- 3) Please use your Find/Search facility to go to a particular summary/abstract. Abstracts are in alphabetical order of surname/family name of first author or symposium convener (as in the list below) and are grouped together in sections: Keynotes, Papers, Posters, Symposia and Workshops.
- 4) We have retained a mix of American and British spellings and punctuation.
- 5) Full versions of the Keynote presentations will be published in a forthcoming issue of *Music Education Review*.

Author(s)	Mode	Title
Hal Abeles & Cara Bernard	<i>Poster</i>	AGGRESSIVE OR TIMID? GENDERED POSITIONS IN MUSIC EDUCATION AND SOCIAL ROLE THEORY
Hal Abeles, María Paz López-Peláez Casellas, Barbara HoJean Chung & Adriana Diaz-Donoso	<i>Paper</i>	MUSIC GLOCALIZATION: A CROSS-CULTURAL STUDY OF MUSICAL INSTRUMENT GENDER ASSOCIATIONS
Dylan Adams & Gary Beauchamp	<i>Paper</i>	PORTALS BETWEEN WORLDS: A STUDY OF THE EXPERIENCES OF LEARNERS AND THEIR TEACHERS, FROM FOUR DIFFERENT PRIMARY SCHOOLS, TO MAKING MUSIC IN VARIOUS OUTDOOR LOCATIONS IN WALES
Randall Everett Allsup	<i>Keynote</i>	THE ECLIPSE OF A HIGHER EDUCATION OR PROBLEMS PREPARING ARTISTS IN A MERCANTILE WORLD
Randall Everett Allsup	<i>Paper</i>	TOWARD AN IMPROVISED LIFE: COLLAGE AS A RECOURSE TO THE PROBLEMS OF CURRICULUM AND IDENTITY
Debra G. Andreatchio	<i>Poster</i>	FROM IMAGINATIVE VISION TO MUSICAL COMMUNICATION: DEVELOPING HARMONIC AWARENESS AND STUDENT ENGAGEMENT IN

		SHOSTAKOVICH'S PRELUDE OP. 34 NO. 24 THROUGH THE PIANO PEDAGOGICAL APPROACH OF ELEONORA SIVAN
Edward P. Asmus	<i>Paper</i>	WHAT BEGINNING MUSIC TEACHERS NEED TO KNOW ABOUT ASSESSMENT
Ruth Atkinson	<i>Workshop</i>	TEACHING CHILDREN IN THE 'TARGET LANGUAGE' OF MUSIC
Ian Axtell	<i>Paper</i>	COMPOSING AS ENQUIRY: PROMOTING TRANSFORMATIVE LEARNING IN BEGINNING MUSIC TEACHERS
Geoff Baker	<i>Paper</i>	EL SISTEMA: WHAT IS TO BE DONE?
Audrey-Kristel Barbeau & Isabelle Cossette	<i>Paper</i>	IT'S NEVER TOO LATE! LEARNING MUSIC AFTER 60: THE IMPACT OF PARTICIPATING IN AN INTERGENERATIONAL NEW HORIZONS BAND ON SENIORS' HEALTH AND QUALITY OF LIFE
Margaret Barrett	<i>Keynote</i>	TOWARDS A CULTURAL PSYCHOLOGY OF EARLY LEARNING AND DEVELOPMENT IN MUSIC
Cara Bernard	<i>Paper</i>	ENSEMBLE EDUCATORS, ADMINISTRATORS AND TEACHER EVALUATION: SUPPORT, SURVIVAL AND FOSTERING CHANGE IN AN ASSESSMENT-CHARGED ENVIRONMENT
Cara Bernard, Lindsay Weiss & Hal Abeles	<i>Paper</i>	SEEKING GROWTH AND ADVICE: SOCIAL MEDIA AS A SPACE FOR MUSIC TEACHER PROFESSIONAL DEVELOPMENT
Vanessa L. Bond	<i>Paper</i>	WHAT ABOUT ME? WHERE DO I BELONG?: A CHORAL SINGER'S STORY
Marie-Louise Bowe	<i>Paper</i>	SECONDARY SCHOOL MUSIC TEACHERS IN IRELAND: FULFILLING OR FAILING PRINCIPALS' EXPECTATIONS?
Nick Breeze & Marina Gall	<i>Paper</i>	ENGLISH TRAINEE TEACHERS' DEVELOPMENT OF MUSIC TECHNOLOGY SKILLS
Pam Burnard, Louis Major, Jane Stott & Stephen Morris	<i>Paper</i>	TEACHER CONCEPTIONS AND PRACTICES OF ASSESSING MUSIC CODING WITH SONIC PI V2.0 ON RASPBERRY PI
Pia Bygdéus	<i>Paper</i>	INVESTIGATING THE PRACTICE OF CHOIR LEADERS
Alberto Cabedo-Mas, María-Elena Riaño-Galán, Cristina Arriaga-Sanz, Maravillas Díaz-Gómez & Noemy Berbel-Gómez	<i>Paper</i>	SONGS ARE TAUGHT, SONGS ARE LEARNT: A STUDY OF MUSICAL PREFERENCES IN EARLY CHILDHOOD
Claudia Cali	<i>Paper</i>	MUSIC IN FAMILY: EXPERIENCES OF MUTUALITY IN MIDDLE CHILDHOOD
Kathleen A. Camara	<i>Paper</i>	THE USE OF NARRATIVE INQUIRY IN STUDYING YOUTH EXPERIENCES IN MUSIC-MAKING IN UNDERSERVED COMMUNITIES IN THE U.S.
Vicky Charisi	<i>Paper</i>	RESEARCHING THE INTERPLAY OF YOUNG CHILDREN'S STRATEGIES IN THEIR COLLABORATIVE MUSIC-MAKING WITHIN DIGITAL ENVIRONMENTS
Catharina Christopherson & Anna-Karin Gullberg	<i>Paper</i>	POPULAR MUSIC EDUCATION, PARTICIPATION AND DEMOCRACY: A NORDIC PERSPECTIVE
Alison Daubney [convener] + Duncan Mackrill, Martin Fautley & Stuart Wise	<i>Symposium</i>	RISING WITH THE TIDE? OPPORTUNITIES AND CHALLENGES FOR MUSIC CURRICULUM DEVELOPMENT AND ASSESSMENT IN ENGLAND AND NEW ZEALAND
Alison Daubney & Duncan Mackrill	<i>Paper</i>	USING DIGITAL PORTFOLIOS OF STUDENT WORK IN SECONDARY SCHOOLS – BENEFITS AND CHALLENGES
Nancy Day	<i>Poster</i>	CREATIVE SPACES: MUSIC CREATIVITY IN THE KENYAN CONTEXT
Alicia de Banffy-Hall	<i>Paper</i>	THEORETICAL FRAMEWORKS FOR COMMUNITY MUSIC IN GERMANY
Ellen de Vugt	<i>Paper</i>	CREATIVE MUSIC MAKING IN THE CLASSROOM, QUITE THE CHALLENGE! GUIDING THE CREATIVE PROCESSES OF PRIMARY SCHOOL STUDENT TEACHERS
Kirsty Devaney	<i>Poster</i>	'I CAN'T COMPOSE' – AN INVESTIGATION INTO STUDENT CONFIDENCE IN COMPOSITION

Lori-Anne Dolloff	<i>Paper</i>	INUUVUNGA: NEGOTIATING CONTEMPORARY INDIGENOUS IDENTITY AND CULTURE THROUGH MUSIC
Jessica Eastridge	<i>Poster</i>	HIGH SCHOOL STUDENTS' MUSICAL ACHIEVEMENT AND IMPROVISATION ON THE STEEL DRUM
Jessica Eastridge, Alden H. Snell II & Jenna Knaster	<i>Workshop</i>	INFUSING IMPROVISATION IN FORMAL AND INFORMAL INSTRUMENTAL MUSIC
Natassa Economidou Stavrou & Nopi Telemachou	<i>Paper</i>	IMAGES OF CREATIVE PRACTICES IN GENERAL MUSIC CLASSROOMS IN CYPRIOT SECONDARY SCHOOLS
Live Weider Ellefsen	<i>Paper</i>	NEGOTIATING MUSICIANSHIP. THE PERFORMATIVE CONSTITUTION OF MUSIC STUDENT SUBJECTIVITIES
Stephen Fairbanks	<i>Paper</i>	CRITICALLY FRAMING 'SOCIAL JUSTICE': THE TRANSMISSION OF SOCIOCULTURAL VALUES IN AN EL SISTEMA INSPIRED PROGRAMME
Peter Falthin	<i>Paper</i>	COMPOSITES OF COMPOSITION – THE ROLE OF EXTRAMUSICAL CONCEPTIONS IN STUDENTS' COMPOSITION PROJECTS
Martin Fautley	<i>Paper</i>	CHANGES IN ASSESSMENT PROCEDURES IN ENGLISH NATIONAL CURRICULUM MUSIC IN THE SECONDARY SCHOOL – ISSUES FOR ATTAINMENT AND PROGRESSION
Martin Fautley & Victoria Kinsella	<i>Paper</i>	PRIMARY AGE PUPILS COMPOSING CONTEMPORARY MUSIC IN A VOLUNTARY OUT-OF-SCHOOL SETTING
Marina Gall & Gena Greher [conveners] + Stuart Wise & Peter Webster [discussant]	<i>Symposium</i>	TECHNOLOGY WITHIN INITIAL TEACHER EDUCATION IN MUSIC: CROSS-CONTINENTAL PERSPECTIVES
Keira Galway	<i>Paper</i>	MAPPING MEMORY THROUGH MUSIC AND SPACE: AN ETHNOGRAPHIC CARTOGRAPHY OF CHORAL MUSIC AND URBAN SPACE IN NEWFOUNDLAND
Grazia Giacco & Solène Coquillon	<i>Paper</i>	WHICH MODELS AND APPLICATIONS FOR ARTISTIC CREATION TEACHING IN MUSIC?
José Carlos Godinho	<i>Workshop</i>	MIMING STORIES AND PLAYING RHYTHMS ALONG WITH RECORDED MUSIC: PRACTICAL ACTIVITIES
Cristina González-Martin & Assumpta Valls	<i>Paper</i>	THE PROJECT METHOD: AN EFFECTIVE WAY TO CONTEXTUALIZE WORLD MUSIC IN THE CLASSROOM
Matthew Clyma Gooderson & Jennie Henley	<i>Paper</i>	COLLABORATION, NEGOTIATED CREATIVITY AND SONG-WRITING TEAMS: A COMPARISON OF PROFESSIONAL AND STUDENT SONG-WRITING COLLABORATIONS
Andrew Goodrich	<i>Paper</i>	LIFELONG MENTORING IN AN ADULT CHAMBER ENSEMBLE
Elizabeth Gould [convener] + Deanna Yerichuk, Lori-Anne Dolloff, Keira Galway, Deborah Bradley, Kathy Robinson, Jody Stark, Sandra Stauffer, Isaac Bickmore & Jeananne Nicholls	<i>Symposium</i>	LIVING WITH TENURE: CONVERSATIONS ON EQUITY AND SUSTAINABILITY IN POST-SECONDARY FACULTIES OF MUSIC
Chrysanthi Gregoriou	<i>Paper</i>	INTERSECTIONS OF NATIVE AND IMMIGRANT SOUNDSCAPES IN YOUNG PEOPLE'S MUSICAL LIVES IN CYPRUS
Tine Grieg Viig	<i>Paper</i>	KNOWLEDGE IN CREATIVE MUSIC-MAKING
Timothy Groulx	<i>Paper</i>	A HISTORY OF THE BANDS AT HISTORICALLY BLACK HIGH SCHOOLS IN NORTHEAST FLORIDA
Donna Han Ruo Chen & Bo Wah Leung	<i>Paper</i>	A SURVEY ON HONG KONG SENIOR SECONDARY SCHOOL MUSIC CURRICULUM IN DEVELOPING STUDENTS' CREATIVITY
Warren Haston	<i>Paper</i>	SECONDARY STUDENTS' PERCEPTIONS OF THEIR STUDENT TEACHER IN MUSIC

Jennie Henley & Graham Welch	<i>Paper</i>	HOW MUSICAL ARE GENERALIST PRIMARY STUDENT TEACHERS?
Juliet Hess	<i>Paper</i>	RESISTING AND REENVISIONING: CONSTRUCTING AN ACTIVIST MUSIC EDUCATION
Juliet Hess & Frank Heuser	<i>Paper</i>	THE POLITICS OF DISPOSABILITY IN MUSIC TEACHER EDUCATION
Frank Heuser	<i>Paper</i>	WILL THE RISE OF DIGITAL MUSICIANSHIP REQUIRE THE LOSS OF OUR EMBODIED MUSICAL SOULS?
Lee Higgins & Liz Mellor, with Chris Bartram	<i>Paper</i>	REFLECTION ON THE CREATION OF THE INTERNATIONAL CENTRE FOR COMMUNITY MUSIC
Perttu Hiltunen	<i>Paper</i>	PHILOSOPHY AND PRACTICE OF ORFF-PEDAGOGY IN CLASS TEACHERS' EDUCATION
Ylva Hofvander Trulsson [convener] + Pamela Burnard, Øivind Varkøy, Berglind Ros Magusdottir & Gareth Dylan Smith	<i>Symposium</i>	BOURDIEU AND THE SOCIOLOGY OF MUSIC EDUCATION
Henkjan Honing	<i>Keynote</i>	WHAT MAKES US MUSICAL ANIMALS
Daniel Hug & Markus Cslovjecssek	<i>Paper</i>	A CRITICAL, DESIGN DRIVEN APPROACH TO MULTITOUCH INTERFACES FOR SOUND AND MUSIC EDUCATION
Emma Hutchinson	<i>Workshop</i>	CAN MUSIC IMPROVE VOCALISING IN YOUNG CHILDREN WITH LANGUAGE DELAY? COLLABORATION BETWEEN A SPEECH & LANGUAGE THERAPIST AND MUSIC SPECIALIST
Jennifer Hutchison	<i>Paper</i>	LEARNING ACROSS THE LIFESPAN: EXPLORING THE NATURE AND RELATION-SHIP OF MUSICAL ENGAGEMENT AND AGENCY ACROSS GENERATIONS
Sezgin Inceel	<i>Paper</i>	TURKISH IMMIGRANT PARENTS' PERCEPTIONS AND PRACTICES: THE ROLE OF MUSIC IN BILINGUAL LANGUAGE ACQUISITION
Anne James	<i>Paper</i>	BUILDING COMPETENCE AND CONFIDENCE IN THE TRAINEE TEACHER TO DELIVER MUSIC IN THE CLASSROOM. AN EXPLORATION OF HOW ONE ITE PROVIDER MIGHT IMPACT UPON THE CONFIDENCE AND ABILITY OF ITS PRIMARY TRAINEE TEACHERS TO TEACH MUSIC
Carol Johnson	<i>Poster</i>	ONLINE MUSIC TEACHING GUIDELINES AT THE BACHELOR OF MUSIC LEVEL: A MULTIPLE CASE STUDY
Thomas Johnston	<i>Paper</i>	INTENTIONS FOR MEANING-MAKING: INVESTIGATING THE PERFORMANCE MUSIC EDUCATION LANDSCAPE OF 'MUSIC GENERATION', IRELAND'S NATIONAL MUSIC EDUCATION PROGRAMME
Sara K. Jones	<i>Paper</i>	AN EXPLORATION OF BAND STUDENTS' EXPERIENCES WITH INFORMAL LEARNING
Anne Jordhus-Lier	<i>Paper</i>	PROFESSIONAL IDENTITIES OF MUSIC TEACHERS WITHIN NORWEGIAN MUNICIPAL SCHOOLS OF MUSIC AND PERFORMING ARTS
Marja-Leena Juntunen	<i>Paper</i>	BRIDGING MUSIC AND MOVEMENT WITH IPADS IN CREATIVE PROCESSES IN 7TH-GRADE MUSIC INSTRUCTION
Panagiotis A. Kanellopoulos	<i>Paper</i>	LIMINALITY, FREEDOM AND THE SCANDAL OF DEMOCRACY IN UNIVERSITY EDUCATION
Julie D. Kastner	<i>Paper</i>	'WORLDS COLLIDING': A FIRST-YEAR TEACHER'S EXPERIENCES WITH VERNACULAR MUSIC
Marita Kerin & Michael Grenfell	<i>Paper</i>	IF INDEED <i>ALL THE WORLD'S A STAGE</i> , SHOULDN'T TEACHER EDUCATION CONSIDER <i>PERFORMANCE PEDAGOGY</i> ?
Marita Kerin & Colette Murphy	<i>Paper</i>	WHAT'S IN IT FOR ME? COTEACHING AS A METHODOLOGY FOR DEVELOPING RECIPROCAL PROFESSIONAL DEVELOPMENT

Alexandra Kertz-Welzel	<i>Paper</i>	REVISITING BILDUNG AND ITS MEANING FOR INTERNATIONAL MUSIC EDUCATION
Alexandra Kertz-Welzel [convener] + Anna-Mari Lindeberg, Minna Muukkonen, Julia Lutz & Yiannis Miralis	<i>Symposium</i>	RE-THINKING MUSIC TEACHER EDUCATION IN EUROPE: NEW DEVELOPMENTS IN FINLAND, GERMANY AND CYPRUS
Andrew King, Robert Mackay, Helen Prior & Jonathan Savage	<i>Paper</i>	USING ONLINE TECHNOLOGY TO DELIVER MUSIC PERFORMANCE LESSONS IN RURAL COMMUNITIES
Jenna Knaster, Alden H. Snell II & Jessica Eastridge	<i>Workshop</i>	FUNCTIONAL PIANO SKILLS: TRANSCENDING FORMAL AND INFORMAL MUSICKING
Valerie Krupp-Schleußner	<i>Poster</i>	CAPABILITIES AND FUNCTIONINGS OF MUSIC PARTICIPATION: THE CAPABILITY APPROACH AS A NOVEL PERSPECTIVE ON CULTURAL PARTICIPATION
Nathan B. Kruse	<i>Paper</i>	THE JUMPING FLEA DIASPORA: NARRATIVES OF THE HAWAIIAN UKULELE RENAISSANCE
Carlos Lage Gómez	<i>Poster</i>	CREATING A SOUNDTRACK: AN ACTION RESEARCH PROJECT IN A SPANISH SECONDARY SCHOOL
Andreas Lehmann-Wermser & Valerie Krupp-Schleußner	<i>Paper</i>	LONG-TERM 'CULTURAL PARTICIPATION' AFTER INTENSIVE MUSIC EDUCATION DURING PRIMARY SCHOOL
Judith Lewis	<i>Paper</i>	THE GOSPEL ACCORDING TO JAY-Z: POPULAR MUSIC PEDAGOGY & CRITICAL LITERACY IN THE MUSIC CLASSROOM
Mei-Ying Liao	<i>Paper</i>	THE DIFFICULTIES AND POSSIBLE SOLUTIONS FOR MUSIC LEARNING CENTER TEACHING WITHIN THE NEW GUIDELINES FOR PRESCHOOL CURRICULUM IN TAIWAN
Mei-Ying Liao	<i>Poster</i>	THE INFLUENCE OF LIVE CONCERTS ON LEARNING AND MUSICAL PREFERENCES OF YOUNG CHILDREN
Athena Lill	<i>Paper</i>	MUSICAL PATHWAYS AND INFORMAL LEARNING: MAKING MUSIC MEANINGFUL IN THE LIVES OF YOUNG PEOPLE
David Lines	<i>Paper</i>	MUSIC IMPROVISATION AS AN EDUCATIONAL PRACTICE
Chiao-wei Liu	<i>Paper</i>	THE MUSICAL EXPERIENCES OF CHINESE IMMIGRANT YOUTH AT AN URBAN MIDDLE SCHOOL
Kathryn Marsh	<i>Keynote</i>	CREATING BRIDGES: MUSIC, PLAY AND WELLBEING IN THE LIVES OF IMMIGRANT CHILDREN AND YOUNG PEOPLE
Jakub Martinec	<i>Paper</i>	PERSPECTIVES OF CZECH MUSIC EDUCATION FROM COMMUNISM TO DEMOCRACY
Constance L. McKoy & Vicki R. Lind	<i>Paper</i>	THE JOURNEY TO CULTURALLY RESPONSIVE TEACHING IN MUSIC: WHAT WE CAN LEARN FROM THREE TEACHERS' STORIES
Graham McPhail	<i>Paper</i>	MUSIC ON THE MOVE: REGIONALISATION, RECONTEXTUALISATION, AND CHANGING CLASSIFICATIONS OF MUSIC IN THE SECONDARY SCHOOL
Henrique G. Meissner	<i>Paper</i>	TEACHING AND LEARNING EXPRESSIVE MUSIC PERFORMANCE
Liz Mellor, Karen Merrifield, Hayley Jenkins & Matt Dawson	<i>Paper</i>	MiM: THE MAHARA IN MUSIC PROJECT – TOWARDS EMPLOYABILITY THINKING THROUGH THE EPORTFOLIO IN MUSIC
Beata Michalak	<i>Paper</i>	YOUNG PEOPLE AND EARLY MUSIC: A CASE STUDY OF POLAND
Laura Miettinen	<i>Paper</i>	INTERSECTING IDENTITIES AS A SOURCE OF INTERCULTURAL COMPETENCE: A CASE OF AN ISRAELI MUSIC TEACHER EDUCATOR
Michaela Miles	<i>Paper</i>	CONSONANT AGENDAS? PRIORITIES OF SCHOOL CHOIR DIRECTORS AND STUDENT MEMBERS OF VOCAL ENSEMBLES AMIDST THE INFLUENCE TO CHANGE

Dale Misenhelter	<i>Paper</i>	SOCIAL FUNCTIONS IN MUSIC EDUCATION COURSEWORK: ISSUES OF INTENT AND DEFINITION
Elizabeth Mitchell	<i>Paper</i>	NARRATIVES OF SOCIETY AND OF THE SELF: MUSIC, IDENTITY, AND SOCIAL JUSTICE
Gwen Moore	<i>Paper</i>	WHAT COUNTS AS KNOWLEDGE IN HIGHER MUSIC EDUCATION? PROBLEMATISING CULTURAL CAPITAL, CURRICULUM AND POLICY IN THE NEOLIBERAL EDUCATIONAL ERA
Flávia Narita	<i>Paper</i>	INFORMAL LEARNING IN ACTION: THE DOMAINS OF MUSIC TEACHING AND THEIR PEDAGOGIC MODES
Siw Graabræk Nielsen, Sidsel Karlsen, Petter Dyndahl & Odd S. Skårberg	<i>Paper</i>	MUSICAL GENTRIFICATION AND THE ACADEMICISATION OF POPULAR MUSIC IN NORWEGIAN HIGHER MUSIC EDUCATION
Nasim Niknafs	<i>Paper</i>	IN A BOX: THE STORY OF A/N (UNDER)GROUNDED IRANIAN MUSICIAN
Aleksi Ojala	<i>Paper</i>	LEARNING THROUGH PRODUCING – MUSIC PEDAGOGY FOR DIGITAL NATIVES?
Nathaniel J. Olson	<i>Paper</i>	BLUEGRASS IN HIGHER EDUCATION: NAVIGATING BIAS AND CULTIVATING A CAPACITY FOR DIVERSITY
Efthymios Papatzikis [convener] + Anri Herbst & Vesa Putkinen	<i>Symposium</i>	THE EDUCATIONAL NEUROSCIENCE OF MUSIC: THE EARLY YEARS FOCUS
Heidi Partti & Heidi Westerlund	<i>Paper</i>	SOCIAL ACTIVISM IN THE ‘MAJORITY WORLD’ MUSIC EDUCATION: A NARRATIVE STUDY ON ONE NEPALESE NEWARI MUSICIAN’S LIFE-LONG NEGOTIATION BETWEEN TRADITION AND VISIONS FOR INCLUSION
Avra Pieridou-Skoutella, José Luis Aróstegui & Zoe Dionysiou	<i>Paper</i>	INTERCULTURALITY AND EARLY CHILDHOOD MUSIC EDUCATION: RAISING CHILDREN’S MUSICALITY AND ENABLING TEACHERS’ PREPARATION
Pamela D. Pike	<i>Paper</i>	THE EFFECT OF A SYNCHRONOUS ONLINE TEACHING INTERNSHIP ON PRESERVICE TEACHER IDENTITY AND TEACHING EFFECTIVENESS: A CASE STUDY
Stephanie Pitts	<i>Keynote</i>	WHAT IS MUSIC EDUCATION FOR? UNDERSTANDING AND FOSTERING ROUTES INTO LIFELONG MUSICAL ENGAGEMENT
Stephanie Pitts [convener] + Jo Miller, Cassie White, Mary Hawkes & Michael Bonshor	<i>Symposium</i>	PREPARING FOR PERFORMING: FOUR CASE STUDIES OF ACQUIRING SKILLS AND CONFIDENCE FOR LIFELONG MUSICAL ENJOYMENT
Catherine Robbins	<i>Paper</i>	PURPOSEFULLY REFRAMING OUR PRACTICE: THE ROLE OF PERSONAL HISTORY SELF-STUDY IN THE DESIGN OF POST-SECONDARY CHORAL MUSIC EDUCATION PROGRAMMES
Christian Rolle, Verena Weidner & Julia Weber	<i>Paper</i>	ARTISTS AT SCHOOL: THE CHALLENGES OF TEACHING STUDENTS TO COMPOSE
Andrea Sangiorgio	<i>Paper</i>	COLLABORATIVE EMERGENCE IN CHILDREN’S GROUP CREATIVE MUSIC MAKING
Rosa Serrano	<i>Paper</i>	AN INNOVATIVE EDUCATIONAL CONTEXT: VERBAL AND MUSICAL DEVELOPMENT IN EARLY CHILDHOOD EDUCATION
Julia T. Shaw	<i>Paper</i>	“THE MUSIC I WAS MEANT TO SING”: ADOLESCENT CHORAL STUDENTS’ PERCEPTIONS OF CULTURALLY RESPONSIVE PEDAGOGY
Daniel J. Shevock	<i>Paper</i>	‘CONTEXT FOR THE CONTENT’: EXPLORING THE POSSIBILITY OF A DEMOCRATIC APPLICATION OF GORDON’S MUSIC LEARNING THEORY
Claire Slight	<i>Paper</i>	THE IMPACT OF NON-VOCATIONAL MASTER’S DEGREES UPON TEACHING PRACTICE
Claire Slight	<i>Poster</i>	POSTGRADUATES’ CAREER TRANSITIONS: THE EXPERIENCES OF MUSIC STUDENTS

Gary Spruce	<i>Paper</i>	SOCIAL JUSTICE, 'STUDENT VOICE' AND A DIALOGICAL APPROACH TO MUSIC EDUCATION
Ellen M. Stabell	<i>Paper</i>	BEING TALENTED, BECOMING A MUSICIAN. STUDENTS' EXPERIENCES OF THE LEARNING OPPORTUNITIES IN A MUSIC SPECIALIST PROGRAMME
Ann Marie Stanley, Emily Wozniak & Lynn Grossman	<i>Paper</i>	THE TEACHING TRIANGLE: IMPACT OF AN EDUCATIONAL ARTIST RESIDENCY ON STUDENT-PERFORMER-TEACHER LEARNING
Jody Stark	<i>Poster</i>	BEYOND THE WORKSHOP: A CASE STUDY OF THE PROFESSIONAL LEARNING OF THREE ELEMENTARY MUSIC TEACHERS
Pamela Stover	<i>Poster</i>	STRONG WOMEN, STRONG MUSIC EDUCATORS: THE WORK OF JEAN SINOR, KATALIN FORRAI, DENISE BACON, GERTRUD ORFF, GUNILD KEETMAN, GODELA ORFF AND OTHERS
David J. Teachout	<i>Workshop</i>	DEVELOPING MUSIC TEACHER PROFESSIONALS: AN ACTIVE LEARNING APPROACH
Tamara T. Thies	<i>Paper</i>	ENGAGING YOUNG IMPROVISERS THROUGH POSITIVE INTERACTIONS WITH ANXIETY
Linda C. Thornton, Anne Marie Hildebrandt & Daniel J. Shevock	<i>Poster</i>	WHAT IS CREATIVITY?: WHAT THE <i>MUSIC EDUCATORS JOURNAL</i> SAYS
Linda C. Thornton & Kristina Weimer	<i>Paper</i>	THE ROLE OF THE GOAL: PERSPECTIVES ON GOAL-SETTING BY PRE-SERVICE TEACHERS
Lauri Väkevä [convener] + Sakari Antila, Sigrid Jordal Havre, Catharina Christophersen, Aleks Ojala, Niklas Lindholm & Heidi Partti	<i>Symposium</i>	RECENT NORDIC APPLICATIONS OF MUSIC EDUCATION TECHNOLOGY IN TEACHER TRAINING
Øivind Varkøy [convener] + Hanne Fossum, Charles Ford, Lucy Green, Elin Angelo, Morten Carlsen, David Lines & Frederik Pio	<i>Symposium</i>	PHILOSOPHY OF MUSIC EDUCATION CHALLENGED: HEIDEGGERIAN INSPIRATIONS – MUSIC, EDUCATION AND PERSONAL DEVELOPMENT
Maria Varvarigou [convener] + Yuki Morijiri & Lindsay Weiss	<i>Symposium</i>	STRATEGIES FOR INCREASING MOTIVATION DURING INSTRUMENTAL LEARNING
Ingeborg Lunde Vestad	<i>Paper</i>	MUSICAL AFFORDANCES IN YOUNG CHILDREN'S EVERYDAY LIVES: DISCURSIVE POSSIBILITIES AND CONSTRAINTS ON MUSIC APPRECIATION AND LEARNING
Gabriela Všetická	<i>Paper</i>	THE <i>DIFFERENT HEARING</i> PROGRAMME – CLASSROOM COMPOSING IN THE CZECH REPUBLIC. METHODOLOGY, PRACTICE AND EXPERIENCE
Janice Waldron	<i>Paper</i>	GOING 'DIGITALLY NATIVE': NETWORKED TECHNOLOGIES, CONVERGENCE, AND MUSIC LEARNING AND TEACHING
Janice Waldron [convener] + Roger Mantie, Evan Tobias & Heidi Partti	<i>Symposium</i>	A BRAVE NEW WORLD: THEORY TO PRACTICE IN PARTICIPATORY CULTURE AND MUSIC EDUCATION
Christopher Wallbaum & Olle Zandén [presenter]	<i>Paper</i>	SHORT FILMS – AN AUDIOVISUAL TOOL FOR THE ANALYSIS OF MUSIC LESSONS?
Kevin Watson	<i>Paper</i>	A DESCRIPTIVE ANALYSIS OF JAZZ IMPROVISATION STUDIO INSTRUCTION PRACTICES
Peter Webster	<i>Paper</i>	IMPORTANCE OF POLYMATHIC THINKING AND ITS ROLE IN MUSIC TEACHING AND LEARNING

Graham Welch [convener], Caroline Hilton & Laia Viladot [organisers] + Albert Casals, Carne Carrillo, Montserrat Prat, Raluca Sassu, Mihaela Bucuta, Samuel Inniger, Markus Cslovjecsek, Jo Saunders, Jennie Henley & Liisa Henricksson-Macaulay	<i>Symposium</i>	INTEGRATING MUSIC AND MATHEMATICS: CHALLENGES AND OPPORTUNITIES
Stuart Wise	<i>Paper</i>	CONTEMPORARY MUSIC IN SECONDARY SCHOOL MUSIC EDUCATION PROGRAMMES
Emily Wozniak	<i>Workshop</i>	RESEARCH-BASED ARTS RESIDENCIES: HOW TO MAXIMIZE LEARNING
Ruth Wright, Jennifer Hutchison [presenter], Jillian Bracken, Carol Beynon & Betty Anne Younker	<i>Paper</i>	DECOLONISING MUSIC EDUCATION: LEARNING FROM INDIGENOUS AND INFORMAL PEDAGOGIES IN CANADIAN FIRST NATIONS/ MÉTIS/INUIT COMMUNITIES
Yi-Lien Yeh	<i>Paper</i>	AN INVESTIGATION OF TAIWANESE PIANO TEACHERS' REFLECTION ON TEACHING CHALLENGES AND PUPILS' LEARNING DIFFICULTIES
Katie Zhukov	<i>Paper</i>	DEVELOPING SIGHT-READING CURRICULUM FOR HIGHER EDUCATION

KEYNOTES

Randall Everett Allsup (Teachers College, Columbia University, USA)

**THE ECLIPSE OF A HIGHER EDUCATION OR PROBLEMS PREPARING ARTISTS
IN A MERCANTILE WORLD**

My essay presentation takes the form of an elegy for the liberal university. Just as the public school has been taken away from teachers, it is increasingly clear that the university is no longer ours (Gerber 2014), that market forces are rapidly reshaping relationships between teachers, students, and their forms of study (Kirst & Stevens 2015). I sense a great urgency. Neoliberalism is flourishing as a structuring ideology, compressing time and space, consuming identities, standardizing production, and making markets where markets did not previously exist. In the name of freedom, inequality grows (Piketty 2014). I want to speak on behalf of alternate values – the notion of study as self-forming (McClintock 1971), an appreciation of uncertainty and openness and the artist's imperative to explore and speak out (Greene 1995), and the possibilities of an education in emancipation and ignorance (Rancière 1991) – not as a fool's quest, but in the name of humanism and social justice. If an elegy takes three forms (lament, praise for the idealized dead, and consolation), we might take comfort that the artist has not disappeared no matter how trying our times, although her forms may change and her manners of critique may shift. As university educators, we might reconsider her preparation, to help her get to something real, something which lives behind the words, behind the world (Baldwin 1963). Or, says Roland Barthes (1979), by forging new relationships – the collective? – our aim is 'to be neither master nor discipline but, in the Nietzschean sense (and thus with no need for a good grade), "artist."'

Margaret Barrett (University of Queensland, Australia)

**TOWARDS A CULTURAL PSYCHOLOGY OF EARLY LEARNING AND
DEVELOPMENT IN MUSIC**

Young children's musical learning and development has been a topic of research interest since the mid 20th century. Early studies, undertaken largely within the discipline of experimental psychology, focused on investigations of infants' and young children's capacities to respond to and recognize musical stimuli including isolated tones and intervals, rhythmic patterns and short musical excerpts (see Dowling (1999) for a summary). These studies, conducted in laboratory settings, drew on the musical genre of Western music, and tended to focus on the perception of music, rather than the generation and performance of music.

Whilst children's generative capacities have been well-documented in the visual arts there has been less focus on these capacities within music. Early exceptions have included seminal studies undertaken by Moorhead & Pond (1978) in the early 1940s, Moog's (1978) work in the 1960s, and subsequent work in music education and musicology (Bjørkvold 1989). These studies have employed naturalistic rather than experimental research methods and techniques (such as observation) to document and analyze young children's musical generation and production in 'everyday' settings of home and community.

This expansion in both methods employed (experimental *and* naturalistic) and the phenomena observed (children's musical perception, *and* generation and production) has prompted researchers in music development to seek new theoretical frameworks through which to view young children's early music development. Such frameworks need to recognize infants' and young children's musical agency and their capacity to both shape and be shaped by those

musical worlds in which they live. This presentation will draw on the findings of a range of longitudinal naturalistic studies of young children's (aged 18 months to 4 years) musical engagement as singers and song-makers (Barrett 2003, 2006, 2009, 2011) in order to consider a cultural-ecological model of children's early learning and development in music.

Henkjan Honing (University of Amsterdam, Netherlands)
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WHAT MAKES US MUSICAL ANIMALS

This paper will argue that we all share a predisposition for music. Examples range from the ability of newborns to perceive the beat to the unexpected musical expertise of ordinary listeners. The evidence will show that music is second nature to most human beings, both biologically and socially.

Kathryn Marsh (University of Sydney, Australia)
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CREATING BRIDGES: MUSIC, PLAY AND WELLBEING IN THE LIVES OF IMMIGRANT CHILDREN AND YOUNG PEOPLE
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In contemporary society, global population movements, global conflict and ensuing migration have resulted in the presence of bicultural children in many nations, with multiple possibilities for musical engagement emerging within their home and host cultures. For these children, issues of social integration, identity construction, cultural maintenance and change must be negotiated on a continual basis. In recent years, studies of children's musical lives by ethnomusicologists, music educators and anthropologists have investigated children's uses of music for meaning making and processes of musical enculturation (Barrett 2011; Campbell 2006, 2010; Lum 2008; Marsh 2006, 2008, 2011, 2013; Minks 2013). Studies of children's intercultural transmission of music within a social framework, the role of music in the creation of transitional identities for immigrant and bicultural children, and children's uses of mediated music within these processes represent an emerging field of interest in music education. This paper explores some of the ways in which music participation, and more specifically, participation in musical play, contributes to the wellbeing of bicultural children. In particular the paper addresses the contribution of musical activities to the wellbeing of newly arrived immigrant and refugee children and the ways in which these musical activities provide both musical beginnings and continuities, at the same time enabling children and young people to negotiate social relationships within 'situations of social uncertainty' (Cross & Woodruff 2009: 113). This paper draws on my extensive and continuing international investigation of children's play and a current study of the place of music in the lives of refugee and newly arrived immigrant children and young people in Sydney (Australia), a city in which people from more than 100 birthplace nations have settled.

Stephanie Pitts (University of Sheffield, UK)
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WHAT IS MUSIC EDUCATION FOR? UNDERSTANDING AND FOSTERING ROUTES INTO LIFELONG MUSICAL ENGAGEMENT

Music education has a long history of defending its place in the school curriculum, with practitioners and researchers alike arguing for the creative, social and cognitive benefits of music in young people's lives in ways that are increasingly compelling. However, the fact that these arguments are still being made suggests that they are not being sufficiently heard by headteachers, politicians, parents and others who still need persuading. Yet those who doubt the benefits of musical learning – or more likely give them very little thought – are themselves the product of their own music education, just as much as the many amateur musicians and music listeners, a smaller number of professional musicians, and indeed the music education workforce in schools, universities and beyond. There are challenging questions to be asked, therefore,

about what lasting values and attitudes the majority of the population acquire during their formative musical years – and what responsibilities school music education holds for shaping those values across the population.

This keynote address will draw on empirical studies carried out in nursery schools (Pitts 2014), English secondary schools (Pitts 2011), amongst jazz and classical concert audiences (Pitts & Burland 2012; Pitts & Spencer 2008), and with respondents from the UK and Italy contemplating their musical life histories (Pitts 2012). Drawing these strands of research together, some reflections will be offered on how music educators could be more aware – and make others more aware – of their contribution to lifelong musical engagement, and of the risks, challenges and opportunities inherent in the shaping of musical lives.

PAPERS

Hal Abeles (Teachers College, Columbia University, USA), María Paz López-Peláez Casellas (Universidad de Jaén, Spain), Barbara HoJean Chung (Yonsei University, Seoul, Korea) & Adriana Diaz-Donoso (Teachers College, Columbia University, USA)

MUSIC GLOCALIZATION: A CROSS-CULTURAL STUDY OF MUSICAL INSTRUMENT GENDER ASSOCIATIONS

Glocalization examines the simultaneity or co-presence of both universalizing and particularizing tendencies in globalization (Robertson 1994). Glocalization can serve as a model for examining internal and external cultural forces affecting groups. As Western European art music is performed and taught globally, local music traditions may affect the instrument choice of musicians. This potential cultural tension provides an opportunity to examine glocalization in music related to instrument gender associations.

There have been a few studies that have examined cross-cultural music instrument gender associations. Sheldon & Price (2005) examined the sex of wind and percussion instrumentalists in 25 countries. Other international studies looked at gender associations in specific regions, for example Asian countries (Ho 2009). The results of these studies were similar to the results of studies of musical instrument gender associations in the US and Western Europe (Hallam, Rogers & Creech 2008). The current study focused on four countries, the US and three countries which were not included in the Sheldon and Price investigation, Korea, Spain, and Peru (generating information on South American instrument gender associations for the first time). This study not only compares children's instrument selection across wind, percussion and strings, but also probes adult musicians' and non-musicians' associations of gender and musical instruments.

Data were gathered during 2013 and 2014. Adults (n=357), both musicians and non-musicians, were asked their perceptions of musical instruments gender associations. Children's instrument selection in music training programs in each of the countries were recorded (n= 889). The results show that both musicians and non-musicians tend to associate gender with western instruments in similar ways across continents, although the strength and pattern of the associations varied. In addition, the pattern of children's instrument selection differed across countries, particularly in Peru and Korea. The results are discussed in terms of local musical instrumental traditions.

Dylan Adams & Gary Beauchamp (Cardiff School of Education, Wales, UK)

PORTALS BETWEEN WORLDS: A STUDY OF THE EXPERIENCES OF LEARNERS AND THEIR TEACHERS, FROM FOUR DIFFERENT PRIMARY SCHOOLS, TO MAKING MUSIC IN VARIOUS OUTDOOR LOCATIONS IN WALES

This study investigated whether changing the physical location of learners' music making, to outdoor environments, produced an improved learning experience. It examines the responses of five groups of learners and their teachers, from four different primary schools, to making music in various outdoor locations in Wales.

After their musical performances, the learners viewed a film of their music making. Later, they were asked to explain how they felt during and after their performances. The teachers also

gave their views of the learners' experiences. The responses of the learners and teachers highlight a number of positive benefits of making music in outdoor locations.

Firstly, the learners' responses suggest they felt 'freer' and more confident about their music making when making music outdoors. Secondly, the music making seems to have engaged them emotionally and may have enhanced their imaginative abilities. Thirdly, they appear to have become more acutely aware of their senses, particularly the impact of the acoustical environment. Fourthly, there appears to be a significant engagement with rhythm.

These positive outcomes of the learners' music making appear to be associated with a changed mind-set that enhanced their learning experience. The teachers consistently describe the learners as being calmer and more focused during their music making. It is proposed that this changed mind-set reflects the entering of what might be called the liminal space of the artist. It seems that making music in an 'out of school', outdoor, physical space had facilitated the exploration of a metaphysical space. It is proposed that this study offers a perspective of the value of music making as an autotelic experience that can enhance other areas of learning, and provides valuable evidence of the intrinsic benefits of music making.

Randall Everett Allsup (Teachers College, Columbia University, USA)
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<i>PURSUING CREATIVE MUSICAL PRACTICES IN NEOLIBERAL TIMES I: TOWARD AN IMPROVISED LIFE: COLLAGE AS A RECOURSE TO THE PROBLEMS OF CURRICULUM AND IDENTITY</i>
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What does it mean to be an artist in today's world, a new landscape in which all aspects of social life are justified, subsumed by, and ultimately experienced through the bio-mechanics of the market? Surely, the heroic role of the artist, as a singular moral voice in a world of crisis, still holds sway – at least in our imagination. Are we still preoccupied with rebellion (against previous forms, theories, and social mores) or has the nature of what constitutes 'art' changed, and with it common-sense notions of the artist in society? *Who* are today's artists? What are they doing? How were they educated and to what end is their education put? In an age of competitive rankings and winner-take-all stakes, might the mercantile university seek out the *bricoleurs* and bandits and provide means for their flourishing? In this presentation I tell the story of an unusual artist, a law-breaker who worked within the fabric of global power, hierarchy, and oppression and tailored their discourses to meet local needs.

See also the linked paper, *Liminality, freedom and the scandal of democracy in university education*, presented by Panagiotis A. Kanellopoulos.

Edward P. Asmus (University of Georgia, USA)

WHAT BEGINNING MUSIC TEACHERS NEED TO KNOW ABOUT ASSESSMENT
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A review of the world's music education literature reveals very little discussion of what a beginning music teacher should know about assessment. Assessment has become one of the major concerns in education as policy makers and stakeholders have demanded evidence of what students are actually learning and the effectiveness of the educators who teach them. This paper will focus directly on what assessment knowledge and skills a beginning music teacher must have as they enter the teaching profession.

Music teacher preparation programs are among the most strenuous curricula available in tertiary education. There are a massive number of course requirements that are often not awarded credits at a level commensurate with the time required making it difficult for the insertion of any new course work. This presentation is grounded with this knowledge. It will not, as so many curricula proposed in music education do, provide what is optimally desirable in a specialized course. Rather, this presentation will focus on the minimum required for professional competence in assessment.

The key for determining the fundamental assessment knowledge and skills is the integration of assessment within music teaching. Much research has shown that embedding assessment within teaching results in better teaching because the teacher can make better educational decisions, the students know how they are doing, parents are aware of student needs, and administrators understand the purpose of various classroom activities. The focus will be three-fold: (1) concepts common to all assessments, (2) the assessment of cognitive knowledge, and (3) the assessment of musical performance. By requiring teachers in training to incorporate assessment within every classroom activity, knowledge is applied and skills are developed that lead to competence in the use of assessment. This presentation will show how the integration of assessment within music teaching can lead to music teaching success.

Ian Axtell (Birmingham City University, UK)

COMPOSING AS ENQUIRY: PROMOTING TRANSFORMATIVE LEARNING IN BEGINNING MUSIC TEACHERS

This research based on a cohort of beginning music teachers (BMTs) in a School of Education at an English university. Half of these BMTs have degrees in music that are academic or performance-based, centred on Western Art Music (53%). The other half have degrees based on Popular Music (36%) or Music Technology (11%). Many of these BMTs are placed in inner-city schools whose pupils have a rich and diverse cultural heritage. This phenomenographic (Marton 1981) study explores the use of composing as an object of enquiry amongst this group of BMTs. Their varied backgrounds provided the conditions for multi-voiced contradictions (Engeström 1999) that challenged personal habitus (Bourdieu 1977) and led to expansive transformations (Engeström 1999) of their learning. Composing is a powerful medium to promote thinking in music education (Mills 2005). The BMTs were enabled to think *inside* their music making and creating through composing using live audio recording and real-time sequencing technology. Their composing was shared using the university's virtual learning environment. This also provided the opportunity for the BMTs to think *outside* their music making and creating; they were encouraged to comment about critical incidents (Tripp 1993) in their learning journey in addition to commenting about the final products of the composing process. These critical incidents were framed using five aspects of learning as defined by learners themselves (Saljo 1979). The responses from the BMTs were then coded using pattern codes (Miles & Huberman 1994). Comments from the BMTs suggest that composing underpinned their transformative learning. Would this have occurred if the BMTs had not been challenged to think about how they used musical ideas in a composing process? What are the implications for music education, particularly in the context of threshold concepts that could underpin powerful knowledge (Young & Miller 2013) in rich and diverse cultural environments?

Geoff Baker (Royal Holloway, University of London, UK)

EL SISTEMA: WHAT IS TO BE DONE?

The Venezuelan youth orchestra program El Sistema burst to prominence in the UK in 2007 with the Simón Bolívar Youth Orchestra's debut at the Proms. Since then, it has become a global story, fuelled by exciting orchestral performances, rapturous newspaper articles, and heart-warming documentaries. What has been lacking, though, over the last eight years – and indeed since the program's creation in 1975 – has been in-depth scholarly research. This changed at the end of 2014 with the publication of *El Sistema: Orchestrating Venezuela's Youth* (OUP). It is now clear that the program reproduces dynamics that were commonplace at the time of its foundation and draws on much older conceptions of music education: a focus on large performing ensembles, discipline as the central value, the prioritizing of training over education, a belief that playing classical music produces moral uplift, the marginalization of students with other abilities or interests, the equation of social inclusion with making orchestral training more widely available, and so on.

The matter clearly does not rest there, however. El Sistema has become a major brand in the classical music industry and increasingly in music education. It is a 'good news story', generating revenue and positive press for arts organizations and putting music education higher up the public agenda. El Sistema may be a large step backwards, manifesting some of the most conservative tendencies in music education and ignoring much contemporary research, but does the reality matter if so many people are inspired by the ideal?

And how should music education researchers react? Should we applaud, critique, ignore, or engage? And if the answer is engage, how to do so with a sector that has a missionary ethos and little time or need for critical research?

Audrey-Kristel Barbeau & Isabelle Cossette (Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) Schulich School of Music, McGill University, Canada)

IT'S NEVER TOO LATE! LEARNING MUSIC AFTER 60: THE IMPACT OF PARTICIPATING IN AN INTERGENERATIONAL NEW HORIZONS BAND ON SENIORS' HEALTH AND QUALITY OF LIFE

Participation in music ensembles has been shown to have many positive effects on seniors' lives, including on perceived health, quality of life, mental well-being, as well as social interaction, concentration, and memory. New Horizons Bands promote active music-making among seniors and offer the opportunity to learn (or re-learn) music in group settings. Before January 2014, no such band existed in Quebec (Canada). As part of a doctoral research project, the Montreal New Horizons Band was formed to determine the extent to which participating in an intergenerational and bilingual community band had an impact on quality of life, mental health (anxiety and depression), and physical health (breathing capacity, blood pressure) of senior citizens. 38 people of all ages registered to join the band, and among them, nine seniors volunteered to be part of the study. Using a quasi-experimental design (nonequivalent control group), participants were followed over four months of instruction. Interviews, questionnaires, and physiological tests were carried out pre- and post-intervention for both the experimental and control groups. In the former group, blood pressure measures were also taken pre- and post-rehearsal once a month.

A high level of satisfaction was reported among band members, which concurs with findings from the literature. Preliminary analyses of interviews seem to show that 15 weeks of instruction may be enough to affect quality of life, but further quantitative analyses of pre- and post-scores on psychological tests and physiological measurements will be carried out. Results will be compared with thematic analyses of the interviews, and interpreted in the light of the Biopsychosocial model. Potential contributions and pedagogical considerations will be discussed.

Cara Bernard (Teachers College, Columbia University, USA)

ENSEMBLE EDUCATORS, ADMINISTRATORS AND TEACHER EVALUATION: SUPPORT, SURVIVAL AND FOSTERING CHANGE IN AN ASSESSMENT-CHARGED ENVIRONMENT

Assessment and evaluation of students and teachers, used as a means to label quality and success in the classroom, have a long history (Chambliss, Alexander and Price 2012). Based on findings that teacher quality is a major determinant of student growth, policy makers have concluded that teacher evaluation should be a major facet of school improvement (Croninger, Valli & Chambliss 2012). Typically, these evaluation systems developed and targeted for public schools have been designed for English and Math, and have been imposed upon music educators without contextualizing the material or adapting the benchmarks for success (Barrett 2011; Brophy & Colwell 2012). Further, if supervisors do not understand what processes of learning and assessment look like in a middle or high school band, orchestra, or chorus setting,

they might try to evaluate with criteria that apply to a middle school or high school social studies or chemistry class. Without critically reflecting on how these evaluations affect pedagogy and process, ensemble educators may fall into routines of trying to reach a particular benchmark, instead of imagining ways to engage with their students. The evaluation application has the potential to destroy teachers' motivations, changing their pedagogy and process without situating and contextualizing the specific classroom setting. How, then, do ensemble directors and their administrators negotiate and manage the contemporary evaluation systems that are predominately designed for English and Math?

To address this dissertation question, I use a phenomenological interview approach to examine how a group of mid-career ensemble directors and administrators describe the effect of implementing standardized teacher evaluations on their practices and perspectives.

Current emergent themes include the conflict of theory and practice; adaptability; roles and disposition; disengagement from student-centered learning; and *poloses* (a continuum of work/life balance). Implications for ensemble pedagogy, professional identity, and music teacher education will be discussed.

Cara Bernard (University of Connecticut, USA), Lindsay Weiss (Kean University, USA) & Hal Abeles (Teachers College, Columbia University, USA)

SEEKING GROWTH AND ADVICE: SOCIAL MEDIA AS A SPACE FOR MUSIC TEACHER PROFESSIONAL DEVELOPMENT

The demands of preparing for a new school year can result in music teacher isolation and anxiety, resulting in trial-and-error approaches to teaching more so than thoughtful planning (Ballantyne 2007). Music teachers are often singletons in their schools, making it difficult for them to seek advice about professional issues and likely exacerbating their desire to interact with musical colleagues. Having a support system of a teacher community to interact with may alleviate anxieties and help teachers to better focus on planning and preparation (Conway 2006).

Social media and modern day technology may provide alternative vehicles for educators to interact with one another regardless of their location. Facebook creates the space for an online community of practice because the members can expand their pedagogical knowledge and skills by sharing advice on their 'wall'. The purpose of this study was to describe how the 10,000+ international members of the Facebook Music Teachers (FMT) group interacted with one another during the beginning of the 2014-2015 school year.

We conducted a qualitative content analysis by examining questions that the members posted onto their shared 'wall' space from randomly selected weeks throughout the previous school year. We employed coding categories of Bauer & Moehle (2008) in order to distinguish 'curricular versus co-curricular' questions. To begin to understand what types of questions that the community appears to value, we created an 'index of importance', which is the sum score of the following variables: a) the number of 'likes' the question received; b) the number of comments the questions received; and c) the number of individual FMT members who responded to the question.

The most common questions asked were related to instructional materials, specifically repertoire for in-class and concert performances. Other topics with high discussion rates included: general teaching strategies, working with diverse students and those with exceptionalities, and integrating technology into instruction. The researchers who conducted this study are all current members of the FMT Group, working both in higher education and with public school districts. While we do occasionally post comments and recommendations, as well as 'likes' to other posts, we did not contribute to any of the questions that were used and analyzed for this study.

The findings from this study will be discussed within the context of attempting to better understand the immediate, professional needs of music teachers. Implications for music teacher educators and strategies for social media as platforms for communities of practice will be presented.

Vanessa L. Bond (University of Hartford's The Hartt School, USA)

WHAT ABOUT ME? WHERE DO I BELONG?: A CHORAL SINGER'S STORY

An understanding of the growth and nature of a voice type can lead to more efficient diagnosis of vocal faults and prescription of remedies in a choral setting. As a result, vocal development and classification are habitually addressed in choral methods courses. For the majority of students, their vocal experiences are legitimized in the resources they read and discussions they have in classes. This was not the case for Jamey.

A skilled preservice educator, Jamey maintained a confident persona in our classroom. Yet, his enthusiasm for choral teaching lessened in certain moments of classroom dialogue. "What about me?," Jamey asked when conversation turned to physical development, registration, uniforms, or section-building activities. This simple, but significant question halted classroom conversation. What about Jamey? Where was his experience, that of an adult male alto, in the pages of our textbook? With this narrative inquiry I ventured to bring Jamey's untold story to light with the intention of asking the profession to consider the unconsidered.

The purpose of this narrative inquiry was to explore the experiences of a choral singer and music education student whose voice does not fit traditional choral categorization. I collected Jamey's story through a series of four interviews using open-ended questioning about his singing and teaching experiences. I elicited new discussion in each interview through prompts, such as excerpts from choral methods texts and a 'memory box' collection that Jamey created to reflect his choral experiences. I conducted and transcribed the face-to-face, semi-structured interviews and coded the data within Clandinin & Connelly's (2000) guiding framework of interaction, continuity, and situation. In this paper session, I will retell Jamey's story chronologically using narrative and extensive quotation. After restorying, I will describe emergent themes and discuss potential lessons learned/questions to be considered by the profession.

Marie-Louise Bowe (St. Patrick's College, Drumcondra, Dublin City University, Ireland)

SECONDARY SCHOOL MUSIC TEACHERS IN IRELAND: FULFILLING OR FAILING PRINCIPALS' EXPECTATIONS?

This paper addresses principals' attitudes towards secondary school music teachers in the Republic of Ireland under three primary headings: principals' expectations of the music teacher, music teacher competences and the recruitment of music teachers. Using a mixed methods approach, data included a large-scale national survey ($n = 410$) with a 59% response rate and 17 follow-up face-to-face interviews.

The majority of principals communicated high expectations and a breadth of competences for the music teacher. For example, the most cited essential competence was a positive attitude, i.e., enthusiasm, passion, and availability for extra-curricular activities. However, the musical skills of music teachers were noted as particularly crucial by all interviewees, i.e., keyboard/piano skills and proficiency on an instrument. The most important criterion for recruiting music teachers was quality of music teachers' qualifications.

In schools where music was most vibrant, principals' expectations of music teachers were clearly communicated and negotiated between the principal-teacher dyad so that music teachers were supported to successfully fulfill their roles. Such recruitment and support were not evident/non-existent in many secondary schools.

Allied to the point that well-prepared and musically-skilled teachers are the sine qua non of a vibrant music educational system, principals in this study highlighted the "dual role" of music teachers in Ireland, i.e., assuming the role of the classroom teacher and the clandestine-like-extra-curricular instrumental/vocal music program facilitator/director. However, principals admitted music teachers' duties and responsibilities generally spill beyond their contractual agreements. These covert expectations are resulting in workloads of seismic proportions for music teachers. These demands have significant implications for the working conditions of music teachers.

In conclusion, this study unveils the disjuncture between principals' expectations of music teachers, the aspirations of the Department of Education, the unions' policies on working conditions, and how music teachers are prepared to fulfill their roles within teacher preparation programs.

Nick Breeze (University of Worcester, UK) & Marina Gall (University of Bristol, UK)

ENGLISH TRAINEE TEACHERS' DEVELOPMENT OF MUSIC TECHNOLOGY SKILLS

For over a decade, Nick Breeze and Marina Gall have supported both experienced and trainee music teachers in developing their use of music technology to promote music learning. Building on earlier work (Gall 2013) this paper presents the findings of a research project, which seeks to better understand the development and progression of the attitudes to, competences and experiences of music technology, and related pedagogic skills demonstrated by a sample drawn from a cohort of trainee music teachers undertaking the one year Post Graduate Certificate in Education (PGCE) secondary music course* at an English University during the 2013-14 academic year.

Six student case studies were undertaken, the sample consisting of three males and three females. Two of the participants indicated that they were skilled in the use of technology at the start of the course, two noted that they had some skills and two classified themselves as complete beginners. Throughout the course, participants completed reflective journals noting the development of a) their ICT and pedagogic skills (including those gained in their own time, within university sessions and during school placements), and b) their feelings and attitudes towards music technology and ICT within school music.

A range of further participant data was also collected from sources such as sequencing and recording assignments, pieces written on ICT in school music, music and ICT audits (completed at four stages during the course), interviews and student evaluations, taken at various points in the course. In particular, the study sought to unravel and better explain the complexity of the interrelationships between participants' perceived competencies, their attitudes to ICT in school music and their experiences with ICT gained prior to and during the course itself.

**In England, students intending to teach at secondary level typically study their subject for three years and then complete a one-year teacher education course.*

Pam Burnard, Louis Major, Jane Stott & Stephen Morris (University of Cambridge Faculty of Education)

TEACHER CONCEPTIONS AND PRACTICES OF ASSESSING MUSIC CODING WITH SONIC PI V2.0 ON RASPBERRY PI

The development of classroom assessment practices to support teaching and learning in the digital music classroom remains an unprecedented challenge for teachers. The *Sonic Pi: Live & Coding* (SPL&C) project sought to develop a model for arts-led partnerships that could transform music education by exploring the creative potential of live coding to provide new pathways for young people into digital music. Developed within the University of Cambridge's Computer Laboratory, Sonic Pi is free software which enables the transformation of a ultra-cheap credit card sized Raspberry Pi computer – produced to encourage people to learn programming – into a fully customisable musical instrument through the power of code. Debate about how best to assess computing, coding music, digital music making, and live coded musical performance in particular, is ongoing. In this presentation, we identify a taxonomy of the constructs used by different teachers in assessing coded music and practices that were developed as part of and as a result of this project. Building on the 1996 seminal study using repertory grid descriptions of arts

activities and artistic products by David Hargreaves and Maurice Galton of teachers' assessment of primary children's classroom work in the creative arts, this assessment research project and its results have important practical and theoretical implications for further research on assessment in digital music making.

Pia Bygdéus (Malmö Academy of Music, Lund University, Sweden)

INVESTIGATING THE PRACTICE OF CHOIR LEADERS

In my licentiate thesis *Expression through action. Mediating tools in choral leaders' work with children's choir and youth choir*, accepted by Lund University in December 2012, I investigated children's choir directors in their professional development as individuals as well as at a collective level.

The study is qualitative in character and the aim was to describe, verbalize and make visible the mediating tools that choir directors working with children and young choirs use. In a longitudinal study, four choir directors were observed closely while working with their choirs. They also took part in semi-structured interviews. The empirical data material consists of observation notes, reflective writing, individual interviews, focus conversations and videotapes.

The results demonstrate that the role of the choir director is a complex one. When working with a choir, choir directors often use several aspects of their professional role. Analysed from a sociocultural perspective, the result points at eight groups of mediating tools: a) a listening attitude towards the choir, with the music in focus; b) a variation in ways of working with the choir, where a variety of physical tools are used; c) the use of musical routines; d) the choir director acting as a role model in shaping musical expression with the group; e) a concentrated cooperation with the choir through short and expressive instructions; f) reflection in practice by planning and self-evaluation; g) storytelling, which results in memory training, stimulation of the imagination and the sharing of common experience, and h) the use of target images expressed as visions, small/big goals or jointly stated, communicated targets. The choir directors who participated in the study use a variety of these approaches and ways of working as a strategy for communicating and working with children's choir and youth choir.

In this presentation, the study described above and the preliminary results of the continuing study of choir leaders will be presented and discussed.

Alberto Cabedo-Mas (University Jaume I of Castellón, Spain), María-Elena Riaño-Galán (University of Cantabria, Spain), Cristina Arriaga-Sanz (University of the Basque Country, Spain), Maravillas Díaz-Gómez (University of the Basque Country, Spain) & Noemy Berbel-Gómez (University of the Balearic Islands, Spain)

SONGS ARE TAUGHT, SONGS ARE LEARNT: A STUDY OF MUSICAL PREFERENCES IN EARLY CHILDHOOD

In music education decisions in relation to repertoires and educational practices in the classroom are constantly held. Moreover, the access that nowadays children have to a great number of musical genres and styles entails that music learning environments are increasingly complex. This research analyses the musical preferences of five-year-old children and studies the influence of the formal and informal contexts in the construction of musical taste.

The research was carried out in four Spanish regions: the Basque Country, Cantabria, Valencian Community and the Balearic Islands. The analytic design of the triple interview – teachers, students and children's parents – was used to obtain information on children's musical preferences and their learning contexts. To this end, 293 five-year-old children were interviewed in 26 early childhood schools. Complementary to this data, 49 teachers and the parents of each child were also interviewed.

The results show information about the degree of influence of the formal and informal contexts in children's choice of musical preferences. Furthermore, the study leads to reflection on the musical styles that shape these preferences and the relevance that each learning environment has to develop children's musical taste. At the same time, it offers information on the degree of knowledge that teachers and parents show in relation to the children's preferred repertoire.

Claudia Cali (Teachers College, Columbia University, USA)

MUSIC IN FAMILY: EXPERIENCES OF MUTUALITY IN MIDDLE CHILDHOOD

Piano has given us a reason to celebrate just-us-two. When we re-learn something that we thought we had forgotten or when we finally hear the sound of a new song coming from his two little hands, he leans off the piano bench and gives me a big hug. I think he is truly happy when this happens and I know that I am too.

In this vignette, music became an emotional source of mutual significance for a mother and her seven-year-old child – a space where they spent time meaningfully together.

Literature on early mother-infant relationships describes the improvised exchanges of vocal, rhythmical and gestural expressions between mother and infant as expressions of mutuality, and defines their interactions in terms of communicative musicality, providing evidence of a shared musicality through which mother and infant converse emotionally. However, little can be said regarding mutuality during middle childhood – the developmental period between age 5 and 12 – when relationships expand beyond the family to include peers and teachers. Looking at middle childhood through the lens of infancy, the dimensions of pulse, quality and narrative are drawn from the theory of communicative musicality, and re-defined within the context of middle childhood. In this collective case study of ten families with seven- to ten-year-old children, I used this framework as a lens for describing mutuality in parent-child relationships. The analysis of interviews, musical artifacts, focus groups and a two-month documentation of daily musical encounters indicate that spontaneous musical experiences shared in family are the most meaningful sources of mutuality. The study has implications for: (1) why family musical experiences are significant in children's development; (2) how music has affordances for relationship building; (3) what musical experiences are most meaningful, thus remembered for a lifetime. This premise is at the core of an advocacy for music education as foundational part of child's development.

Kathleen A. Camara (Tufts University, USA)

THE USE OF NARRATIVE INQUIRY IN STUDYING YOUTH EXPERIENCES IN MUSIC-MAKING IN UNDERSERVED COMMUNITIES IN THE U.S.

Research in music learning requires a redefinition of what research produces and calls for a research method that allows for individual 'stories' to be told about the dynamic development that takes place through participation in music. When we limit our research to static quantitative markers of musical or academic achievement we run the risk of what Chimamanda Adichí (2013) refers to as the 'danger of the single story'. For example, knowing that many students in underserved communities have a higher school drop-out rate, lower grades and lower standardized test scores on statewide tests of achievement, only tells us part of the story, one that can lead to dangerous and imperfect conclusions about the resilience and strengths of populations of youth and communities being served. This report of findings from a national U.S.-based research project is focused on positive youth development and the musical assets of over 400 youth ages 9-19 from seven exemplary after-school music programs in urban underserved communities throughout the U.S.. The report will provide new perspectives on student engagement among African-American, Latino/a, and Euro-American youth from underserved

communities, and successful learning that can emerge through the experiences of collective music-making.

The music programs and research study used an assets-based approach with the identification of youth who enjoy listening to and playing contemporary genres of music (R&B, soul, jazz, rock, Latin, pop, Gospel). The study used a mixed methods design, including 'narrative inquiry', i.e., the use of individual stories and narratives, to gather data from students, families, teachers, mentors and community members. This paper will include examples and discussion of the musical journeys of these youth around four themes that emerged in our study of music and youth development. These include Development of Purpose; Spirituality, Consciousness and Awakening; Cultural and Musical Identity; and Future Aspirations and Expectations.

Vicky Charisi (Institute of Education, University of London, UK/University of Twente, Netherlands)

RESEARCHING THE INTERPLAY OF YOUNG CHILDREN'S STRATEGIES IN THEIR COLLABORATIVE MUSIC-MAKING WITHIN DIGITAL ENVIRONMENTS

Digital environments for music making are constantly increasing in number and are becoming more easily accessible for young children in the context of both formal and informal learning. As a result, more children have now the opportunity to engage in music making supported by innovative technologies. Relevant literature has shown that children may engage in music making in different ways, such as by improvisation. However, young children's development of their thinking process in collaborative music making through digital technology is still under reported. Taking into account the Vygotskian approach to children's sociality in their learning, as well as the Gibsonian notion of the 'affordances' provided by different tools, the current research investigates the appearance and the development of cognitive behaviours and strategies and examines children's social interactions in the form of verbal and non-verbal communication in two software-related contexts. In total, n=16 children, aged 5 to 7 years old, engaged in music-making for 8 weeks in a school setting. The emergent data included observations and video recordings of n=47 sessions of approximately 30 minutes each of children working in pairs. A microgenetic method of analysis was adopted to depict the micro-development of each thinking strategy, as well as the ways of transition from one strategy to another. Additionally, social interactions in the form of verbal and non-verbal communication were analysed. In total n=23 micro-behaviours emerged, which were grouped into 5 themes, namely (i) cognitive development, (ii) social interactions, (iii) affective reactions, (iv) interaction with the digital tool and (v) interaction with the facilitator. Findings indicate an interplay among the strategies that young children develop for their music-making during any one session. The development of the strategies can be represented in the form of overlapping waves related to (i) the frequency of their appearance within specific segments of time, as well as (ii) their duration. This research can inform the design of further research on thinking processes in early childhood as well as the design of developmentally appropriate technologies and pedagogically effective approaches.

Catharina Christopherson (Bergen University College, Norway) & Anna-Karin Gullberg (Luleå University of Technology, Sweden)

POPULAR MUSIC EDUCATION, PARTICIPATION AND DEMOCRACY: A NORDIC PERSPECTIVE

This paper is based on a theoretical/philosophical study of the justifications for popular music education based on current literature as well as the authors' own empirical research in the field (see for example Dyndahl & Nielsen 2014; Kallio 2014; Dyndahl 2013; Mantie 2013; Karlsen & Väkevä 2012; Allsup 2011; Gullberg 2010; Christophersen 2009; Green 2008; 2001; Lebler 2007; Westerlund 2006; Väkevä 2006; Gullberg 2002).

Popular music has been a part of Nordic music education practices and curricula for decades (Karlsen & Väkevä 2012), and some consider the Nordic region as being one of the most advanced in the field of popular music pedagogy (Hebert 2011). Several factors may have contributed to this development of popular music education practices, for instance liberal adult education traditions, ideals of cultural democracy (Mangset et al. 2008), as well as strong traditions for acknowledging children and youth as participants both in education and society (Christophersen 2013). From such perspective, Nordic popular music education could be connected to overarching ideals of democracy, inclusion and participation. Still, the idea of participation and democracy in popular music education may obscure fundamental educational challenges (Georgii-Hemming & Westvall 2012; Zandén 2010; Allsup 2008).

Our presentation critically explores key features of popular music education from a Nordic perspective. The starting point is a mapping as well as a critical discussion of historical, cultural and ideological foundations for popular music education, especially focusing on the concepts of participation and democracy in relation to issues of power, selection of content, gender, student and teacher roles, music's relevance and authenticity, informal learning etc. We will draw upon specific examples from popular music education, such as the BoomTown Music Education in Sweden (Gullberg 2010; Karlsen 2010) and a Danish popular music conservatory (Christophersen 2009), both of which have ideological justifications associated with democracy and participation.

Alison Daubney & Duncan Mackrill (University of Sussex, UK)

**USING DIGITAL PORTFOLIOS OF STUDENT WORK IN SECONDARY SCHOOLS –
BENEFITS AND CHALLENGES**

In recent years, much of the assessment focus in English secondary schools has been geared towards whole-school approaches to assessment based upon pre-defined National Curriculum levels of attainment. There is substantial evidence that this system of assessment has been used in inappropriate and arbitrary ways that are often counter-productive to encouraging musical learning (e.g., Daubney 2008; Fautley 2010). Music inspectors of the school inspectorate service, Ofsted, have issued reports and guidance indicating that such systems are not good practice and suggesting that digital portfolios of sound-based recordings demonstrate progression over time and promote more effective models of assessment based upon pupil development.

Within one initial teacher education setting in the south of England, for the past few years secondary music trainees have been required to create digital portfolios of a sample of their pupils' work whilst on school placements and track their musical progress. This requirement has now been rolled out for all trainees across all subjects. In order to investigate the processes, advantages and challenges of digital portfolios within mainstream secondary school music, a small-scale study was undertaken drawing upon teachers' experiences of creating and using these portfolios and how they are received in schools with respect to whole-school assessment requirements.

This small-scale investigative study draws together the analysis of data from a series of semi-structured interviews with 14 teachers in their training year, six teachers within two years of qualifying and two experienced teachers. The presentation considers the musical and pedagogical value of creating digital portfolios in secondary schools, the benefits for developmental feedback and the challenges associated with trying to fit in with whole-school assessment systems. It also identifies how policy and practice might help to facilitate this more effectively in the future.

Alicia de Banffy-Hall (Hochschule für Musik und Theater München, Germany)

THEORETICAL FRAMEWORKS FOR COMMUNITY MUSIC IN GERMANY

Community music is in Germany a largely unknown term and concept of practice, slowly gaining in popularity. Community music has been under-studied in Germany and, to date, no primary research has been done in this field. This paper considers the following questions: What are the theoretical overlaps to arts education and music education discourse in Germany? What does a theoretical framework of community music reflecting the German context look like?

Briefly illuminating the theoretical position of community music in Germany in relation to music education and arts education, this paper considers the process and results of a community music action research group developing a framework of community music in Munich. The group consisted of 11 policy makers, community musicians and academics and worked over the period of over a year on developing community music in Munich. The results of the action research group are put in relation to current German music education and arts education frameworks and policy developments. I will conclude with a model of community music for the German context that reflects the voices heard in the action research group as well as building on music education and arts education theory. This will provide a point of reference and identification for community musicians and researchers in Germany who have thus far lacked a theoretical framework for their practice, internationally called community music.

Ellen de Vugt (Rotterdam University of Applied Sciences, Netherlands)

**CREATIVE MUSIC MAKING IN THE CLASSROOM, QUITE THE CHALLENGE!
GUIDING THE CREATIVE PROCESSES OF PRIMARY SCHOOL STUDENT
TEACHERS**

This practice-based research was commissioned by the music staff of the School of Education (Rotterdam University) and formed part of the study programme of the Masters in Learning and Innovation (MEd). The research took place in the period January 2013–April 2014, and aimed to investigate the training of student teachers in creative music making for primary aged children. 32 second-year student teachers and five music tutors participated in the study. Data were generated through interviews with the tutors, and video-observations of ‘Making Sound Stories’ music lessons. Methodology was informed by Cremin, Burnard & Craft (2006), Hickey & Webster (2011), Hoogeveen & Bos (2013), Ma (2009), Paynter (2000), Stichting Leerplan Ontwikkeling (2014) and Wegerif (2010).

The findings show that, during the ‘Making Sound Stories’ course, students require significant support to enhance their awareness of the divergent and convergent scope of their own musical creative processes – this involves an inquiring attitude. Students need to become more aware of their guiding role as a teacher, one that is capable of encouraging children in their musical creative processes. This includes the organisation of a stimulating learning environment and the attention necessary to guide pupils through the phases of a creative process: orientation, doing research, performing and evaluation.

Lori-Anne Dolloff (University of Toronto, Canada)

**INUUVUNGA: NEGOTIATING CONTEMPORARY INDIGENOUS IDENTITY AND CULTURE
THROUGH MUSIC**

Saila, a young Canadian Indigenous girl, grew up speaking in English, in a household that values the Arts and Inuk heritage. Her Inuk father is a leading culture bearer in Canada. She studied Inuktitut, her ancestral language, at school and learned traditional songs in class choirs. It was only once she joined a singing and drumming ensemble, performing traditional and contemporary Inuktitut music, that she could proclaim: “For the first time I feel Inuk”.

Saila's story prompted me to question the multi-dimensionality of traditional music performing groups in helping young people construct their identity. In many areas around the world the indigenous voice is being foregrounded from a previous place of suppression, racism and colonialism. This paper will interrogate issues of indigenous identity, drawing on the researcher's experiences teaching music in the Canadian Arctic and subsequent efforts to create a culturally-informed ensemble in an urban centre. Narratives of participation, exclusion and suppression will be presented from Inuit and non-Inuit participants in 'heritage' music ensembles in Arctic and Urban environments, with the goal of enriching our understanding of the strength of traditional music making in identity formation.

A second point of interrogation will be the notion of 'resilience' that permeates the discourse surrounding truth and reconciliation commissions world-wide. Many Indigenous elders are looking to artistic expression as a path to resilience. The analysis of the stories looks for evidence in the stories of that link between cultural performance and resilience. It is hoped that this conversation will evoke a sense of resonance with other marginalized voices, in traditional and post-modern cultural practices, and offer points of reference for those who would develop culturally-informed musical programmes that extend current discourse of 'multiculturalism'.

Natassa Economidou Stavrou (University of Nicosia, Cyprus) & Nopi Telemachou (University of Cyprus)

IMAGES OF CREATIVE PRACTICES IN GENERAL MUSIC CLASSROOMS IN CYPRIOT SECONDARY SCHOOLS

Despite historical and ongoing support for the inclusion of creativity in the general music curriculum, music educators consistently report challenges that emerge during the implementation process. Findings from previous research studies conducted by the two authors in Cyprus support this view and suggest that teachers' perceptions around 'creativity' and 'musical creativity' might foster or inhibit creativity in the daily school praxis. The purpose of this study is to describe and discuss: a) the ways in which four in-service secondary music teachers engage their students in creative processes, foster exploration, risk-taking, decision-making and problem-solving in all areas of music teaching and learning and b) to explore the ways the teachers can be encouraged to contextualize their pedagogical practices aiming at the development of students' creative skills and musical creativity.

An exploratory and interpretive framework taking into account participant teachers' perspectives underpins our inquiry processes. The research design and data collection includes:

1. Observation of two lessons taught by each of the four teachers, without the teachers being informed on the focus of the study
2. Teacher interviews and discussions about the practices observed or not observed in regards to musical creativity
3. An interventional 6-hour seminar for the participating teachers, focusing on current issues in musical creativity and relevant curriculum guidelines followed by four weeks of teaching, documenting practices related to musical creativity in the teachers' reflective diaries
4. Group interviews and written self-reflection on possible changes in perceptions and practices of the participating music teachers in regards to musical creativity

Data analysis included strategies such as categorizing, synthesizing and searching for patterns.

The findings support the need for music teachers to have a solid theory about what creativity is, why it is important and what strategies they can use to foster it in their classrooms. The seminars were acknowledged as helpful and emerged as having a major impact on the music teachers' thoughts, decisions and practices.

Live Weider Ellefsen (Hedmark University College, Norway)

NEGOTIATING MUSICIANSHIP. THE PERFORMATIVE CONSTITUTION OF MUSIC STUDENT SUBJECTIVITIES

This paper poses the question: How are student subjectivities constituted in music educational practice? The paper reports on the findings of a completed PhD research project, conducted as a seven-month, ethnographic in-depth investigation of a Norwegian 'Musikklinje'. A three-year upper secondary educational programme in music, Musikklinja represents a case rich in information, offering access to the formalization of and enculturation into musicianship and musical expertise.

The study combined a design of participant observation, focus groups and individual interviews with an analytical framework based on Foucault's discourse theory and Butler's theory of (gender) performativity to examine 1) how discourses of musicianship were practised within and across a range of Musikklinja sites; 2) how students engaged in performative work to achieve legitimate positions of music studenthood within these discourses.

The study's findings suggest that dedication, entrepreneurship, competence, specialization and connoisseurship are prominent discourses at play in Musikklinja practices of musicianship. It is by these discourses that the young people of Musikklinja are socially and institutionally identified and addressed as music students, and it is by understanding themselves in relation to these discourses that they achieve music student legitimacy. The findings also propose that a main characteristic in the constitution of music student subjectivity in Musikklinja is the appropriation of discourse, even where resistance can be noted. However, within the overall strategy of accepting and appropriating Musikklinja discourse, students subtly negotiate – adapt, shift, subvert – the available discourses in ways that enable and empower their discursive legitimacy as music students.

Having examined how relations of power/knowledge plays out in actual situations where students are performatively constituted in and through discourses of musicianship, the paper aims, in the closing discussion, to contribute to an empirically anchored theorization of the relations between subject and discourse in music educational practices.

Stephen Fairbanks (The Pennsylvania State University, USA)

CRITICALLY FRAMING 'SOCIAL JUSTICE': THE TRANSMISSION OF SOCIOCULTURAL VALUES IN AN *EL SISTEMA* INSPIRED PROGRAMME

This paper interrogates the sociocultural tension arising in music education programmes with a stated goal of delivering 'social justice' to disadvantaged youth. Focusing this study on one such 'El Sistema inspired' programme in England, and utilising an ethnographically-informed approach, the researcher collected artifacts, observed rehearsals, and extensively interviewed two teacher-practitioners of the programme, seeking data to answer the following research questions: (1) How do teachers in an El Sistema inspired programme conceptualise their goal of 'social justice' in consideration of the cultural messages being conveyed? (2) To what extent do these teachers perceive a tension between 'social justice' and this 'transmission of culture'? (3) When teachers experience such tension, how have they resolved that tension?

Framed in critical social theory, the findings of the study suggest that teacher-practitioners in that programme had largely underconceptualised their own understanding of 'social justice' in respect to the transmission of culture. Inadvertently, they had adopted an approach that was unable to privilege the students' sociocultural values alongside the underlying goals of their programme. Correspondingly, when they perceived an underlying sociocultural tension within their programme, they felt unable to reconcile the controversies arising out of that tension.

The paper recounts how the author's prior experiences working as a director of an El Sistema inspired programme in the United States served as a catalyst for him to pursue this research, allowing him to gain access into the highly-specific community of El Sistema inspired programmes. In reflecting upon the study's findings, he offers an original Bourdieusian model to

reconceptualise how the transmission of culture can simultaneously incorporate elements of symbolic violence and cultural capital. The author argues that adopting a more complex model for understanding the role of cultural transmission adds greater sensitivity and ultimately greater potential for El Sistema inspired programmes to deliver 'social justice' through music.

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

**COMPOSITES OF COMPOSITION – THE ROLE OF EXTRAMUSICAL
CONCEPTIONS IN STUDENTS' COMPOSITION PROJECTS**

This study about college students in music composition focuses on how extra-musical inspirations and considerations come into play in the planning and shaping of composition projects. The twofold research design employs both interviews and analysis of sketches and finalized compositions for data collection. Results show that conceptions of extramusical phenomena are used for a variety of different reasons and to different ends in the projects studied. The students used it for sketching to form tools for thinking and planning, but also for generating materials and to affect considerations in the shaping of form. In the analysis, the application of extramusical materials and conceptions is put in relation to syntax and discourse where syntax concerns the systemic level of principles for forging musical events into sound terms and entities for relational meaning making within and between sound terms, whereas discourse concerns the textual level including context and intertextuality. Syntax can be thought of as either abstracted from the central idea or set of ideas that make up the genome of the piece, or as premeditated and imposed on the musical texture. Musical syntax can comprise both cultural and local aspects, that is, at some levels it relies on conventional expectations for possible combinations and progressions within a style or musical culture whereas at other levels it can be completely individual and make up its own local frame of syntactic reference. Musical discourse has to do with semantic layers of meaning, how the music relates to the outside world including other music. The analyses in the study use semiotic theory and method to examine how the students experience and create musical meaning through both the intrinsic relations within syntax and discourse respectively and the relation between the two, whether mimetic, diegetic, metaphoric, metonymic, symbolic or concrete. Both syntax and discourse may alter throughout the compositions process, partly pertaining to the fact that expression and construction are not the same but also due to the learning process inherent in the composition process.

Martin Fautley (Birmingham City University, UK)

**CHANGES IN ASSESSMENT PROCEDURES IN ENGLISH NATIONAL
CURRICULUM MUSIC IN THE SECONDARY SCHOOL – ISSUES FOR ATTAINMENT
AND PROGRESSION**

The education system in England has recently undergone a significant change, in that the previous requirement to report on pupil attainment using a nationally mandated system known as 'National Curriculum levels' has been removed. This means that schools are now at liberty to choose their own systems for assessing attainment and progress.

This paper does two things: It reports on a research project involving an on-line survey of teachers in London and Birmingham, with subsequent follow-up interviews. It finds that, for many teachers, the new-found freedoms have created a new order of problems, as many are forced to fit in with inappropriate whole-school systems of assessment, often based on STEM (science, technology, engineering, and mathematics) requirements. This is followed by a discussion concerning the issues raised by part 1. In particular, it discusses two aspects of assessment with which teachers seem to be having problems, namely attainment and progression.

The discussion of part 2 is amplified and exemplified by the ways in which teachers are required not only to assess, record, and report, but also that they caught by the 'double-whammy' of having to evidence that they have evidence! The outworking of this is commonly found in the ways in which teachers have to engender sometimes inappropriate written work, as that is the

only form of evidence that senior leadership teams accept, and that the verbal feedback which forms a normal part of the teaching and learning interaction in the music also has to be evidenced with ink-stamps with the legend 'verbal feedback given' being obligatory. (As one teacher observed, "How do you stamp a song"!)

The paper concludes with recommendations for schools to take note of the specificity of attainment and progression in the arts, and for the pronouncements of the English inspections system 'Ofsted' to be given credence.

Martin Fautley & Victoria Kinsella (Birmingham City University, UK)

PRIMARY AGE PUPILS COMPOSING CONTEMPORARY MUSIC IN A VOLUNTARY OUT-OF-SCHOOL SETTING

This paper reports on a two-year research project involving a Birmingham Contemporary Music Group (BCMG) initiative wherein primary-age school pupils (\leq age 11) elect to attend sessions roughly once a month on a Sunday in central Birmingham involving composing contemporary music.

The sessions are led by a composer and an education leader, and professional musicians of the BCMG are in attendance to help the children realise their ideas. The children also bring instruments, if they play them, and a selection of tuned and untuned percussion instruments are also available. The sessions tend to be based around a piece of music currently in the repertoire of the BCMG, and that will feature in a forthcoming concert. But the composing the children do is designed as a stand-alone.

The research finds that there is evidence of high-level attainment by the learners, of a sort that would certainly be highly acceptable for examination entry at 16+. It also finds that the children develop higher-order thinking skills from their interaction with the musical material. It also finds that many of the skills required for creative interaction are also developed.

However, there is also some highly interesting meta-cognition involved. By having researchers involved observing sessions, the session leaders come to re-think their own practices, and by engaging in think-aloud protocols both during and immediately after the sessions has had a 'Hawthorne Effect', in that they have come to really think about what they say, what they do, and how they both plan and enact the plans in the sessions.

The paper concludes by unpicking lessons learned from the research, including both the session leaders and the pupils, and points to ways in which this wider learning can be applied to (amongst others) classroom teachers and artists in schools.

Keira Galway (University of Toronto, Canada)

MAPPING MEMORY THROUGH MUSIC AND SPACE: AN ETHNOGRAPHIC CARTOGRAPHY OF CHORAL MUSIC AND URBAN SPACE IN NEWFOUNDLAND

Music making is always shaped by the specific environments in which it takes place and, conversely, spaces are shaped by the interactions of the people and music within. Situated in the intersections of music, space and identity, this paper presents ethnographic research with a treble-voice community choir in St. John's, Newfoundland, Canada that explores how choral musicians interact with their material environments in ways that entangle institutional and personal histories. I argue that individual and collective memory actively constructs the character of a place in recursive relationship with music. By focusing on the specific, situated experiences of individual choral musicians, this research project opens up the ways in which individuals constitute not only their own memories through music, but also weave their stories into the larger histories of a place.

Methodologically, this research used map-making in various forms, which encouraged choral participants to think about how they relate the spaces in which they rehearse and perform,

exploring how they experience these spaces in the context of their changing city. In addition to observation and interviews, participants produced hand-drawn maps (also called cognitive or conceptual maps) that shed light on subjective senses of space and place, parsing out both similarities and differences among people in terms of spatial experience and meaning-making in space.

Although this particular project is located in the city of St. John's, the focus on the reciprocal constitution of people, place and music is broadly applicable to music education in part because the research delves deeply into individual stories of choral musicians, which offers insight on singers' various engagements with (or resistance against) standardized choral practices that often overlook individual singers in choirs. Further, this project explores the as-yet unrealized potential for thoughtful application of spatial approaches to music education and community music.

Grazia Giacco & Solène Coquillon (ESPE Université de Strasbourg, France)
WHICH MODELS AND APPLICATIONS FOR ARTISTIC CREATION TEACHING IN MUSIC?

Since spring 2014, the lead author has been coordinating and working with other professors in the arts on a project named *Artistic creation teaching*, which received a grant from the University of Strasbourg (IDEX/ *excellent initiative*) within the framework of the ESPE (Ecole supérieure du professorat et de l'éducation, Strasbourg), where students prepare their masters degree in teaching and education in primary or secondary schools.

Basing this project on the most recent scientific activities in the field of 'research creation' and 'creative practice', the purpose is to conceive an innovative transposition of new methodological issues (research-creation; *practice as research* or *practice-led research*) in artistic creation teaching. For this conference, our aim is to present some creative process models from references such as Wallas, Webster, Bennet, Paynter, Gosselin, Authelin and other models conceived within the framework of research-creation, in order to propose a model which can be applied to musical education and curriculum in primary schools (3-10), middle schools (11-14) and high schools (15-17), accordingly to the organization of education in France.

After a first theoretical approach, we shall propose the study of some possible applications in class with various examples: from soundpainting activities to propositions of original sound creations from research on the artistic process of visual artists, composers or performers in order to prove the necessity of an interdisciplinary approach to artistic creation teaching. Sound creation is not considered here as an 'academic composition' but as a work on the organization of sounds, produced either by the voice or by various sound sources, mixed or not with an audio editor program like Audacity, and by a variety of extended technical sounds or structures from contemporary music aesthetics. Testimony from composers such as R. Murray Schafer, among others, will be central to our research.

Cristina González-Martin (Universitat de Barcelona, Spain) & Assumpta Valls (Universitat Autònoma de Barcelona, Spain)
THE PROJECT METHOD: AN EFFECTIVE WAY TO CONTEXTUALIZE WORLD MUSIC IN THE CLASSROOM

Nowadays, the practice of world music in the classroom is a reality. But is this musical practice enough to understand this kind of music?

We start from the idea that when world music is taught in the school it should combine its practice with sociocultural explanations. In fact, there are several authors (Campbell 2004; Lundquist & Szego 1998; Schippers 2006; and others) who highlight the importance of world music contextualization. Some of them have even designed models to contextualize. However, in most cases, this contextualization takes place only in the music class.

In the frame of this background the paper that we present explains a research study – carried out with 11- and 12-year-old children – that introduced a methodology of teaching and learning called the Project Method (Kilpatrick 1918) inside the music classroom in order to observe how this methodology could affect the musical contextualization.

To get the results of the study we used a qualitative research methodology through different data collection tools such as classroom observation, interviews with teachers and open questionnaires to students.

From the results we can state that this research provides new elements to the contextualization: the Project Method amplifies the dimension of the contextualization because it promotes the involvement of different subjects and teachers in the study of world music. Thus, the efficiency inside the music class is optimized. This methodology also inspires the emergence of a new model to contextualize (kaleidoscope model). Moreover, the characteristics of the Project Method allow students to get closer to the music and become more interested in it.

In conclusion, the Project Method contributes to an experience with world music that is not anecdotal for the students, but it becomes meaningful and understandable for them. Furthermore, making an interpretation beyond the focus of our research – world music – we think that the amplitude and interdisciplinary that contextualization through the Project Method brings to the study of world music can be translatable to other kind of music where this contextualization could be indispensable to get a suitable process of teaching and learning.

Matthew Clyma Gooderson (University of Westminster, UK) & Jennie Henley (Institute of Education, University of London, UK)

COLLABORATION, NEGOTIATED CREATIVITY AND SONG-WRITING TEAMS: A COMPARISON OF PROFESSIONAL AND STUDENT SONG-WRITING COLLABORATIONS

Song-writing is an integral component of popular music courses within higher education and recent years have seen a rise in researches into song-writing processes (Bennett 2011). As research on employing practices from popular music in pedagogy for school-aged students is growing (Stowell & Dixon 2014; Tobias 2012, 2013; Cain 2013), there is also a growing interest in how higher education pedagogy can reflect industry practice (Lebler 2008). However, research looking specifically at the relationship between song-writing practices within the music industry and pedagogy within higher education degree programmes is scarce.

This paper presents the findings of a small-scale research project investigating the collaborative processes within professional and student song-writing teams. A professional song-writing team was observed via video observation working on an advert brief. The same brief was given to a team of final year undergraduate popular music students. The students were also observed working on the brief and interviewed after the song had been completed. When the video observations were analysed, key differences emerged in the way that the professional team and the student team worked. Moreover, the student interviews revealed an insight into the way that the student team viewed their work. While the students worked to merely meet the criteria, the professional team continued to evaluate the work, making changes at critical moments in an attempt to create a work that transcended the brief and aimed to evoke high levels of emotion in the listener.

Using Bennett's (2011) ontology of negotiated creativity, we discuss the ways in which the professional and student teams differed in their collaborative work. Questions are raised as to why final year undergraduate students who are about to enter the music industry should differ so greatly from the professional team in their approach to the brief, and further research questions will be identified.

Andrew Goodrich (Boston University, USA)

LIFELONG MENTORING IN AN ADULT CHAMBER ENSEMBLE

Lifelong mentoring was explored in an adult amateur chamber ensemble in a community music school in the Northeast United States. For the purposes of this study, lifelong mentoring is defined as ‘an ongoing commitment to seek opportunities for mentoring and being mentored as well as for learning and sharing the value of one’s experiences’ (Mullen 2005: 75). Participants in this study included three musicians: a flautist (retired Dean at a major university), a pianist (retired geneticist at a major university) and a bassoonist (employed as an architect during this study). Using Serious Leisure as a theoretical framework (Stebbins 1992), I explored how and why the participants in this study engaged in their efforts to elevate their performance skills both individually and as an ensemble; their perseverance with participation via this ensemble; and how they engaged in the mentoring process. The following questions guided this study: 1) How do these participants continue to acquire knowledge and skill? 2) Why do these participants continue to participate in a musical activity? 3) How did these participants mentor each other? Data collection for this study included interviews, and observations of rehearsals and one performance during the course of a recital preparation sequence. The following themes emerged in the data analysis process: Improving musicianship, perseverance, and friendship. For the participants in this study, lifelong mentoring occurred for personal enjoyment, improvement of their individual performance skills, opportunities for learning new musical knowledge, and social interactions with each other. Implications from this study suggest that lifelong mentoring for adult amateur musicians provides opportunities for lifelong participation in music.

Chrysanthi Gregoriou (Institute of Education, University of London, UK)

INTERSECTIONS OF NATIVE AND IMMIGRANT SOUNDSCAPES IN YOUNG PEOPLE’S MUSICAL LIVES IN CYPRUS

Considering the changing demographics of the island during the last decades, due to the significant rise of the number of immigrants in Cyprus, a particular focus on immigrant students’ musical lives is essential. At the same time, it is crucial to focus on the intersections of immigrant students’ musical lives and those of their native peers in the context of the host culture as well as the native parental culture. Such knowledge, namely, is a crucial groundwork for the development of intercultural music educational endeavours.

Although the investigation is methodologically primarily situated in a qualitative paradigm, due to the manifold focus on musical practices, experiences and values, a mixed methodology was used. The submission of a questionnaire to around 480 secondary school students was followed by group and individual interviews, in order to reach more effectively the depth and nuanced quality of musical experiences and values in these young peoples’ discourse and the ways these develop and interact in their everyday lives. More specifically, the findings will be discussed with regard to research tools such as the ‘sounding questionnaire’ and the music elicitation interview. The theoretical background is based on concepts deriving from the fields of music sociology and cultural studies, investigating musical experience and action as embodied affective interactions with sound (DeNora 2000) in space (Born 2013) and the ways these intersect with musical meanings (Green 1988).

Focusing on immigrant youth specificities, a multiplicity of musical experiences and interactions, in regard to the popular youth culture, the relationship to the parental home culture and the host culture is observed, questioning thus essentialising notions of cultural representation. These findings can be helpful in advancing multicultural music educational environments into becoming ‘contact zones’ (Hermann 2001), understood as safe spaces promoting musical interaction, communication and reciprocal exchange.

Tine Grieg Viig (Bergen University College/The Grieg Academy, University of Bergen, Norway)

KNOWLEDGE IN CREATIVE MUSIC-MAKING

How might one conceptualise the epistemology of artistic processes in music education, and how can we discuss knowledge in terms of the composition or creation of music? These questions have been, and still are, important in debates regarding how composition is approached in music education worldwide. When the teaching artist enters a learning context, what kind of knowing is exchanged, developed, and at play, in these practices? My PhD project *Composition processes in music education* is based on empirical data from three case studies, in which children or young adolescents work with professional artists to compose a piece of music to be performed at the end of the project period. The music, observations of the collaborative process, and interviews with focus groups and professional artists, make up the basis for analysis. This presentation elaborates the question of what knowledge can be in these composition processes. I identify and examine the core learning issues that arise when these pupils compose together with the professional artists. The data material is discussed through a comparison with previously published theory on musical knowledge, including psychological, socio-cultural and phenomenological positions. A model is proposed, as a foundation for an approach to investigate knowledge and how musical knowing can be described in creative music-making processes.

Timothy Groulx (University of North Florida, USA)

A HISTORY OF THE BANDS AT HISTORICALLY BLACK HIGH SCHOOLS IN NORTHEAST FLORIDA

Much of the 20th century was a turbulent time in the United States for African Americans and civil rights. During this time of segregation on numerous legal and social levels, bands were becoming part of the culture of many schools across the nation. This study is a narrative history that sheds light on the band programs at the public high schools established for black students in Jacksonville and northeastern Florida. This research examines the legacy of directors such as Kerna D. McFarlin, George H. Hill, and other black band directors, and the experience of being a student and a band member at Stanton, Raines, Matthew Gilbert, Douglas Anderson, Northwestern, Eugene Butler, Murray, Dunbar, and Peck High Schools. Topics include origins of the band programs at the end of World War II with the support of the Florida Association of Band Directors (FABD) and the experience of black band programs performing, traveling, and competing in Florida during segregation. Also considered are the effects of the merger of the FABD with the Florida Bandmasters Association (FBA), which brought black and white schools together before most of the county school districts did. Court-ordered school integration helped resolve some problems related to equality of opportunity, but it also engendered cultural assimilation and loss of a sense of community often centered on the high schools. While de jure segregation has ended, de facto segregation exists as three high schools in Jacksonville serve student bodies which are over 90% black. Bands at historically black high schools are examined over time for factors such as enrollment, director retention, achievement at FBA marching and concert events, and the impact of political, social, and educational influences at the national, state, local, and school district level.

Donna Han Ruo Chen & Bo Wah Leung (The Hong Kong Institute of Education)

A SURVEY ON HONG KONG SENIOR SECONDARY SCHOOL MUSIC CURRICULUM IN DEVELOPING STUDENTS' CREATIVITY

Recently, creativity has earned increasing attention in the Hong Kong education system since the creative industry has become one of the economic drivers in Hong Kong. Since 2000, Hong Kong

education reform has been implemented, in which the necessity of developing students' generic skills was highlighted. Among nine identified generic skills which were put forward by the Hong Kong Education Commission, creativity was stated as the prioritized generic skill. Meanwhile, arts education, including music education, was stated as a good way to achieve quality education. According to the Hong Kong senior secondary school music curriculum guide published in 2007, developing students' creativity and imagination is regarded as one of the four learning targets in senior secondary school music education. To what extent current senior secondary music curriculum can make efforts in developing students' creativity should be studied.

This project aims to investigate the existing situation of Hong Kong senior secondary school music education towards developing students' creativity. A mixed approach of both quantitative and qualitative research methods will be applied for data collection. A questionnaire survey for senior secondary students (Year 11, aged 16-17) will be implemented. The questionnaire is developed based on Amabile's componential theory. Students will be asked to share their ideas regarding their learning environment and teachers' teaching practice in developing their creativity. The questionnaire will be sent to all Hong Kong students (less than 300 totally) who are taking music as an elective in the Hong Kong Diploma of Secondary Education Examination (HKDSE) on an online platform. Furthermore, a series of semi-structured interviews will be applied for collecting secondary music teachers' views in developing students' creativity with the current music curriculum. Hopefully this project can provide a view on Hong Kong senior secondary school music curriculum in developing students' creativity.

Warren Haston (University of Hartford's The Hartt School, USA)

SECONDARY STUDENTS' PERCEPTIONS OF THEIR STUDENT TEACHER IN MUSIC
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It is important to investigate the teacher-student relationship in the early stages of development, during student teaching (internship) experiences. As the first formalized and intensive pre-service teaching experience, the student teaching internship is vital in the development of young teachers. Hamann, Baker, McAllister, and Bauer (2000) examined the characteristics of effective teachers from university students' perspectives. Those students preferred lessons with good delivery. Madsen and Geringer (1989) found teacher intensity to be a significant factor in these relationships (pedagogical and personal). Madsen (2003) found that music students who perceived teaching behaviors to be off task rated those teachers lower for effectiveness. Secondary school students (Madsen 2003) rated teachers highly if they observed good delivery and attentive students in videotaped lessons, but experienced teachers preferred to see delivery of accurate information. Johnston (2005) found that gender (of students and teachers) affects how students perceive teachers. Whitney, Leonard, Leonard, Camelio, and Camelio (2006) asked 271 high school students to describe qualities of their teachers. Researchers discovered three categories: personal connections, balance, and universality. Davis (2010) designed a 20-item survey based on these categories and Hamann et al. (2000) examined secondary music teachers' perceptions of their student teachers. I designed the present study to replicate Davis (2010) with one amended question. The purpose is to examine the perceptions secondary music students have of their student teacher's warmth/enthusiasm/fairness, preparation/delivery, classroom management, and musicianship. Secondary students in choral and vocal music classes during the Fall 2014 or Spring 2015 semesters have participated. Approximately 600 students will complete a 20-question survey. I will present the results of the study, examining the students' perceptions and any correlations between their perceptions, age, sex, grade level, instrument/sung part, private lesson participation, years in school music groups, and number of student teachers.

Jennie Henley & Graham Welch (Institute of Education, University of London, UK)

HOW MUSICAL ARE GENERALIST PRIMARY STUDENT TEACHERS?

Questions regarding who should teach primary music have always been at the forefront of music education discourses. Arguments for generalist teachers include deep understandings of child development (Lee & Lin 2013), the ability to individualise learning and embed music within the school (Glover & Ward 1998). Arguments against include lack of breadth and depth of musical knowledge (Herbst, De Wet, & Rijdsdijk 2005), and lack of understanding of music pedagogies (Sepp, Ruokonen, & Ruismäki 2014). Coupled with this is a lack of teachers' confidence in their own musical abilities and abilities to teach music (Seddon & Biasutti 2008), often due to assumptions such as music being a specialist field that equates to performance skill (Stakelum 2008, McCullough 2006, Stunell 2010).

In 2012 a small-scale study sought to address issues of confidence (Welch & Henley 2014). A group of 20 generalist primary student teachers revealed a rich variety of prior musical experiences. Research has shown that generalist teachers are more likely to teach music if they have a musical background (De Vries 2013). With new understandings of the development of expertise in music (Hallam & Bautista 2012), it seems sensible to understand generalist primary student teachers' musical starting points so as to develop ITE and CPD courses that allow their expertise to develop, and continue to develop through their teaching.

This paper presents the initial findings of a survey of a large cohort of generalist primary teachers (n=249) conducted in August/September 2014. The survey forms the first of a sequence of annual surveys to map the musical starting points of generalist primary student teachers at the point of entry to their one-year ITE course. Student teachers documented their current and prior musical experiences, and the rich variety of musical experiences seen in the small-scale project was mirrored in this initial survey.

Juliet Hess (Syracuse University, New York, USA)

RESISTING AND REENVISIONING: CONSTRUCTING AN ACTIVIST MUSIC EDUCATION

Music and politics are intertwined both historically and presently. There is an abundance of literature exploring the relationships between music and various political movements. Even when claims of music's political neutrality or disinterestedness are made, there is no denying that music does something (Small 1998). It is never neutral. This project takes that assumption as a starting point and explores the philosophies of 20 activist/musicians through interviews, employing elements of critical social theory, anti-racism, anti-colonialism, and critical feminism to formulate a critical lens. Freire's (2000/1970) notion of problem-posing education provides a theoretical framework, as this concept is salient in considering injustices through music.

This paper focuses on potential implications on music education that emerged from conversations with activist/musicians who identified music as a learning site. Participants advocated for the study of multiple musics with thorough contextualization alongside the explicit teaching of critical thinking. More than half of the activists interviewed pointed to music as a means to communicate, a way to tell a story, an outlet for emotional expression, and a means to heighten global awareness. Drawing on these elements allows for the construction of a potentially activist music education. Considering perspectives of activist/musicians facilitates close examination of the possible connections between politics, music, and education, through the work of people who explicitly seek to challenge the status quo through music and activism. This issue remains relatively unexplored to date in the music education literature. While there is much discussion of critical pedagogy in music education and the possibilities of using music to express ideas (see, for example, Allsup 2013; Benedict & Schmidt 2007; Bradley 2006; Gould 2007; Schmidt 2008; Vaugeois 2009), the perspectives of activist/musicians have not fully been explored empirically.

Juliet Hess (Syracuse University, New York) & Frank Heuser (University of California, Los Angeles, USA)

THE POLITICS OF DISPOSABILITY IN MUSIC TEACHER EDUCATION

Music education requires dedicated teachers who have deep content knowledge of the discipline, demonstrate personal integrity, and are aware of the biases and inequities that are often unknowingly perpetuated through academic institutions at all levels. It follows that the knowledge base required of those responsible for preparing future music teachers must extend beyond music pedagogy to include a deep awareness of the developmental and social needs of learners. Teacher educators must offer more than musical knowledge and instructional techniques. Drawing on several years of teaching experience, they must help future teachers acquire the dispositions towards social justice and citizenship that will nurture young people into adulthood.

Unfortunately the universities that maintain responsibility for preparing future music teachers often treat individuals involved in music education with disdain. Potential students often experience difficulties being admitted to music schools (Koza 2008) or are treated as second-class citizens once enrolled (Boylan 1993). Promotion and tenure committees do not recognize or honor the years of essential classroom experience music education faculty members bring to their students. When budgeting problems arise in university music departments, music education programs often experience the greatest reduction in support as fulltime, tenured faculty are replaced with adjunct employees or graduate students. Increasingly, individuals responsible for preparing future teachers have less job security than the graduates they send out to teach in primary and secondary institutions. In an educational climate that expects universities to help K-12 teachers develop dispositions towards social justice and nurture responsible citizens, the precarious status of teacher educators is unjust and irresponsible. Employing the work of Benjamin Ginsberg (2011), who documents the move towards a managerial orientation in higher education, this paper examines the state of precarity in music teacher education and explores possible implications on teacher educators, teacher candidates, teaching professionals, and students in schools.

Frank Heuser (UCLA Herb Alpert School of Music, USA)

WILL THE RISE OF DIGITAL MUSICIANSHIP REQUIRE THE LOSS OF OUR EMBODIED MUSICAL SOULS?

Music education curriculum is moving away from embodied practices based in past traditions towards participatory engagements using technologies students employ outside school. The specific types of embodied knowledge that once defined musicianship are being replaced by digital approaches to music making. Although technology offers creative tools that might allow individuals to craft their own musical life, ease of use demands that their efficacy as educational tools be interrogated. As Kirsch (2014) suggests, we do not want to 'wake up one morning to find that we have sold our birthright for a mess of apps.'

Educators grounded in traditional instructional approaches find products of technology-based activities such as creating remixes and mash-ups to be qualitatively different from established linear musical forms. The allure of an egalitarian participatory musical future is so powerful that technology supporters tend to approach advocacy with an almost fundamentalist reverence and urge adoption of media based instruction with minimal critical evaluation. Without an understanding of the musical knowledge supporting creative digital activities, these products can appear to result in little more than the manipulation of sounds through technology.

This theoretical paper interrogates how conceptualizations of musicianship differ in the 20th and 21st centuries. Although music evolved in response to embodied human cognitive, emotional and psychomotor processes, the acquisition and nature of music making skills are changing due to digital technologies. As digital media continue to saturate all aspects of life, embodied modes of cognition that once were the soul of music making are being replaced by constantly evolving digital ways of knowing. Examining different interpretations of embodiment,

this paper puts forth the thesis that both modes of understanding can be nurtured through carefully juxtaposed musical learning opportunities. Borrowing from Bamberger's (1991) suggestion that the 'goal of musical development is to have access to multiple dimensions of musical structure... to be able to choose selectively among them, to change focus at will', the paper suggests that music education should not abandon traditional approaches but instead make students knowledgeable with both embodied and digital musical thought processes. This would maintain our embodied musical heritage, provide music technology skills, and develop the ability to use each in creative musical endeavors.

Lee Higgins (Boston University School of Music, USA) & Liz Mellor (York St John University, UK), with Chris Bartram

REFLECTION ON THE CREATION OF THE INTERNATIONAL CENTRE FOR COMMUNITY MUSIC

This purpose of this presentation is to share our narrative associated with setting up the International Centre for Community Music (ICCM) at York St John University, UK. Framed through the lens of Gestalt theory, particularly referencing field theory and the cycle of contact, we intend to articulate the need for the centre and how it might impact on research in the areas of community music (CM) and non-formal music education.

From idea through inception, we reflect on the development of our business case highlighting hoops, hurdles, and challenges faced by those engaged in the process. Interweaving a set of field conditions across global, national, local, and personal story-lines, we tell our story of contemporary interactions between CM and higher music education through three key moments:

- (1) A growing international interest and engagement in music for social change. This marks the bringing to awareness and the mobilisation phase of the development of the ICCM.
- (2) The national field conditions. This moves the process towards action and is manifest within the idea that the ICCM could operate effectively within a UK university that values two key traits: (1) social engagement is celebrated; and (2) research is positioned as culturally impactful outside university settings.
- (3) The local field conditions. Contextualized through the work in York by noted music educators such as Graham Vulliamy, Ed Lee, and John Paynter. Bruce Cole, who established the very first Masters in CM, is discussed as an important character within the local milieu. Chris Bartram tells his story as the first person to graduate from this important course.

In conclusion the process of creating the ICCM reflects a 'parallel process' of the ethos and values inherent in CM practice and thus reflects a mutuality and ownership for those taking part in the initial business case and as a template for toward as active research agenda.

Perttu Hiltunen (University of Eastern Finland)

PHILOSOPHY AND PRACTICE OF ORFF-PEDAGOGY IN CLASS TEACHERS' EDUCATION

The ideas of Orff-pedagogy have influenced Finnish music education since the 1950s. Finnish children learn to sing and play the recorder and barred instruments at school, but the most important ideas of the Orff-approach such as improvisation, movement and arts integration are generally unknown to teachers. The creative factor is often forgotten in the daily practice of general music education.

The focus of this paper is first to present the main features of Orff-Pedagogy, its pedagogical ideas and the philosophy of the approach, and second to consider how these principles and didactical media apply to Finnish primary school teacher education. Two research questions are raised: What is Orff Pedagogy or Orff-Schulwerk: what are the main principles and

the philosophy of this approach? How do these principles and philosophy of Orff approach apply to Finnish primary school teacher education?

To answer the first question, following hermeneutical methods like in depth interviews with experienced Orff teachers, studies at Orff Institute in Salzburg and text analysis of Orff Pedagogy were used.

An action research project was organized for finding answers for the second research question. A group of minor students of music education (n=13) in UEF were introduced to Orff approach in the beginning of a didactic course. In January 2014 the students started teaching 6th graders weekly by using their own ideas of teaching movement, singing and playing. As a result of the process a music theater piece was performed in May 2014.

The students drew concept maps 'I as a music educator' and were interviewed twice during the project. Preliminary results show that pedagogical thinking of students changed a lot during a practical process and the pedagogical tools given to them were of major help in teaching music.

Daniel Hug & Markus Cslovjcek (University of Applied Sciences Northwestern Switzerland (FHNW))

A CRITICAL, DESIGN DRIVEN APPROACH TO MULTITOUCH INTERFACES FOR SOUND AND MUSIC EDUCATION

Over the last few years, smartphones and tablets have become attractive and ubiquitous platforms for sound and music applications, popularizing new ways of creating and manipulating digital sound. According to Krebs, founder and director of the DigiEnsemble Berlin, music apps offer people with little or no musical education access to new means of musical activity and sonic expression (Krebs 2014).

This development has an impact on how music making is conceptualized and practiced and thus is relevant for music education. As practitioners increasingly incorporate multitouch tablets in their educational practice (see, e.g., Riley 2013; Krebs 2014), a critical and practice-based pedagogical discourse regarding the use of these technologies is necessary, in order to allow the 'reflective practitioner' to develop a systematic understanding of the diverse application and interface concepts, which can be seen as embodiments of musical concepts and ideologies. Furthermore, it can inform the design of applications for a pedagogy of listening and music/sound making, that truly leverage the potential of new technologies and meet the quality standards of music education.

As a first step, we conducted a design driven investigation into interface and interaction paradigms that are suitable for sound making with multitouch devices in an educational context. The study followed the principles of participatory design research, which aims at investigating the design and use of new artifacts in the very process of their creation, using accessible low-tech prototyping methods. 40 participants, including 26 music educators, were involved. The participants created drawings of sounds which they reproduced using voice or objects, and were asked to manipulate the drawings, while simultaneously reproducing the imagined sound modulations, pretending it was an actual functional interface. The experiment was videotaped and pre- and post-interviews were conducted. Based on the resulting 23 cases, we created a classification of conceptualizations and representations of sound and sonic interactions, using a Grounded Theory approach. These insights will serve as the basis of further development of interactive interfaces for sound and music education.

Jennifer Hutchison (Western University, Canada)

LEARNING ACROSS THE LIFESPAN: EXPLORING THE NATURE AND RELATIONSHIP OF MUSICAL ENGAGEMENT AND AGENCY ACROSS GENERATIONS

Optimal levels of engagement in music-making activities, resulting in rewarding musical experiences, are key to increased participation, regardless of age or life-stage (Lamont 2011;

Rickard & McFerran 2012; Thibeault 2013). Many theories and models have been developed surrounding the issues of engagement and agency: Deci and Ryan's Self-Determination Theory (1985); O'Neill's theory of transformative music engagement (2012); and Karlsen's exploration of musical agency as a lens to inform music education practices. My research contributes to this literature through an examination of engagement and agency that crosses the temporal plane and links distinct generational age cohorts to one another.

This research investigation explores the constructs of musical engagement and agency through the following research projects conducted between September 2011 and June 2013: an intergenerational singing program for adolescents and persons with Alzheimer's; composition and improvisation in the undergraduate music classroom; and informal learning using popular music in formal teaching environments in Canadian schools.

Examining the foundational requirements that presuppose the expression of musical agency as facilitated by alternative music education programs sheds a new light on engagement in musical learning environments. An understanding of how individuals across all ages demonstrate optimal engagement in such programs can allow educators to provide learners with the tools to actively construct their experiences into optimal engagement. In consideration of an increasingly diverse educational system, understanding inclusive, alternative pedagogical practices and facilitating musical discourse across and within generational cohorts are relevant areas to informal and formal music learning contexts.

Each cohort in this investigation reveals specific agentic affordances that foster rewarding music learning experiences. The data indicate that facilitation of experiences generating such affordances is fundamental to the development and enactment of musical engagement and therefore agency. The research offers insights into the relationship between pedagogies and specific engagement and agentic needs of varying generational cohorts.

Sezgin Inceel (University of Music and Performing Arts, Munich, Germany)

TURKISH IMMIGRANT PARENTS' PERCEPTIONS AND PRACTICES: THE ROLE OF MUSIC IN BILINGUAL LANGUAGE ACQUISITION

Research shows that parents play an essential role in their children's musical and language development. Based on language related issues of Turkish immigrants in Germany and similarities between neuro-cognitive music and language processing, the present study focuses especially on three crucial issues: 1. What are the Turkish immigrant parents' understandings from early childhood music education and bilingualism? 2. How do the Turkish immigrant parents perceive the benefits of music education in language acquisition process? 3. How can Turkish families be encouraged to incorporate music-language exercises into their everyday life? The present multiple case study applies various interview techniques and forms of systematic observation to generate qualitative data about the parents' perceptions of and attitudes towards educational and developmental processes, social behaviour and self-concepts, bilingualism and flexibility in verbal expression as well as complex benefits of music education representing a main focus of interest. First findings from piloting encounters and main interviews demonstrate the high impact of cultural habits and socio-demographic backgrounds on the participants' decisions about styles and modes of music education and language training. These findings will be presented along with suggestions about how to apply them to the music-language exercises. Comparative studies involving these present and previous investigations are expected to yield crucial insights into complex conditions of lingual respectively bicultural learning environments.

Anne James (Liverpool Hope University, UK)

BUILDING COMPETENCE AND CONFIDENCE IN THE TRAINEE TEACHER TO DELIVER MUSIC IN THE CLASSROOM. AN EXPLORATION OF HOW ONE ITE PROVIDER MIGHT IMPACT UPON THE CONFIDENCE AND ABILITY OF ITS PRIMARY TRAINEE TEACHERS TO TEACH MUSIC

This paper reports on two cycles of action research study (Norton 2009) to increase trainee teachers' confidence and competence to teach music in primary schools. It was linked to the issues highlighted in Henley's (2011) review into music education in England and supports findings by others such as Hallam et al. (2011).

In cycle 1, I wanted to develop subject knowledge through a music enhancement course that focused on areas trainees felt less secure in, (i.e. reading music and performing on an instrument). Questionnaire results from 26 trainees together with focus group comments were encouraging with 89% reporting increased feelings of confidence and competence to teach music.

However, it became apparent that confidence could be quickly eroded once the trainees began school placements. Once in school many trainees reported challenges to their ability to teach music effectively which included:

- lack of opportunity to observe good practice in music teaching;
- lack of opportunity to practise music teaching or develop musical progression;
- lack of subject specific feedback on their teaching or guidance on preparing for music teaching;
- a focus on the core subjects which meant that some trainees felt limited in their ability to teach other subjects such as music.

This led to cycle 2, in which I explored a more proactive stance to impact on the trainees' school experience. The research included in depth observation and reflection on seven trainees' music teaching followed by interviews on the impact of my subject specific feedback. Results suggest such specialist feedback can be crucial to a trainee's ability to develop their music teaching.

The realisation that the university role may be most impactful when considered as an integral part of the school experience rather than standing in isolation has implications for new modes of delivery in ITE.

Thomas Johnston (St. Patrick's College Drumcondra, Ireland)

INTENTIONS FOR MEANING-MAKING: INVESTIGATING THE PERFORMANCE MUSIC EDUCATION LANDSCAPE OF 'MUSIC GENERATION', IRELAND'S NATIONAL MUSIC EDUCATION PROGRAMME

Music Generation (MG) is a five-year (2010-2015) philanthropically-funded performance music education (PME) service that seeks to provide access to vocal and instrumental music education for children/young people (0-18) throughout Ireland which is high quality, multi-genre, and overcomes barriers such as geographic, socioeconomic, cultural, and available local expertise. MG is currently being implemented across 12 regional Music Education Partnerships (MEPs), and during the period Jan-June 2014, 19,119 children/young people were engaging in 61 different programmes provided through 332 regional centres.

The backdrop to this paper is a two-year critical theory orientated, embedded multi-case study investigation that examines the transformative implications of diversity in children/young people's experience of PME. Over three phases (Sep 2013–Dec 2014), observations were carried out across several MEP programmes (n=6), and focus group interviews conducted with children/young people, musicians, parents/guardians, and other individuals at various levels of the children/young people's musical environments (classroom teachers, community leaders, MEP co-ordinators, etc.).

With consideration of the multi-genre nature of MG's ever-evolving landscape, the focus of this paper is the emergence of a three-mode PME model and crucially, the different types of

meaning-making that children and young people attribute to each distinct PME-mode. These are: dialogical PME, a process where musicians and children/young people are transformed as critical co-investigators and as actors in intercommunication (Freire 1996); presentational PME, where children/young people experience PME as a pronounced artist-audience separation within face-to-face situations (Turino 2008); and participatory PME, which is underpinned by the view that performance is deeply entwined within a complex spiral of relationships between children/young people and the world outside the performance space (ibid.).

Finally, this model is situated in a wider conceptual framework of transformative experience which has emerged for MG, and the implications of this for MG's national programme is considered as it transitions into its publicly funded phase.

Sara K. Jones (University of Massachusetts Amherst, USA)

AN EXPLORATION OF BAND STUDENTS' EXPERIENCES WITH INFORMAL LEARNING

The purpose of this study was to examine how eight American high school students involved in traditional, notation-based band instruction experienced informal learning. In an extracurricular setting the students chose their own groupings, selected songs, and created arrangements of their songs by ear without relying on direct instruction or notated music. A collective case study design was used to explore the strategies the students used to solve problems and how those learning strategies changed as students gained experience with informal learning. This study also sought to examine the benefits and challenges of informal learning with formally taught students, and to determine how arranging songs in small group settings impacted on those students.

While the students became more comfortable with informal learning over time, it was difficult for them to break free of their formal learning habits. The participants relied heavily on traditional notation to document their arrangements and found transposition to be difficult. Despite these challenges, the student participants reported improved listening skills, which changed the ways in which they listened to music in band, allowing them to listen beyond themselves and hear other instruments they would not typically notice. Over time the students' musical problem solving skills were refined, they were more willing to experiment to make musical decisions, and showed greater attention for the quality of their musical arrangements. The findings support the benefits of informal learning noted in previous research, though students enculturated in large ensembles may need additional tools in order to attain success.

Anne Jordhus-Lier (Norwegian Academy of Music, Norway)

PROFESSIONAL IDENTITIES OF MUSIC TEACHERS WITHIN NORWEGIAN MUNICIPAL SCHOOLS OF MUSIC AND PERFORMING ARTS

In Norway, what used to be municipal music schools that offered traditional instrumental teaching, have, since the middle of the 1980s, developed into local resource centres for cultural activities. However, the extent of this role varies between schools. Being a local resource centre is a political ambition, which implies cooperation with compulsory schools, kindergartens and the community culture field. But, in addition to this, the culture schools are supposed to maintain the traditional instrumental teaching, which mean handling both the political (social democratic) aim 'culture for all' and the aim of talent development, as culture schools could be future professional musicians' first meeting with musical training. This means that the culture schools have various and diverse tasks to manage. How does this affect teachers' professional practice, which again might influence their professional identity? My assumption is that teachers meet expectations of performing multiple tasks more frequently than before, including tasks that are at the margins of their expertise. In this paper, I will discuss the professional identity of music teachers in Norwegian municipal culture schools, related to the schools' development into local resource centres. To better understand this, I will use the theory of professions (Abbott 1988; Fauske 2008; Freidson 2001; Grimen 2008; Heggen 2008) to see if and how the professional characteristics are

important in music teachers' professional identity, and how this relates to politics. I also draw on preliminary findings from my ongoing PhD project, which includes interviews with music teachers, a survey among teachers in three culture schools and document analysis of public reports, government documents, strategy plans and the curriculum for culture schools.

Marja-Leena Juntunen (Sibelius Academy, University of the Arts, Finland)

**BRIDGING MUSIC AND MOVEMENT WITH IPADS IN CREATIVE PROCESSES IN 7TH-
GRADE MUSIC INSTRUCTION**

The purpose of this case study is to examine the possibilities of using iPads in lower secondary music classrooms. The phenomenologically-oriented study aims to produce knowledge and understanding of the possibilities for mobile devices to facilitate embodied ways of learning and creating. Furthermore, it informs pedagogies of music technology, composition, and music and movement. The study is part of the project *The mobile possibilities of music education technology* at the Sibelius Academy that aims to study and develop tablet learning environments in music education at various educational levels.

During the fall semester 2014 a music teacher in a Finnish lower secondary-level school explored how the iPads could be used in 7th-grade music teaching to facilitate creative-learning processes that include music and movement composition, combined with a video recording, and its subsequent editing and production. In the movement compositions, pupils applied Laban's five forms of movement, and the music was composed and produced with the LaunchPad web application. Various activities, combining music and rhythmic movement in space, preceded the compositional stage. The compositional process integrated kinaesthetic, and auditory and visual perceptions and experiences with the use of music technology.

This paper examines the kinds of learning that the students engage in with this process. The data include observations and video recordings of lessons, teacher journal entries as well as teacher and student interviews. The preliminary observations of the study suggest that movement exercises develop increased understanding of essential musical elements and structures in music composition.

Often in education, applying technology is set in opposition to bodily ways of learning. Within music and dance education, it is also argued that music technology even threatens and hinders bodily engagement in learning. At the same time, the use of technology and various mobile devices has generally increased a great deal in education. Yet only a few research studies have been conducted in this field.

Panagiotis A. Kanellopoulos (University of Thessaly, Greece)

**PURSUING CREATIVE MUSICAL PRACTICES IN NEOLIBERAL TIMES II:
LIMINALITY, FREEDOM AND THE SCANDAL OF DEMOCRACY IN UNIVERSITY
EDUCATION**

This paper uses the work of the free improvisation group *Monday('s) Drop(s)* that has operated at the margins of the Department of Early Childhood Education at the University of Thessaly as a musical response to Rancière's understanding of democracy as a *scandal*. Countering the emergent 'more work, less play' (Bowdon & Desimone 2014) educational ethic, this collective of student teachers traditionally identified as 'non-musicians' was born out of the need for music experimentation that resists a means-end techno-scientific rationality. In their unconditional trust of momentary impulses, *Monday('s) Drop(s)* have shaped an improvisational practice that creates a collectively shaped musical object-in-flux, which transforms itself continually, unexpectedly and imperceptibly, in ways that initiate a process of collective search for what it means to be at once free and responsible. At the same time, this very creative process gradually creates a window through which the members' everyday cultural and educational realities are being critiqued. Based on auto-ethnographic accounts, this presentation argues that free improvisation might be seen as a site where knowledge and power are being unbound, initiating a dialectic between

knowledge and ignorance that effects a rupture in the canonical relationships between knowledge and authority (Badiou 2012; Rancière 2010). This, surprisingly, leads to the quasi-Arendtian idea that free improvisation pedagogy should be *conservative*, in that it requires us to treat free improvisation as an autonomous field of cultural activity, leading to the initiation of *prefigurative pedagogies* (Miner 2013), and encouraging musical actions that subvert the dominating neoliberal educational ideology.

See also the linked paper, ***Toward an improvised life: Collage as a recourse to the problems of curriculum and identity***, presented by Randall Everett Allsup.

Julie D. Kastner (University of Houston, USA)

'WORLDS COLLIDING': A FIRST-YEAR TEACHER'S EXPERIENCES WITH VERNACULAR MUSIC

Music teacher education programs at universities in the United States are beginning to adopt vernacular pedagogy. However, more research is needed to understand how formal and vernacular experiences play a role in beginning teachers' developing identities. In this paper presentation, I will describe the experiences of Nicole, a first-year general music teacher. Nicole attended a progressive music education program in the U.S. that included both vernacular and traditional pedagogies. In this study, I sought to explore Nicole's identity and pedagogy as a first-year teacher and consider her voice in light of music education's 'evolving individual and collective identity' (Doloff 2014: 7). Data for this narrative inquiry included three open-ended interviews, fieldnotes from classroom observations, and participant journaling, which were coded by hand and analyzed for emerging themes.

I will share three themes that emerged in this presentation. The first theme, 'Worlds Colliding', will describe how Nicole questioned her identity as a clarinetist and became more interested in popular music and guitar. In one defining event, Nicole attended a rock concert where she was bruised on the chin. She believed that this bruise was a metaphor for her popular music interests that she had to hide from her professors. The second theme, 'Broadening Definitions', will describe Nicole's expanded view about the vernacular genres and experiences she included in her curriculum, although this led to criticism from other music teachers. The third theme, 'Balancing Engagement and Skill-Building', will discuss how Nicole believed she needed to find a better balance between engaging students and helping students build musical skills. Finally, I will conclude by analyzing how Nicole's formal and vernacular experiences led to a sense of identity confusion that she had to overcome in her first year of teaching, and I will make suggestions for how music education can support other teachers using vernacular pedagogies.

Marita Kerin (Trinity College Dublin, Ireland) & Michael Grenfell (University of Stirling, Scotland)

IF INDEED ALL THE WORLD'S A STAGE, SHOULDN'T TEACHER EDUCATION CONSIDER PERFORMANCE PEDAGOGY?

The presentation documents a practitioner-based research project that aimed to develop *performance pedagogy* among pre-service music teachers.

While involvement in a musical performance is one of the most intrinsically rewarding and inherently educational aspects of music, the pedagogy of music performance is often taken for granted, subsumed in the development of technical skills. This project aimed to expand participants' consciousness and appreciation of music performance, focusing on theory and craft with a view to developing a formal framework for *performance pedagogy* in a teaching/ learning context.

Participants comprised twelve music education pre-service teachers.

Phase 1 Theory: Performance pedagogy. A semester of theory, planning and stage craft to equip participants with tools and understanding of what constitutes a great performance.

Phase 2: Practice: Stage a performance. Participants themselves staged a series of public music events in order to become aware of the elements and practicalities of performance. The issue of *theory into practice* through student-led public music performance was central to the research focus.

Phase 3: Application: Teach performance on school placement. Participants taught performance to classes of pupils at a second level school keeping reflective accounts of their experiences throughout.

Phase 4: Dissemination. Pre-service teachers disseminate their learning to the wider educational context.

Data from participant reflective logs, videos, school placement reports and semi-structured and focus group interviews were analysed.

This paper presents findings which are set within an area which is relatively underdeveloped in research terms: *performance pedagogy*. Immediate conclusions relate to the nature of participatory performance, authenticity and reflexivity, autonomy and the stages in music teacher professionalism. These topics are framed in terms of the relationship between theory and practice in music pedagogy. Finally, the procedural rationale and practice for a *Cycle of Performance Pedagogy* will be presented and contrasted with other salient approaches to music teacher education.

Marita Kerin & Colette Murphy (Trinity College Dublin, Ireland)

WHAT'S IN IT FOR ME? COTEACHING AS A METHODOLOGY FOR DEVELOPING RECIPROCAL PROFESSIONAL DEVELOPMENT

Coteaching is described as partners sharing responsibility for all aspects of practice including planning, teaching, assessing and evaluating (Martin 2009).

The study investigated *coteaching* as a methodology for on-site *reciprocal professional development* of generalist primary teachers and music education students, using a Vygotskian analysis of *coteaching*.

The sample comprised twelve primary school teachers, all from the same school, paired with twelve music education student teachers working in equal partnership, sharing experience and expertise.

Researchers and participants collaboratively developed the data collection methods. Questionnaires were used to define the participants' practice and their perceptions of good music teaching. These were repeated at the end of the study to track possible changes. Rich data were provided from semi-structured interviews and a focus group, as well as video recordings and documents such as coplans, coevaluations and classroom observations.

Results indicated that, as a result of *coteaching*, teachers became aware of their own unique contribution to the partnership in ensuring that music learning was embedded, integrated, progressive and relevant. Teachers appreciated how the principles of *coteaching* presented optimum conditions for new learning which contributed to changes in their own practice. Music education students demonstrated greater understanding of the place of music in the context of the general curriculum and exhibited a range of effective teaching strategies. Both groups referred to the synergy afforded by *coteaching* as opposed to the repetitive or replicative teaching style associated with traditional solo teaching.

Findings suggest that *coteaching* presents ideal conditions for learning by creating a *zone of proximal development* (ZPD) where the collective achieves more than the individual. Various elements of Vygotsky's ZPD including *imitation*, *interaction between real and ideal forms* and *structured reflection* were identified.

Alexandra Kertz-Welzel (Ludwig Maximilian University Institute of Music Education, Germany)

REVISITING BILDUNG AND ITS MEANING FOR INTERNATIONAL MUSIC EDUCATION

The German concept of Bildung has dominated German education and music education for almost 200 years. At the core of this concept is the cultivation and formation of a self-determined and mature human being. In music education, Bildung describes a specific way of experiencing, understanding and making music which the aesthetically experienced and mature student should be able to do. Because the concept of Bildung is in some respects rather vague, the German discourse about standards in music education questioned Bildung and argued for an output orientation in music education. But the discussion about standards in music education in Germany also revealed that the notion of Bildung has an additional value which cannot completely be covered by standards and evaluations of competencies. Some topics in the international discourse on standards and musical assessment also suggest that revisiting the concept of Bildung could be valuable for music education internationally. This presentation will investigate the notion of Bildung in its past, current and future meaning, also in relationship to similar terms in various traditions of education and music education. In approaching similar conceptual fields in different languages, the need for an international music education terminology will be discussed. This international terminology should include terms of different languages and educational traditions in order to capture the international diversity of music education.

Andrew King, Robert Mackay, Helen Prior (University of Hull, UK) & Jonathan Savage (Manchester Metropolitan University, UK)

USING ONLINE TECHNOLOGY TO DELIVER MUSIC PERFORMANCE LESSONS IN RURAL COMMUNITIES

This paper will present exploratory results from a £112k research grant from the Digital Research & Design Fund (UK). The research addresses the question of how we can harness technology to deliver online music lessons in remote rural communities. It investigates not only a technological solution to the problem but also partly explores the phenomenological aspects of online learning in comparison to face-to-face tuition. Nine schools in North Yorkshire (UK) at primary level (ages 4-11) and around 100 pupils and six teachers are taking part in the project. Four different approaches to delivering online lessons are being explored in the project: the use of a single Skype/Twitter response channel between pupil and teacher; the use of multiple response (camera angles) from a teacher's perspective and single response channel from the pupil; the use of multiple response channels for both the teacher and pupil; and a multiple response channel for the pupil and a single response channel for the teacher. Some of the scenarios being tested use multiple camera angles and have been setup to focus on particular aspects of performance teaching (such as a focus on embouchure or bow hold) therefore more than a single view is possible for either the teacher or pupil in some scenarios. The pupils take 12 lessons as either individuals or in groups of three during a school term. The research team are capturing the first and penultimate lesson in the series using screen capture software. Pre- and post-interviews are also being conducted with the teachers in the project and feedback from the pupils is elicited through focus groups and questionnaires. Rehearsal master classes are also being broadcast online to all the schools taking part in the project to expose pupils to live music events. This paper will present the first outcomes of this exploratory research and share the reflections of teachers and pupils involved in the project.

Nathan B. Kruse (Case Western Reserve University, USA)

THE JUMPING FLEA DIASPORA: NARRATIVES OF THE HAWAIIAN UKULELE RENAISSANCE

The Hawaiian ukulele movement has spread rapidly in recent years. Known for its accessibility and affordability, the ukulele – or ‘the jumping flea’ – has undergone a dynamic renaissance in schools and communities. This resurgence has stimulated the rise of ukulele clubs all over the world. These groups can be formally or informally organized and typically include enthusiasts of all ages and ability levels. In many clubs, members reflect a variety of nationalities, including Hawaiians who wish to preserve and transmit the music of their birthplace. As such, the Hawaiian musical diaspora has taken root in numerous international communities.

As a way to better understand this phenomenon, this narrative case study explores the musical and social underpinnings of the Kanikapila Island Strummers, a community-based ukulele club in the Southern United States, and is based on inferences derived from qualitative research techniques conducted with club members and their organizers. Specifically, this research addresses (a) the impetus and evolution of the Kanikapila Island Strummers; (b) the narrative of Hawaiian ukulele culture as expressed by club members; and (c) the members’ perceived sense of responsibility in preserving and disseminating Hawaiian musical customs in the Continental United States. Housed within a narrative design (Barrett & Stauffer 2009), coded and analyzed data sources (interviews, participant observations, photographs, and video recordings of jam sessions) frame the narrative nature of this study.

Findings include themes related to family (‘ohana), ethnic and musical domination, the ukulele’s healing character, and cultural preservation. Implications include several ways in which music educators and community musicians can apply lessons drawn from the sociocultural contexts of the Hawaiian diaspora, and may contribute to a more comprehensive understanding of the ukulele community, how its tenets might be applicable to other community music settings, and how diasporic narratives can be told through music.

Andreas Lehmann-Wermser & Valerie Krupp-Schleußner (University of Bremen, Germany)

LONG-TERM ‘CULTURAL PARTICIPATION’ AFTER INTENSIVE MUSIC EDUCATION DURING PRIMARY SCHOOL

In 2007 the program *An Instrument for Every Child* (JeKi) was initiated in the Ruhr (Germany) to give all primary school children the chance to learn an instrument. Since 2009 the program also exists in Hamburg. The research project *Wilma* (Impacts and Long-term Effects of Music Education), which is conducted at the Universities of Bremen and Hamburg, aims to evaluate the program retrospectively within two sub-projects. Over two years (2013-2014), we gathered statistical data on overall engagement in music activities, on cognitive skills (KFT), on social and emotional experiences at school (FEES) and on the children’s social and family background. 670 students in grade six and seven, who partly took JeKi instrumental lessons during primary school, participated in the study. This contribution focuses on the children’s long-term engagement in music after a special educational intervention such as JeKi.

‘Cultural participation’ is one of the key terms in the German discourse on music education. There is a considerable amount of research looking at the subject from very different perspectives. In our presentation, we will first present our theoretical conceptualization of ‘cultural participation’ in the field of music. This conceptualization is more complex than in many other quantitative works: Thus we try to get a more realistic image of the various ways of engagement in music that can be summed up as ‘cultural participation’ in music in a broad sense. In a second part, we will report first results of our research project *Wilma*: Can the JeKi-program be a promoter of long-term engagement in music? Which different forms of engagement can be described in our sample? How do especially JeKi-children continue with music after the transition to secondary school? When can we consider participation as being successful? The results will be linked to the actual German discourse on ‘cultural participation’ and education.

Judith Lewis (Teachers College, Columbia University, USA)

THE GOSPEL ACCORDING TO JAY-Z: POPULAR MUSIC PEDAGOGY & CRITICAL LITERACY IN THE MUSIC CLASSROOM

The question of popular music in North American music education has been debated for nearly a century (Freer 2012). Scholars have advocated for validating the musical preferences of students (Campbell 2007; Connell & Beegle 2007), expanding music programs to welcome the non-traditional music student (Folkstad 2006; Green 2002), and, opening up the traditional canon to invite alternative musical voices (Allsup 2002; 2004). However, like the traditional paradigm that they attempt to unsettle, the majority of these alternative pedagogies are situated within the dominant performance-based model (Humphreys & Wand 2009). Though critics have attempted to disrupt this model (Woodford 2005), the edifice of music education continues to be constructed on learning to *play* music and *know* music through playing (Elliott 1995). Children's engagements with popular music confound this reality. The field of critical literacy considers that children are in a constant process of critically exploring and negotiating the messages of popular music (Share 2006), and that this is being done not through playing, but through listening and producing (Allsup 2013). Given pervasive access to digital technologies, I argue that popular music has become an open education (Giroux 1998), a *public pedagogy* (Burdick & Sandlin 2010), and a form of critical multimedia literacy (Kellner 2010), through which children are reading the world, questioning who they are, and conceptualizing who they might be (Greene 1998). Evidence from research conducted with fourth grade students in an urban public school in New York City, suggests that children are engaging with popular music in ways that exemplify critical literacy, and creating counter narratives to the messages of popular music through original song production. Recognizing and co-navigating these 'literacies' with our students may allow music educators to create spaces in which students express agency and empowerment by 'talking with and back to' popular culture, through music.

Mei-Ying Liao (Ming Hsin University of Science and Technology, Taiwan)

THE DIFFICULTIES AND POSSIBLE SOLUTIONS FOR MUSIC LEARNING CENTER TEACHING WITHIN THE NEW GUIDELINES FOR PRESCHOOL CURRICULUM IN TAIWAN

The development of kindergarten curriculum transitioned in recent years from that of segregated to integrated in Taiwan. The new guidelines for preschool curriculum, implemented in 2012, include aesthetics as one of the course categories. Music is among the media that develop children's abilities in awareness/exploration, creating/performing, and response/appreciation, which are the main focus of the curriculum. The aim of this study was to examine the challenges that were encountered by teachers as they utilized music learning centers as part of the adoption of the new kindergarten curriculum. In an effort to establish a broad and cogent view, focus group interviews were carried out to examine the current state of both the difficulties and possible solutions for music learning center teaching within the new curriculum. Seven kindergarten directors and eight early childhood teachers participated in this study. These two focus group interviews were conducted separately for two hours each. The results showed that music was emphasized more in the new curriculum than the old curriculum. However, music learning centers did not gain in popularity concomitantly with the instated new curriculum. They were only occasionally established by co-operating with thematic teaching. The main difficulties of music learning center teaching included teachers' insufficient knowledge in the curriculum index and a lack of confidence with teaching music. The possible solutions include the support of both schools and kindergarten directors with continued education in the form of workshops and related educational assistance with a focus on initial approaches to music experiential learning for young children.

Athena Lill (Sydney Conservatorium of Music, University of Sydney, Australia)

MUSICAL PATHWAYS AND INFORMAL LEARNING: MAKING MUSIC MEANINGFUL IN THE LIVES OF YOUNG PEOPLE

This paper will examine 'musical pathways', or the ways in which music travels from one context to another; from home to school, from friend to friend, and from the bedroom to the global stage via websites such as YouTube. Connell and Gibson (2003) suggest that 'music is caught up in multiple layers of networks that come together' (1). It is perhaps more accurate to say that rather than being passively 'caught up', music in fact *produces* the circumstances through which different networks are imaginatively combined (Appadurai 1996). By 'moving' from one context to another, music can effectively bring together disparate social settings, producing a dialogue between home and school (Green 2008), or between local and global frameworks of understanding (Marsh 2012). One of the central tenets of informal learning in the classroom is that young people are offered a choice of repertoire, giving them the opportunity to learn the music that is meaningful to them (Green 2008). However, some scholars question the effect such recontextualisation has on young people's valuable music (Westerlund & Juntunen 2005). The data in this presentation were taken from a larger ethnographic study which examined the informal learning of young people aged between 4 and 15 in both the UK and Australia. Music was found to bring together intimate, local, and global contexts, and the recontextualisation of personally valuable music supported the development and consolidation of local peer cultures (Bickford 2011; Marsh 2008; Willett 2011) across all age groups. As well as appropriating pieces of music, young people also repurposed global frameworks for understanding music which had profound effects on local social groups. Rather than devaluing music, music which drew together multiple contexts was found to be *more* valuable in the eyes of young people.

David Lines (University of Auckland, New Zealand)

MUSIC IMPROVISATION AS AN EDUCATIONAL PRACTICE

Music improvisation favours the performative moment, when music is projected into space, affirmed and responded to. This aspect has not always been recognised in music education. The very idea of improvisation is a western construct that has developed from a detachment between pre-composition and performance. Small (1987: 309) writes: 'In most of the world's musical traditions the word 'improvisation' has little significance, since what we have been calling improvisation is just the normal way of musicking; they call it quite simply... 'the way we play'.' Music culture is epitomised by the performance of musical ideas, and music improvisations emerge in counterpoint with the circumstances from which they arise. This amounts to a 'dialogue between a musician and his [sic] music' (Jairazbhoy, cited in Nettl 1998: 16). Improvisation teaching practices have developed in diverse circumstances such as in jazz education, and in European music education (interestingly at a time when improvisation was disappearing as a common practice in classical music). While jazz education has been criticised more recently for its systematic and modernist approaches to learning improvisation in academic institutions, jazz as a whole made considerable inroads into the development and justification of improvisation in music education. Before institutional jazz programmes, jazz musicians, in the main, favoured an autodidact pedagogy, developing their own improvised and personalised 'voices' distinct from but connected with the voices of others. This distinguishing pedagogical stance had clear links with the ideals of democracy and social justice, offering an individual opportunity to find expression and voice in a community. In this sense improvisation is needed in educational culture because it carries 'the condition for the possibility of a democracy' (Bergstroem-Nielsen 2002). It also provides learners with opportunities to participate and express their own personal creative intentions. With these contexts in mind, this paper investigates the idea of music improvisation as an educational practice that has special relevance and meaning for music educators and teachers outside music contexts.

Chiao-wei Liu (Teachers College, Columbia University, USA)

THE MUSICAL EXPERIENCES OF CHINESE IMMIGRANT YOUTH AT AN URBAN MIDDLE SCHOOL

This paper is an ethnographic study that examines the musical experiences of ten Chinese immigrant youth at an urban middle school in New York City in the United States. Although many studies advocate embracing cultural diversity in music programs and music classrooms, few studies have looked at the in-school musical experiences and skills of immigrant students. Through participant observation, individual interviews, focus group interviews, and document analysis, this research explores the musical 'funds of knowledge', meaning experiences and skills students have accumulated in their households with families, peers, friends and communities, and how their musical 'funds of knowledge' influence the way they interact with music at school (Moll, Amanti, Neff & Conzalez 1992). This research builds on multiculturalism in music education and studies from critical diversity, which examines the intersectionality between race/ethnicity, gender, class, and language (Steinberg & Kincheloe 2009). It aims to explore how these immigrant youth animate their musical 'funds of knowledge' as they form an understanding of the self and the surrounding world. A guiding research question is, 'How do these Chinese immigrant youth use music to mediate, resist and/or negotiate the structural forces of language, gender and class in various social contexts in and out of the school setting?' Preliminary findings suggest that rather than a homogeneous and fixed cultural identity, each participant reveals a unique musical-life story. These stories serve as counternarratives to assumptions of shared identity (Chae 2013; Lee 1994, 2009). Attending to the unique stories of students from non-dominant cultures may advance our current understanding of their musical experiences and in turn require music teachers and educators to critically examine the social forces that shape their students' musical lives.

Jakub Martinec (Memorial University of Newfoundland, Canada)

PERSPECTIVES OF CZECH MUSIC EDUCATION FROM COMMUNISM TO DEMOCRACY

The Czech Republic has experienced a rich history of singing over many centuries that helped to promote a spirit of national and ethnic identity, culture, and pride. Singing has long been valued because it helped bond people together during difficult times, including during the years of communism. In this paper, I provide a brief historical overview of music education in the Czech Lands (now Czech Republic) to show how choral music education, as a central part of the curriculum for centuries in this territory, influenced the development of Czech nationalism. The main focus is on choral music education practices and perceptions during the dramatic political changes that occurred during and after communist domination in the latter half of the twentieth century. The study draws heavily on the personal testimonies of four prominent Czech choral music educators who lived and worked during the communist regime, and through the transition to democracy and now during the capitalist economic system. These individuals were interviewed for their personal and professional knowledge of, and insights into, social, political, or economic factors that influenced choral music education in the Czech Lands. The conclusion of this study is not that communism or democracy is necessarily better for Czech choral music education. With the onset of democracy, globalization, technological advances, and goals of individualism and capitalism, people have access to other, far more powerful and far-reaching means to communicate – not just locally, but globally. Singing no longer holds a pivotal and central place, and radical changes in structures are necessary if the choral art is to regain its former prominence. Attention to teacher education practices, and innovative pedagogies and repertoire that educate singing teachers to empower their students will be required to ensure there is quality choral music education in generations to come.

**Constance L. McKoy (The University of North Carolina at Greensboro, USA)
& Vicki R. Lind (University of Arkansas at Little Rock, USA)**

**THE JOURNEY TO CULTURALLY RESPONSIVE TEACHING IN MUSIC: WHAT WE
CAN LEARN FROM THREE TEACHERS' STORIES**

During the past several decades, the music education profession in the U.S. has addressed issues of multiculturalism by broadening the curriculum of music education programs to include music beyond the traditional Western European classical canon. There has been, however, a growing recognition that considerations of culture should frame not only *what* students learn (i.e., content), but *how* students learn (i.e., instruction). Because students bring their own culturally-informed knowledge bases about music to the learning enterprise, culturally responsive teaching (CRT) has become a part of the discourse regarding teaching and learning in music and in music teacher preparation.

As defined by Gay (2010), culturally responsive teaching involves 'using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them' (31). It is not merely an approach to teaching or a set of specific instructional practices; rather, it is an attitude, a habit of mind that informs the way in which teachers choose resources and make instructional decisions in the classroom. CRT is particularly salient for music instruction given the intimate connection between music and culture, and the cultural meaning music already holds for learners.

If we hope to engender in U.S. pre-service music teachers a positive disposition toward CRT practices, we must be able to illustrate how CRT benefits musical understanding and positively impacts on the classroom. Using video clips and interview data, we will share the journey of three music teachers who were able to strengthen their connection with students and improve music learning by adopting CRT as a critical component of their teaching.

Graham McPhail (The University of Auckland, New Zealand)

**MUSIC ON THE MOVE: REGIONALISATION, RECONTEXTUALISATION, AND
CHANGING CLASSIFICATIONS OF MUSIC IN THE SECONDARY SCHOOL**

In 2002, in the *British Journal of Sociology of Education*, Parlo Singh outlined the potential of Basil Bernstein's complex theoretical framework for empirical research. More recently Power (2010) has noted that use of Bernstein's ideas remains relatively unrepresented in the literature however there may be a growing interest in Bernstein's ideas with the sociology of music education (Philpott & Wright 2012; Wright 2010, McPhail 2012). This paper makes a case for the use of Bernstein's ideas as a particularly rich resource for educational researchers. It provides illustrations of a number of concepts as part of a methodological procedure examining the approaches to curriculum and pedagogy of six secondary school music teachers within the dialectic of western art music and popular music. The main research questions of the paper are these: what is it that Bernstein's concepts allow us to 'see' about music education's problems and in what ways do Bernstein's concepts allow us to theorise beyond them?

I begin by briefly introducing a research study that employed Bernstein's concepts of knowledge differentiation, recontextualisation, and regionalisation as a means to understand the empirical world of secondary school music. I briefly review the use of Bernstein's ideas within music education and then outline the application of a number of concepts to particular 'real-world' problems in the research study. I conclude by suggesting that the use of Bernstein's concepts within this music context provides the means to describe and explain music education's key problems. As well as this the music context suggests a number of extensions to Bernstein's concepts which may point towards ways of thinking about solutions not only for music's problems but those concerned with knowledge in education more generally.

Henrique G. Meissner (University of Sheffield, UK)

TEACHING AND LEARNING EXPRESSIVE MUSIC PERFORMANCE

This project investigates teaching and learning of expressive music performance: How do children learn to play expressively, and in what way can teachers help their students to improve their expressive performance?

Twenty-nine children (aged 8-15) took part in an improvisation pre-test and an experimental vs. control group teaching session. Improvisations and lessons were video-recorded. The aim of the pre-test was to explore whether participants had knowledge about the use of expressive cues to communicate happiness, sadness and anger in their improvisations. The improvisations were assessed on musical content and the use of expressive cues by two adjudicators on a 5-point Likert scale. Findings from the improvisation test suggest that most children in the sample could communicate happiness, sadness and anger effectively in their improvisations. The experimental study was initiated to investigate whether discussion of musical character combined with instruction about modifying expressive devices is more effective for improving children's expressiveness than teaching about technique and notational accuracy. Extracts of participants' performances pre- and post-teaching were assessed by the same adjudicators on a 7-point Likert scale. Findings from the experimental study seem to confirm that scaffolded dialogic teaching can develop students' awareness and understanding of the musical character and their use of expressive devices. The experimental teaching had been more effective for improving expressiveness than the control group instruction. Additionally the experimental teaching had improved students' accuracy and technical fluency considerably in the extract expressing sadness. Conversely, the control group teaching had been especially effective for improving accuracy and technical fluency in the extract expressing happiness. Information from questionnaires and video-stimulated recall interviews suggests that the instructional strategies had been new for most participants, regardless of teaching condition. Data from this study support the supposition that many young musicians perceive playing from notation as a reading and/or technical exercise.

Liz Mellor, Karen Merrifield, Hayley Jenkins & Matt Dawson (York St John University, UK)

MiM: THE MAHARA IN MUSIC PROJECT – TOWARDS EMPLOYABILITY THINKING THROUGH THE EPORTFOLIO IN MUSIC

The paper reports on a project called MiM (Mahara in Music): An investigation of the use of the ePortfolio in music which stemmed from the introduction of the ePortfolio into a module as part of a B.A.(Hons.) Music programme at York St John University, UK. The context of the paper is set within an ethical position to support 'employability thinking' as legitimate knowledge in Higher Education for music students.

The project aimed to investigate the impact the ePortfolio had upon learning and teaching in music with a particular focus on i) mobile learning (delivery as one element of an overall programme of learning interventions in the context of a blend rather than the primary delivery channel for content); ii) assessment (using the ePortfolio creatively for a combination of formative and summative assessment) and iii) the pedagogical implications for students, staff and curriculum development. The MiM project involved music and IT staff, music graduates as advisors, music students in their final year of study and an external business consultant.

This research tracked students' progress through formative assessment points, pre- and post- module questionnaires, focus groups, and through the creation of an ePortfolio, which was used as a reflexive learning tool, summative assessment framework and ultimately a multi-media-and-digital curriculum vitae. Participants included one cohort of students in the final year of their music undergraduate programme (n=30). Data collected included both pre- and post-surveys (n=30), transcriptions of three focus groups (n=6) and an online submission and a questionnaire (n=30).

The paper reports findings that informed aspects of music students' emergent professional identities: transferable technology proficiency, the development of online content, contribution to lifelong learning, different patterns in student engagement in learning and teaching and the ePortfolio as a reflective tool to support employability thinking, audience and mindset.

This paper summarises the multifaceted and evolutionary story of MiM project to inform employability thinking in music.

Beata Michalak (Adam Mickiewicz University, Poland)

YOUNG PEOPLE AND EARLY MUSIC: A CASE STUDY OF POLAND

Since 1978, a unique National Festival of Early Music 'Schola Cantorum' has existed in Kalisz, Poland. The idea to organize a festival of early music in the oldest city of Poland seems obvious, but addressing the festival to children's and teenagers' ensembles that specialize in performing early music was really challenging. At the beginning it was only choirs that came to Kalisz, but over the years instrumental ensembles performing songs from the Renaissance and Baroque using replicas of ancient instruments have appeared, and there are even children's bands that specialize in performing Gregorian chant.

Considering the meagre effects of general music education in Poland, amateur early music ensembles are a real phenomenon. For most participants, this is the only opportunity to practice and learn a wide repertoire of music that young people usually dislike and ignore.

Young people's groups playing early music come especially from small towns. Children and young people devote their free time to early music not only during the school year, but they also develop their vocal, instrumental and dance skills during summer courses. The question is what are the motivations and factors that determine the participation of children and young people in this early music movement? To answer this question, studies were conducted during the summer course in July 2011 in Kalisz. The instructors and the participants completed a questionnaire answering questions concerning the reason for choosing such kind of music, the time they spend practising at rehearsals and preparing for concerts, how they are perceived by their peers, and whether they are thinking of connecting their future with this kind of music. A demonstration of the survey results and their analysis will be the subject of my presentation at the conference.

Laura Miettinen (Sibelius Academy, University of the Arts Helsinki, Finland)

**INTERSECTING IDENTITIES AS A SOURCE OF INTERCULTURAL COMPETENCE:
A CASE OF AN ISRAELI MUSIC TEACHER EDUCATOR**

Teachers are increasingly dealing with intercultural issues in their work. A culturally diverse classroom sets demands for the teacher in terms of intercultural competences and identity work. Using Bauman's notion of solid and liquid identity (2000) and Akkerman's theorisation of boundary crossing as dialogical phenomena (2011) as theoretical starting points, this paper presents a case of an Israeli music teacher educator whose professional and social identity is shaken when working with ultra-orthodox female teacher students in Jerusalem. For the demand of adapting totally to the community's prevailing norms and rules on behaviour and appearance, she is temporarily forced to leave her 'old' identity behind and construct a new one. In this paper, I argue that the teacher's intersecting identities and conscious identity work will stretch the borders of how she identifies herself as a teacher, a person and a member of a certain social group/groups. This makes her more flexible in facing the intercultural issues and situations when teaching. This flexibility can be seen as intercultural competence, although forcing oneself to change or take a different position because of outside pressure may not always be pleasant or voluntary. As part of intercultural boundary crossing, a teacher may have to modify her worldview and values or, respectively, transcend her beliefs. The findings of this case study will contribute to my doctoral dissertation on music teacher educators' intercultural competences and the development of two music teacher programmes in Israel and Finland.

Michaela Miles (Sydney Conservatorium of Music, Australia)

CONSONANT AGENDAS? PRIORITIES OF SCHOOL CHOIR DIRECTORS AND STUDENT MEMBERS OF VOCAL ENSEMBLES AMIDST THE INFLUENCE TO CHANGE

There is currently a cultural clash in some schools, a clash between the choral traditionalists and the Show Choir introduced to audiences outside the USA through the television program *Glee*. With the popularity of this program, teachers began questioning the type of music and the appropriateness of the arrangements for the development of the students' voices. Directors of choirs with a traditional school choir format are experiencing a cultural clash in that the popular song is to be sung in a choir style arrangement without the addition of the usual features of popular singing such as scoops and vibrato. This paper reports a qualitative study with a phenomenological perspective examining the characteristics of choral programming preferred by schools, teachers and students. The research data was collected in schools in Sydney. The study seeks to discover how teachers and students perceive the influence of television and other media, particularly the television program *Glee*, as a phenomenon, on choral singing. In different schools the agendas of both teachers and students who lead or participate in school group singing ensembles was discovered through a narrative study. Interviews were conducted with five teachers and twenty student participants. The results indicate that teachers select music they either like or feel a responsibility for introducing to the students. Students indicated an enjoyment of *Glee* but it was the teachers who had taken the step to include *Glee* music in the repertoire. The students indicated an awareness of the technical difficulty of the arrangements used in the program, making them unsure of the suitability of the repertoire. A large portion of students felt the choir should be an opportunity for teachers to introduce them to music from the classical canon. The teachers also indicated the show choir format is having an effect on the traditional eisteddfod competition format.

Dale Misenhelter (University of Arkansas, USA)

SOCIAL FUNCTIONS IN MUSIC EDUCATION COURSEWORK: ISSUES OF INTENT AND DEFINITION

This study explores perceptions regarding the sociological roles of music education coursework by pre-service undergraduate (tertiary) students (N=32) completing a music education degree at a large, comprehensive and research-oriented university in the central United States. All participants had completed degree coursework and were in the process of finishing internships as their capstone clinical experience toward final certification in the respective (choral or instrumental emphasis) degree programs. Broad applications of music described by anthropologist Alan Merriam (1965) served as a potential basis for instructional decisions within music in schools and universities (Haack 2005; Misenhelter & Kaiser 2009).

Questionnaires solicited responses regarding 1) curricular importance, 2) perceptions about their training, and 3) the notion of intentional vs. unintentional representation in curricular program(s). Statements describing social functions of music were used as both a data gathering device and as a technique of confirmation survey – an attempt to confirm the basic beliefs of the participant group (Goetz & LeCompte 1984). Responses were analyzed through open response coding, component analysis, and summary descriptive data.

Social value is commonly identified in philosophical and pedagogical writings on music. Reimer (2003) is often cited in regard to aesthetic experiences and the artistic, expressive value of cultural appreciation achieved through music education. The unique personal enrichment opportunity available through music, which can take students beyond their usual relatively small space in the world was advocated by Swanwick (1988, 1996), and the experience derived from the process of making music via unique social networks is espoused by Elliott (1995, 2015).

Values, cultural mores, and social concerns in school music have been addressed through a variety of research perspectives (McCarthy 2000; Woodford 2005).

It would seem that teachers soon to be responsible for compulsory music programs must interpret the broad intent and function of those programs, and thus guide the relevance and application of those musical experiences in their students' lives.

Elizabeth Mitchell (The University of Western Ontario, Canada)

NARRATIVES OF SOCIETY AND OF THE SELF: MUSIC, IDENTITY, AND SOCIAL JUSTICE

The formation of musical identity is deeply connected with the individual's musical development, and thus musical identity is a relevant topic of study for the music educator. As Hargreaves, Macdonald and Miell (2012) state: 'Musical identities mediate musical development' (para. 4). The fact that every individual is born with the capacity to develop musically is well documented within the music education, music therapy, and psychology and sociology of music literature (Aigen 2005; Elliott 1995; Hargreaves et al. 2012; Lamont 2002; Small 1998). The opportunity to incorporate the label 'musician' into one's identity is not equally distributed in Western society however, as musical identities are constructed largely within cultural institutions whose meta-narratives promote an exclusionary perspective on musical 'talent' and value only particular types of music and musical engagement.

Using Giddens' (1991) theoretical framework regarding self-identity as reflexively and narratively constructed, and recognizing, from a social justice perspective, that individuals do not have access to the same narratives (McAdams, Josselson & Lieblich 2006), this paper will examine barriers that individuals face when it comes to incorporating 'musician' into their narratives of self-identity. From there, drawing upon music-centred theory from music therapy (Aigen 2005), it will be argued that the development of musical identities is vital because it has the potential to mediate not only musical development, but *personal* development as well. With a specific focus upon individuals for whom access to identity as a musician is not straightforward, for example, adolescents with mental health issues and children with developmental disabilities, connections between musical and personal identity will be examined. Such connections highlight the potential personal significance of music-making for *all* individuals, in addition to the deeply contextual and interpersonal nature of experiences within music education and music therapy.

Gwen Moore (Mary Immaculate College, University of Limerick, Ireland)

**WHAT COUNTS AS KNOWLEDGE IN HIGHER MUSIC EDUCATION?
PROBLEMATISING CULTURAL CAPITAL, CURRICULUM AND POLICY IN THE
NEOLIBERAL EDUCATIONAL ERA**

What counts as knowledge in music education has been contested among music educators for decades. Different conclusions are often drawn when we address what counts as knowledge in higher education (Barnett 2005), yet this question has not been widely researched in higher music education. In particular, research has paid scant attention to the musical knowledge and skills needed in the transition to higher music education. Framed within the context of neoliberal educational policy, the paper critiques curricular paradigm shifts in Irish second level curricula and it documents significant implications for music education policy. In particular, it seeks to highlight the role that political agendas and curriculum changes play in bringing ideologies of musical value and knowledge into sharp focus.

Employing complementary research methods, the research design included documentary evidence, a survey, and follow-up interviews with students and lecturers from 11 Irish higher education institutions. Findings reveal that unequal access to musical knowledge and skills relates closely to broader structural inequalities such as social class background, statutory music education provision, and state music curricula. More critically, students who have access to private music tuition vis-à-vis cultural, social and economic capital have a distinct advantage in

higher education over those who have relied on the state for music education. In addition, there appears to be a shift in emphasis from practical to theoretical knowledge in the transition to higher education. Drawing from theories of social realism by Moore and Young, the paper argues that epistemic access to musical knowledge and skills within state curricula and higher education is pivotal if policies of widening access and equal opportunity are to be truly meaningful.

Flávia Narita (Universidade de Brasília, Brazil)

INFORMAL LEARNING IN ACTION: THE DOMAINS OF MUSIC TEACHING AND THEIR PEDAGOGIC MODES

This paper analyses the implementation of an 8-week module based on Green's (2008) informal learning pedagogy developed into a Music Teacher Education course in Brazil. Offered as a mixed-mode Distance Education programme within the Open University of Brazil/ Universidade de Brasília, the module was implemented three times, involving 20 tutors and 73 student teachers, across a period of two years. Taking the form of a self-study-action-research-curriculum-development project, the investigation of my own praxis led me to observe how my actions reflected on my student teachers' musical and teaching practices. From this observation, I developed a theoretical model, which involved interpreting their teaching as the mobilization of three domains: their practical musicianship, their use of authority, and their relationship with learners' musical worlds. As I unfolded those domains, I reviewed Freire's (1970/2005; 1974) concepts of 'naïve transitivity', 'banking' and 'liberating education', and conceptualized other teaching approaches as 'laissez-faire', 'non-musical dialogue', 'illusory freedom' and 'alienated musicianship'. Besides these pedagogic modes, I also found two types of combined approach. Whilst in a 'collage' of approaches teachers' actions seemed to be more task driven, when they 'tuned in' to their pupils' needs the combination of pedagogic modes seemed to be focused on the pupils. This research suggests that a potentially 'liberating education' can be lived when music teachers mobilize those three domains whilst teaching. Although that theoretical model emerged from practices based on informal learning in music, they may also be found in other teaching practices in music, and, therefore, applied in other music teaching contexts.

Siw Graabræk Nielsen (Norwegian Academy of Music, Norway), Sidsel Karlsen, Petter Dyndahl & Odd S. Skårberg (Hedmark University College, Norway)

MUSICAL GENTRIFICATION AND THE ACADEMICISATION OF POPULAR MUSIC IN NORWEGIAN HIGHER MUSIC EDUCATION

This paper derives from a research project that aims to map the dynamic topography of musical omnivorousness and the gentrification of popular music in the fields of Norwegian higher music education and music research. The point of departure is that there has been a general tendency in the Scandinavian countries from the late 1970s onwards, to expand the repertoires and resources of music as an educational subject, an academic field, as well as an area for support and funding from cultural authorities, organizations and institutions. Herein, many – but far from all – popular music genres have gained considerable educational, curricular and institutional status. This particular study surveys the national corpus of Master theses and Doctoral dissertations in music, which covers a total of 1670 works written during the past 100 years (1912-2012), mainly within programmes of musicology, music education, music therapy and artistic research. Exploring these data statistically, we ask how the phenomena of musical omnivorousness and gentrification are visible in the written academic output of music research in Norway, and what kinds of musical styles and genres have been included – as well as excluded – in the academicisation of this particular field. Furthermore, we aim to discuss our findings against the fact that Norwegian higher music education consists of publicly funded institutions whose work is expected to reflect and benefit the surrounding society. The theoretical framework for our

explorations and discussions consists of perspectives borrowed from Bourdieuan as well as broader cultural sociology (Bennett et al. 2009; Bourdieu 1984, 2011; Faber et al. 2012; Peterson 1992; Peterson & Kern 1996; Peterson & Simkus 1992), and the recent discussions on the inclusion of popular music into various kinds of music education (see e.g. Dyndahl & Nielsen 2014; Green, 2001, 2008; Karlsen & Väkevä 2012; Georgii-Hemming & Westvall 2012) form an important backdrop.

Nasim Niknafs (University of Toronto, Canada)

IN A BOX: THE STORY OF A/N (UNDER)GROUNDED IRANIAN MUSICIAN

Apart from limited official Persian and Western Classical music education, music has been absent from Iranian public education. Following the 1979 revolution, many music genres have been banned from public spaces. Deemed 'Western Toxification' (*Tahajom-e Farhangi*) dictated by 'Global Arrogance' (*Estekbar-e Jahani*), this tunnel vision forces aspiring Iranian musicians to move underground to be able to learn, create, perform, and disseminate their music. It is within this context that I conducted a narrative research study to understand the ways in which youth navigate this vibrant underground scene to pursue music as a life-long career.

Using in-depth narrative analysis of the musical practices and daily struggles of an underground Iranian musician, this presentation will attempt to understand how music education acts as a catalyst for the emergence of a self-regulatory and spontaneous underground music scene. The participant of the current study was born and raised in Iran, but later left the country to pursue genres of music whose performance are banned from public spaces: alternative rock and punk. After becoming well-known in the alternative scene within Iran and the Iranian diaspora, the participant returned to Iran to create and perform music with an emerging generation of Iranian musicians. The unique position of this artist, who has actively experienced the music industry and its foes both inside and outside of Iran, provides an invaluable insight into an uncharted territory of informal music education in the Iranian underground scene. This presentation will allow me to discuss the socio-political implications of music education in circumstances that are unfavorable to music making. Through retelling and interpreting the rich, local stories of a musician involved with this scene, I propose that music education can become a means of resilience wherein young Iranians desire not only the space to make music, but also improved socio-political prospects for Iran.

Aleksi Ojala (Sibelius Academy, University of the Arts, Finland)

LEARNING THROUGH PRODUCING – MUSIC PEDAGOGY FOR DIGITAL NATIVES?

This presentation outlines a new pedagogical approach for music classrooms using Lev Vygotsky's sociocultural theory of learning as a point of departure. The approach, named Learning Through Producing (LTP), aims at widening the horizon of institutional music learning from reproduction and performance to arranging, songwriting, recording, mixing, and sharing music in formal and informal networks.

This presentation will argue, based on the findings of the author's design-based research project, that producing can be a viable approach in contemporary musical classroom, especially when creativity, authenticity and critical thinking are seen to be key aspects of music education. The possibilities of student-centered learning, collaborative learning and flipped learning in the context of formal music education will be discussed by introducing two e-learning environments that facilitate LTP. The first e-learning environment focuses on using tablet computers and utilizes various free online applications that are curated for the Tabletkoulu (Tablet school) online learning environment (<https://www.tabletkoulu.fi/>). The second e-learning environment incorporates online videos that are produced by music educators, musicians, producers and students for the Rockway online music school's platform for schools (<http://rockwaykoulut.fi/>).

Nathaniel J. Olson (East Tennessee State University, USA)

BLUEGRASS IN HIGHER EDUCATION: NAVIGATING BIAS AND CULTIVATING A CAPACITY FOR DIVERSITY

Bluegrass music – a subgenre of Country music that has roots in the Appalachian region of the United States – has, in recent years, begun to appear in the offerings of institutions of higher education. Nearly twenty U.S. institutions offer formal coursework in bluegrass to varying degrees, from bluegrass clubs and ensembles to major and minor courses of study complete with bluegrass-specific theory, history, and recording classes. As with other musics outside of the Western classical tradition, certain struggles attend the institutionalization of bluegrass music and culture. Institutions of higher education have long-standing ideologies and entrenched cultural practices that contrast, sometimes dramatically, with the traditions and practices of bluegrass music. Institutions also impose rigors and requirements that shape, structure, and influence the bluegrass cultures that enter them. This paper considers these cultural negotiations and interactions. How do musical and cultural differences influence each other and coexist at these locations? What do these negotiations say about the collective acceptance and accommodation of diverse ways of thinking and musicing?

I explore these questions through a multi-case study of several universities with bluegrass offerings, drawing on the views and experiences of administrators, teachers, and students, and examining curricula and organizational structures. Nearly every institution demonstrated some marginalization of and bias against bluegrass music. Bias appeared, among other places, in the statements of school administrators, who said things like, “Maybe bluegrass music just isn’t different enough,” and, “It doesn’t feel worthy of serious academic study.” In spite of this marginalization – and in some cases because of it – some programs cultivate deep, immersive, and culturally distinct bluegrass experiences that both perpetuate traditions and encourage musical innovation and evolution. These examples have ramifications beyond bluegrass, demonstrating both the promises and potential of cultural diversity in music education, as well as the ways diversity might be impeded or curtailed.

Heidi Partti & Heidi Westerlund (Sibelius Academy of the University of the Arts Helsinki, Finland)

SOCIAL ACTIVISM IN THE ‘MAJORITY WORLD’ MUSIC EDUCATION: A NARRATIVE STUDY ON ONE NEPALESE NEWARI MUSICIAN’S LIFE-LONG NEGOTIATION BETWEEN TRADITION AND VISIONS FOR INCLUSION

The concept of social activism in music education stems from various theoretical sources. For example, the focus of critical pedagogy or feminist pedagogy has for decades deconstructed authoritarian discourses, while theorists of multiculturalism have argued for wider ethnic and cultural inclusion through curriculum that aims not simply at transformed thinking but at social action towards change in structures that produce inequity. In the twenty-first century, we are witnessing how new emerging forms of performative democracy intertwine arts activism in ways that cannot be traced to traditional political stances between the right and left. However, evidence of activism that would have radically changed educational culture in the music education field is still surprisingly scarce. Moreover, as with colonialism, it is not rare to relate activism particularly to western educators acting in developing countries, i.e., the ‘Majority World’.

This presentation reports a study that illustrates context-specific educational challenges related to music education activism in a developing country as revealed by the life-story of an individual musician. The presentation examines the life-long efforts of the Newari musician, Mr. Nuchhe Bahadur Dangol, who has striven for a revitalised, socially-just and gender-inclusive Nepalese music culture. Collected over a one-year period, the data consist of biographical and topical narratives, consisting altogether of five interviews. We analysed the data using narrative approach and thematic analysis. The findings illustrate one Nepalese musician’s activist leadership and visionary feminist pedagogy in resisting community pressure whilst having to

negotiate traditional norms and taboos when creating new gender-inclusive musical and pedagogical practices. Based on the study's findings, we argue that grassroots social activism necessitates individual strength and may indeed arise within localities, but it may also seek deterritorialized ideas. Intercultural exchange and crossing sociocultural-authenticity boundaries may be necessary for such visions to be realised. The implications for the broader field of global music education in terms of social activism and musical meanings will be discussed.

Avra Pieridou-Skoutella (Cyprus Centre for the Research and Study of Music, Cyprus), José Luis Aróstegui (University of Granada, Spain) & Zoe Dionyssiou (Ionian University, Greece)

INTERCULTURALITY AND EARLY CHILDHOOD MUSIC EDUCATION: RAISING CHILDREN'S MUSICALITY AND ENABLING TEACHERS' PREPARATION

This paper presents findings from an ongoing comparative-education enquiry among four Mediterranean countries of Europe (Cyprus, Greece, Italy, and Spain) regarding formal Early Childhood Music Education (ECME) and the macro and micro social and cultural milieus that bring out both similarities and differences in musical cultures and teaching practices. The study examines, analyses and compares curriculum, content and structure of the music educational system and music/learning practices. Situated on the Mediterranean rim, between Europe and non-Europe, between spatial, cultural and ideological 'east' and 'west', 'north' and 'south', Christians and non-Christians, Orthodox and Catholics, these very old countries and their comparative research perspectives reveal important insights regarding issues of nationalism, religion, ethnocentrism and state-formation, the construction of tradition and identity, modernity and the effects of westernization and globalization upon young children's educative contexts, processes and cultures. It is also possible to identify the impact of globalisation in musical preferences, wherein the influence of mass media develop 'international' choices due to globalised child-like programs of Anglo-American origin giving place to culturally hybridized ECME as well.

The study attempts to draw conclusions regarding notions of interculturalism, indigenization, syncretism, cosmopolitanism, fragmentation and construction of boundaries. It argues that the development of interculturalism and multiculturalism in music education in these countries' ECME systems should be fundamentally grounded in a discussion of power and ideologies of values. Such increased awareness on behalf of researchers and music educators will allow the implementation of equitable intercultural and multicultural approach of Mediterranean musical practices, products and teaching/learning processes in ECME classrooms in order to socialise and educate the young children into a musically cosmopolitan, syncretic poly-musical and poly-cultural Mediterranean contexts and the world at large.

Pamela D. Pike (Louisiana State University, USA)

THE EFFECT OF A SYNCHRONOUS ONLINE TEACHING INTERNSHIP ON PRESERVICE TEACHER IDENTITY AND TEACHING EFFECTIVENESS: A CASE STUDY

Supervised teaching internships, which include reflective feedback, help music students develop procedural knowledge, apply pedagogical content knowledge and inform teacher identity (Butler 2001; Conkling 2004; Haston & Russell 2012). It is generally acknowledged that the professional lives of current music majors will encompass a diverse array of activities, including performing, teaching and using technology (Beaching 2010; Beeching 2012). However, not all music students appreciate the need to explore teacher identity while also developing performance skills and identity (Bouij 2004; Pelligrino 2009). While technological advances make it possible to teach synchronous online piano lessons (Kruse, Harlos, Callahan & Herring 2013; Pike & Shoemaker

2013), few researchers have investigated the effect of implementing an online teaching internship for undergraduate piano students.

This collective case study (Stake 2005) explores the development of both pedagogical techniques and teacher identity among third-year undergraduate pianists ($N=3$) during a two-month synchronous online teaching internship. Technology employed at teacher and student locations included: an acoustic Disklavier piano, a computer with built-in camera and microphone, *Internet* MIDI, USB-MIDI cables, a second camera and two Ethernet connections. MIDI signals were synchronously captured and sent across the Internet; thus, all musical sound was produced on the acoustic pianos.

The teaching interns each met regularly with a student for piano lessons. Data were triangulated through lesson videos, written reflections, focus groups and member checks. Profiles were created for each intern and the constant-comparison method (Creswell 1998) was used to identify themes. Then, cases were compared to identify themes common across the cases (Stake 2005). Benefits of the online internship included: increased pedagogical effectiveness, improved teacher identity, appreciation for current educational technology, increased flexibility and metacognitive strategies. Although not generalizable, these findings suggest that the synchronous online internship was a viable alternative to the traditional internship and these undergraduates benefitted from the experience.

Catherine Robbins (University of Manitoba, Canada)

PURPOSEFULLY REFRAMING OUR PRACTICE: THE ROLE OF PERSONAL HISTORY SELF-STUDY IN THE DESIGN OF POST-SECONDARY CHORAL MUSIC EDUCATION PROGRAMMES

Colleagues in universities bring diverse approaches to the post-secondary arena based on their life experience and educational backgrounds. How do we foster meaningful relationships among those who identify themselves as researchers, educators, and conductors? This paper will focus on the transformative understandings that emerged from a choral professor's continual participation in three interrelated and consecutive research studies. These studies took place over a four-year period with the same researcher. The purpose of the studies – which grew from the author's initial doctoral research – was to better comprehend how both choral music educators' and conductors' understandings surrounding the formation of their musical selves have come to shape their professional practice. Related autobiographical forms of research were employed in each of the studies which were grounded in what Beattie (1995) terms the dialectical and collaborative nature of narrative inquiry, as well as reflexive inquiry and life history methodologies (Cole & Knowles 2000), and collective biography (Davies & Gannon 2006). Thus, methodologies that recognize an epistemology and ontology rooted in relationships were prized.

Understandings gleaned from the studies will be detailed in terms of influences on curriculum and course design, transformations in teaching style and philosophy, and shifts in approaches to rehearsal technique at the post-secondary and graduate levels of choral music education. This paper will offer insights into expanding approaches to choral conducting education and professional development at the boundary where technical craft-knowledge (Durrant 2003) and self-knowledge meet. The hope is to both illuminate and celebrate the space where conductors and educators struggle to articulate the beliefs and assumptions that guide their actions in classroom and ensemble environments. Thus, conductors and educators venture beyond an attempt to understand the elements of their practice, and focus on understanding themselves *within* their practice, thereby creating a collective foundation from which to develop programs that exist at the intersection of research and practice.

Christian Rolle (University of Music Saar, Germany), Verena Weidner (Osnabrück University, Germany) & Julia Weber (University of Music Saar, Germany)

ARTISTS AT SCHOOL: THE CHALLENGES OF TEACHING STUDENTS TO COMPOSE

In some but not in all countries, composing music is part of the curriculum in Primary and Secondary schools as well as in music schools (Paynter & Aston 1970, Glover 2000). The number of publications in this field has increased steadily within the last years (e.g., for Germany: Wallbaum 2000; Reitingner 2008; e.g., for Hong Kong: Leung 2008). Particular attention is paid to cooperation projects in which professional composers run workshops in schools trying to stimulate and enhance the students' composing process (e.g., for Germany: Schlothfeldt 2009, Vandré & Lang 2011).

Such cooperations provide a strong educational potential, but at the same time present great challenges for the people involved. There are only a few convincing studies concerning the work of professional musicians in education (Hall, Thomson & Russell 2007, Hennessy 2012, see e.g., for the Norwegian program *The Cultural Rucksack*, Christophersen 2013).

In order to investigate the challenges faced by professional composers in education and to understand the conditions of success, we have analysed a large number of well-documented projects. Through expert interviews on the one hand and through considering concepts of music 'Didaktik', 'project learning', and 'cultural school' on the other hand we have identified several aspects that are often only mentioned between the lines: the musical experience and background of the learning group, carefully coordinated team teaching, and how to plan ahead and still remain open for spontaneous developments. The results demonstrate which competences composers need for educational projects and how such competences can be acquired in a special program of further education for professional composers.

Andrea Sangiorgio (University of Exeter, UK)

COLLABORATIVE EMERGENCE IN CHILDREN'S GROUP CREATIVE MUSIC MAKING

Collaborative creativity has recently become a focus of interest in creativity research and in educational research. Learning to work together in a creative way appears to be a crucial goal for education at all levels in the 21st century.

In this presentation I will discuss some preliminary findings of a doctoral study about the nature and value of children's interactions in creative music and movement activities. This interpretative, naturalistic inquiry adopts a social constructivist stance and aims to develop a theoretical-methodological framework for understanding what happens between children when they collaborate on creative tasks. The data collection was carried out in 2013-14 in a music school in Rome, Italy, and involved a group of 5–7-year-old children.

Based on some video-excerpts from this study, considerations will be made about the emergent nature of musical processes in children's collaborative work. Borrowing the concept 'emergence' from literature on creativity (Sawyer 2003, 2007, 2011), I will apply it to the observation of children's creative group work in music.

Defining emergence as the property of complex systems by which new, unpredictable characteristics appear out of the interaction among the components of the whole group, I will illustrate different kinds of collaborative emergence in the case of this children's group: in their shared planning and performing of a composition, in the moment-to-moment interaction during an improvisation, or also over the time span of a few months in a collective process of musical and personal growth.

Rosa Serrano (University of Zaragoza, Spain)

AN INNOVATIVE EDUCATIONAL CONTEXT: VERBAL AND MUSICAL DEVELOPMENT IN EARLY CHILDHOOD EDUCATION

As teachers and researchers, we intended to design and examine an innovative educational context to facilitate language development in early childhood thanks to an integrated learning of music and language areas. Our research was proposed from a qualitative perspective based on the principles of ethnography and action-research. From within this framework, we planned an interdisciplinary curriculum project developed by a collaborative team of teachers, to implement a meaningful teaching-learning process in an elementary class of a state school. The experience was carried out during a school year and was implemented with 20 students aged between 5 and 6 years, 30% of whom were immigrants. These students received weekly sessions of an hour and a half and learned varied contents around different songs. The aim was to gain an understanding of the appropriate scholar context where both students and teachers could develop a meaningful and integrated linguistic learning. The research shows how it created an interdisciplinary teaching team and how it investigated the commonalities and complementarities of both discourses, musical and verbal discourses, so designing a co-equal cognitive program, beneficial to both teachers and students. It also analyzed the development of the communication and interaction of all members, thus building linguistic knowledge.

Julia T. Shaw (The Ohio State University, USA)

“THE MUSIC I WAS MEANT TO SING”: ADOLESCENT CHORAL STUDENTS’ PERCEPTIONS OF CULTURALLY RESPONSIVE PEDAGOGY

In the face of rapid demographic change, responding to cultural diversity in the classroom has become a central concern for music educators. Accordingly, the purpose of this study was to explore adolescent choral students’ perceptions of culturally responsive pedagogy (CRP), an approach to teaching that bases instruction upon students’ cultural knowledge, frames of reference, and preferred learning, communication, and performance styles. Research questions focused on how students perceived their choir experiences to be informed by cultural diversity, the barriers to CRP they identified, and how CRP influenced relationships between students’ musical and cultural identities.

This study used a multiple embedded case study design to explore adolescent choral students’ perceptions of CRP in an urban community children’s chorus. Three demographically contrasting choral classrooms within a non-profit urban children’s chorus organization served as individual cases, each representing a case of CRP enacted within a particular demographic context. Within each case, one teacher and three students framed the analysis. Data generation methods included semi-structured interviews, ethnographic field notes, autobiographical notes, and collection of material culture.

Perceptions the adolescents shared through this research process highlighted the complexity inherent in constructs such as culture and identity, and offered thought-provoking paradoxes regarding the practice of CRP. In one site, experiences with diverse music were peripheral to a Eurocentric core curriculum and did not promote connections between students’ musical and cultural identities. There, the discourses associated with Western classical singing shaped students’ identities and alienated some students from the belief that they were musicians. The other two sites incorporated a greater range of discourse norms associated with singing diverse musics and featured greater responsiveness toward the cultural backgrounds of particular students. In those sites, CRP fostered intersections between students’ musical and cultural identities by meaningfully bridging their musical experiences inside and outside of the classroom.

Daniel J. Shevock (The Pennsylvania State University, USA)

'CONTEXT FOR THE CONTENT': EXPLORING THE POSSIBILITY OF A DEMOCRATIC APPLICATION OF GORDON'S MUSIC LEARNING THEORY

Democratic teaching practices (DTP) in music education can be understood as representational of democracy within the classroom, and political – acting to change society beyond the school walls. Behaviorist, cognitivist, and constructivist learning theories are often understood as distinct theoretical categories, but, in practice, teachers might employ techniques from a variety of learning theorists. Edwin Gordon's music learning theory (MLT) has experienced prolonged popularity in U.S. schools, and DTP are emerging as powerful options for music classrooms globally. The purpose of this study was to explore the viability of a democratic application of Gordon's MLT. Can MLT be taught democratically? How do MLT teachers feel about democratic teaching practices? In this paper, theoretical accounts of DTP and MLT and an exploratory qualitative research study are shared. DTP is theorized using educational theorists John Dewey, A.S. Neill, Paulo Freire, Henry Giroux, and bell hooks, as well as music education authors. Because MLT is often portrayed as either a cognitivist or behaviorist learning theory and DTP as constructivist, a flexible research design was needed to merge these two, possibly dissimilar, theories. Responsive interviewing techniques were used to explore the perceptions of two expert MLT teachers toward DTP. Concepts were constructed through descriptive coding. The following concepts emerged – *learning*, *social*, and *empowerment*. Each of these broad concepts had sub-concepts. *Learning* has the sub-concepts *Gordon basics*, *dialogue*, *reflection*, and *student self-assessment*. *Social* has the sub-concepts *community*, *critical pedagogy*, *pluralism*, and *popular music*. *Empowerment* has the sub-concepts *agency*, *choice*, and *voting*. Participants had positive feelings toward the DTP discussed, and seemed to be incorporating many DTP in their current practices. Findings point to the possibility of pedagogy rooted in Gordon's music learning theory, which is open to and incorporates many democratic teaching practices.

Claire Slight (University of Leeds, UK)

THE IMPACT OF NON-VOCATIONAL MASTER'S DEGREES UPON TEACHING PRACTICE

This paper will describe the impact that studying a non-vocational music master's degree can have upon an individual's teaching practice and professional identity. The results described are part of a longitudinal study observing the career transitions of postgraduate music students undertaking courses with a research preparation focus. Four phases of semi-structured interviews were conducted with 17 participants in three English institutions (supported through funding from SEMPRE). During phase one all participants were enrolled upon Music Psychology or Musicology taught master's degrees with a compulsory final year project or dissertation. Interpretative Phenomenological Analysis was carried out on the interview transcripts in order to understand each participant's experiences of the career transition. A social psychology theoretical approach was taken within the study which views self (intrinsic factors) and social factors (extrinsic factors) as reciprocally interacting with each other and impacting upon an individual's sense of self, behaviour and motivation.

This presentation aims to highlight the potential value of theoretical knowledge upon professional practice. Those working as professional musicians whilst studying were most able to contextualise the course knowledge and recognise the outcomes of their degree. Participants tended to be more motivated to study when they felt their course content was relevant to their personal and professional interests. Individuals tailored the degree towards their own interests relating to issues of performance anxiety and effective teaching methods in order to better understand the theory behind their professional practice. The increase in relevant knowledge enabled participants to form more concrete ideas regarding effective approaches to their musical activities, which led to enhanced confidence and a stronger professional identity as a musician or teacher. In cases where the course emphasised the benefit of previous teaching methods, participants felt more confident when justifying their professional approaches to others.

Gary Spruce (The Open University, UK)

SOCIAL JUSTICE, 'STUDENT VOICE' AND A DIALOGICAL APPROACH TO MUSIC EDUCATION

This paper will draw upon ideas around student voice and monological and dialogical discourses to argue for an inclusive approach to music education where inclusivity is taken to mean not only the opportunity to participate in music education but also for the voice of the learner to be heard in matters of curriculum and pedagogy and in the construction of musical knowledge, understanding and value.

The case will be made that unproblematised accounts of 'student voice' have resulted in it being appropriated in support of management and performativity agendas and thus its potential to disrupt powerful hegemonies and create more democratic spaces has remained largely unfulfilled. The paper will further argue that despite the focus of many recent music education and developments and initiatives on addressing issues around inclusion and social justice, these are often founded on 'monological discourses' where 'truth' and 'knowledge' are 'constructed abstractly and systematically from the dominant perspective' (Robinson 2011). Such discourses deny the opportunity to construct autonomous musical meanings and consequently have the effect of silencing the voices of many young people.

Drawing particularly on the work of Wegerif (2011) and, *inter alia*, the ideas of the Russian philosopher Mikhail Bakhtin, the paper will argue for a dialogical approach to music education as a means of countering the monological discourses that have been instrumental in sustaining dominant musical ideologies and consequential inequalities.

It will be suggested that dialogical discourses have the potential to create dialogical spaces within which there is a 'dynamic and continuous emergence of meaning [from the] interplay of two or more perspectives' (Wegerif 2011:180). Key themes and ideas underpinning a dialogical approach to music education will be outlined along with suggestions of how a dialogic approach might allow for the voice of the student to be heard and student agency to be exercised. The notion of the student voice as 'singular' and as existing autonomously will be challenged and the argument made that the voice of the student can *only* be heard in relation to other voices – both temporal and historical.

Ellen M. Stabell (The Norwegian Academy of Music, Norway)

BEING TALENTED, BECOMING A MUSICIAN. STUDENTS' EXPERIENCES OF THE LEARNING OPPORTUNITIES IN A MUSIC SPECIALIST PROGRAMME

The years before a person turns 18 and is ready to apply for the conservatoire are crucial for the ones dreaming of becoming a classical, professional musician. Several studies have shown that successful musicians typically started playing their instrument early, had competent and inspiring teachers along the way, and most importantly, used a tremendous amount of hours on practising (see e.g., Ericsson et al. 1993; Manturzewska 2006; Moore, Burland, & Davidson 2003; Sosniak 1985). Many young people spend these important pre-conservatoire years in specialist music programmes, in a hopefully inspiring milieu with other young people sharing their interest for music. Inside the specialist programme, the students get instrumental lessons with an experienced teacher, lessons in music theory, chamber music, orchestra experience, as well as opportunities to play concerts.

Of interest in this paper is how students benefit from participating in such specialist programmes. What do they consider as the most central learning contexts within the programme, and how do learning within these contexts take place? Which activities do the students consider meaningful to participate in, and how does this relate to their musical aims? These questions will be discussed from a sociocultural point of view (Säljö 2006; Wenger 1998; Wertsch 1998), drawing on preliminary findings from the on-going PhD-project *Being talented, becoming a musician*, a qualitative study of three specialist programmes located at conservatoires in Norway

and England. The empirical data are gathered through observations of activities in the programmes, interviews with students and teachers in addition to analysis of available documents from the programmes. In total, 16 students and six teachers have participated as informants in the study.

Ann Marie Stanley (Eastman School of Music, USA), Emily Wozniak (Sound Exchange Project, USA) & Lynn Grossman (Helendale Road Primary School, NY, USA)

THE TEACHING TRIANGLE: IMPACT OF AN EDUCATIONAL ARTIST RESIDENCY ON STUDENT-PERFORMER-TEACHER LEARNING

Researchers have investigated the structure and content of music organizations' education outreach efforts (e.g. Hamilton 2012; McCusker 1999; Smith 2000; Soto, Lum, & Campbell 2009) as well as ways performing groups best engage and educate audiences (e.g. Dobson & Pitts 2011; Pitts 2005; Ramnarine 2011). Less research is available regarding best practices for musical organizations' educational efforts, particularly in regard to long-term impact, sequential curricula and assessment of learning. The purpose of this study was to analyze multiple perspectives on a professional musical ensemble's impact on music learning during a short-term residency in a school.

In this qualitative inquiry, we (university researcher, arts administrator, and music teacher) developed a coherent, integrated music education curriculum for a professional string quartet to deliver in seven visits to a second-grade classroom. Data sources analyzed were teacher, musician, and student interviews, classroom artifacts, and film of all classroom events.

Findings: The learning in this setting is best described as a 'reciprocal triangle' with teacher, students, and string quartet all learning from one another. The teacher increased her ability to make connections between the students and the professional musicians. The teacher also learned to scaffold pedagogical content knowledge for the quartet. The students experienced an increased ability to communicate musically through gesture, breathing, and listening. They learned that they could do similar activities as the professionals: composing, improvising, and performing in small groups. The quartet members gradually took ownership and initiative in creating the lessons and were surprised at the amount and intensity of what they learned from the music teacher *and* from the young students. They found that watching the music teacher teach, and having to teach in the classroom themselves, made them better musicians. They learned to have as much confidence in their 'teaching voices' and 'singing voices' as in their 'performing voices'.

*See also the workshop **Research-based arts residencies: How to maximize learning**, presented by Emily Wozniak & Lynn Grossman.*

Tamara T. Thies (Illinois Wesleyan University, USA)

ENGAGING YOUNG IMPROVISERS THROUGH POSITIVE INTERACTIONS WITH ANXIETY

The purpose of this qualitative case study was to provide insight into affective learning during seventh-grade students' early experiences of improvising in jazz style. As data collection progressed, the instructor's focus of engaging students to learn improvisation through anxiety-based affective strategies was the transforming factor of this qualitative study. Subsequently, the overarching research question evolved into: What is the nature of affective teaching and learning during students' early experiences of improvising and spontaneously creating melodies in jazz style, where the instructor intentionally incorporates affective strategies using Wisconsin's Comprehensive Musicianship through Performance (CMP) model?

The seventh-grade jazz instructor and six seventh-grade jazz students (three females and three males with one set of triplets) from a Midwest middle school music program participated. Data collection, which included three semi-structured interviews, field notes from video and rehearsal observations over four months, and the instructor's CMP plan, occurred during the 2011–2012 school year.

Using a second language acquisition model adapted for music motivation (MacIntyre et al. 2012), I applied the model's categories – anxiety, integrativeness, attitudes toward the learning situation, motivation, and perceived competence – to my data. Because MacIntyre et al. (2012) identified anxiety as an outcome that significantly and negatively predicted perceived competence through their quantitative study, I analyzed the instructor's teaching and learning strategies that targeted anxiety and the students' perceptions of their own anxiety while learning to solo improvise.

The findings in this study revealed how an instructor integrated anxiety-inducing experiences in a manner that positively influenced student motivation. Using a foundation of building skills, this instructor balanced anxiety-inducing strategies with techniques to build a supportive environment that transformed anxiety from a potential negative outcome into positive experiences that encouraged students to take risks.

Linda C. Thornton & Kristina Weimer (The Pennsylvania State University, USA)

THE ROLE OF THE GOAL: PERSPECTIVES ON GOAL-SETTING BY PRE-SERVICE TEACHERS

Pre-service teachers establish and articulate goals or aims to guide their growth as teachers and to guide their students' learning in field experiences. In the U.S., many pre-service teachers must document growth toward goals and standards to obtain teacher certification. This paper will report an examination of how pre-service teachers in a field-based U.S. music education class value, understand, use and develop goals and goal-setting for themselves and the students they teach. The field-based course in the investigation was re-designed based on findings from a previous study on goal-setting conducted by the author. The revised version of the course included direct instruction on goals as well as assignments and class discussions intended to scaffold students' learning about goal-setting.

The current study used an embedded case study design (Yin 2013). The primary unit of analysis was the field experience course, with data sources including students' teaching, lesson plans, and assignments designed to scaffold students' learning about goals, as well as the researchers/instructors' journals. In order to bring forward the student voice in goal-setting, the sub-units of analysis in the embedded design were select students' analyses of their own goal development. Their analyses were based on journaling and reflective writing throughout the course. Open and axial coding and cross-case synthesis were used for data analysis, to allow important themes to emerge, and to aggregate the data through the embedded design (Yin 2013).

The results of this study will add to the literature regarding pre-service teacher education, specifically to enrich our understanding of pre-service teacher development (e.g., Berg & Miksza 2010; Fuller & Bown 1975), pre-service teacher reflective practices in regard to goals (e.g., Schmidt 2010; Schön 1991) and has potential to explore pre-service teachers' goals for their future professional selves (e.g., Markus & Nurius 1986).

Ingeborg Lunde Vestad (Hedmark University College, Norway)

**MUSICAL AFFORDANCES IN YOUNG CHILDREN'S EVERYDAY LIVES:
DISCURSIVE POSSIBILITIES AND CONSTRAINTS ON MUSIC APPRECIATION AND
LEARNING**

This paper looks at informal learning from the perspective of 3- to 6-year-old children's uses of recorded music (CDs, MP3-files etc.) in everyday life. Theory of musical affordance, discourse analysis and ethnography are combined in order to explore discursive possibilities and constraints on music appreciation and learning. The paper is based on a field work conducted over a period of eight months, including video assisted observations of nine children's uses of recorded music at home and in kindergarten, as well as qualitative interviews with the children themselves, their parents and kindergarten staff. Musical affordances of recorded music are presented, as well as how these affordances are constituted in the everyday lives of the participants. On the basis of this general overview, the main purpose of the paper is to address the challenge of understanding musical affordances from a children's perspective. The data show that a discourse of learning is often times drawn upon by parents and kindergarten staff when they talk about the children's musical engagement. However, it seems that many times what the children learn is not understood by the adults, as the following example shows: Four boys are engaged in children's play accompanied by music played from a CD player. Their behaviour is considered to be noisy and disorderly by the kindergarten staff. The staff argue that the children do not listen to the music at all, and ask them turn it off. From an analytical point of view, Bakhtin's writings on the carnival provide an alternative discourse that legitimizes the boys' play, and in turn this legitimization contributes to an understanding of their behaviour as musical. Finally, the possibilities and constraints of this 'new' discourse is linked with the general challenge of the availability of discourses and the diversity of informal learning in early childhood.

Gabriela Všetická (Palacky University Olomouc, Czech Republic)

**THE *DIFFERENT HEARING* PROGRAMME – CLASSROOM COMPOSING IN THE
CZECH REPUBLIC. METHODOLOGY, PRACTICE AND EXPERIENCE**

Although composers and music pedagogues in Western Europe and the United States have been dealing with the theme of creativity and classroom composing within music education for almost half a century, the *Different Hearing* programme is the first to strive to include and develop these principles under the conditions of the Czech education system (or indeed the former Czechoslovakian one). The *Different Hearing* programme originates from the cooperation of teachers and artists of two universities (Palacký University Olomouc and Janáček Academy of Music and Performing Arts Brno) and since 2001 it is the first project in the Czech Republic focused on making contemporary music accessible in the form of children's elementary composing. Its authors were inspired by similar projects taking place in the United States, Great Britain and Germany since the mid-1960s. The programme works primarily with basic elements of compositional process which include using of non-traditional sounds and musical instruments and graphic notation.

This paper focuses on the analysis of the methodological aspects of classroom composing within the *Different Hearing* programme, supported by practical experience. The research has two principal objectives. Firstly, to evaluate the utilization of these methods and of the whole creative programme in the context of the music education in the Czech Republic in the past and in present, and secondly to assess the programme methodology in relation to the music of the 20th century and the ways of making this music accessible to children. The results of the research imply that the *Different Hearing* programme represents a unique methodological tool in the system of Czech music education with significant potential towards greater involvement of contemporary music in the music lessons.

Janice Waldron (University of Windsor, Canada)

GOING 'DIGITALLY NATIVE': NETWORKED TECHNOLOGIES, CONVERGENCE, AND MUSIC LEARNING AND TEACHING

The convergence of the Internet and mobile phones with social networks – ‘networked technologies’ – has been the subject of much recent debate. In this paper, I consider what new media researchers have already discerned regarding networked technologies; most importantly, that more significant than any given technology is how we use it, the effect(s) its use has on us, and the relationships we form through it and with the technology. Because this has implications for music teaching and learning, this discussion is an important one.

New Media scholar Sherry Turkle (1995, 2011) contends that ‘the computer offers us new opportunities as a medium that embodies our ideas and expresses our diversity’ (31), but she also recognizes that peoples’ interactions with computers can result in unintended and ambiguous effects because intentions of use do not reside within the computer, but are instead determined by how people interact with, perceive their relationship to and develop expectations of what their machines can or should do over a period of time. A machine’s maker cannot possibly predict what can be produced with a connected computer and a creative individual – or individuals – manipulating it.

Music education researchers and practitioners have tended to focus on technology as a knowable ‘thing’ – i.e. hardware and/or software with its ‘practical classroom applications’ – and not the greater epistemological issues underlying its use. Further, we have been slow to examine how using networked technologies could change our beliefs about music teaching and learning in the larger sphere. How will we engage musically in a meaningful way with a generation of students – ‘digital natives’ – who have grown up technologically ‘tethered’? How will these different ‘ways of knowing’ change music learning and teaching now and in the not-so-distant future?

Christopher Wallbaum (Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy”, Leipzig, Germany) & Olle Zandén [presenter] (Linnæus University, Sweden)

SHORT FILMS – AN AUDIOVISUAL TOOL FOR THE ANALYSIS OF MUSIC LESSONS?

In this presentation, we will illustrate and critically discuss a method of making a whole idea (or model) of teaching music visible through editing a whole lesson into a 2-3 minutes short film that retains some of the multimodality and complexity of the actual lesson. Data used for each short film comprise multiple camera video recordings of a lesson, transcriptions of interviews with the teacher and some of the pupils, plus short field note from a researcher. (Multi-angle-recordings and interviews will be published in 2015.) The data corpus captures the richness of classroom activities from different visual and personal perspectives, giving ample data for analysing and interpreting the lesson as a basis for film making, but also as a basis for grounded critique of these films. Both of us have created a short film from a German class and one from a Swedish class, thus interpreting the data both from a relative insider and an outsider perspective. The aim of the project is to study whether research presentations in the form of films can convey research findings in a way that is inter subjectively valid and truthful to data. The research questions address three aspects related to this problem:

1. To what extent can the gist of a lesson be displayed by editing the lesson to a short film of about three minutes?
2. To what extent can such a short film convey the intentions of its editor?
3. To what extent can the film be expressive of the conceptions of quality and learning enacted in the lesson rather than the editor’s/researcher’s didactical and musical ideals?

The findings can hopefully contribute to the development of research tools for analysing, comparing, critiquing and eventually perhaps also for developing classroom work.

Kevin Watson (Don Wright Faculty of Music, Western University, Canada)
A DESCRIPTIVE ANALYSIS OF JAZZ IMPROVISATION STUDIO INSTRUCTION PRACTICES

The purpose of this in-progress study is to investigate the process of applied instruction in jazz improvisation as practiced by expert teachers and to describe instructional conditions associated with student improvement in jazz improvisation ability. A sample of studio teachers and students of jazz improvisation has been recruited to participate in the study. Teachers were recruited from a population of applied studio instructors at a college or university offering a degree major in jazz studies in the United States and Canada. Students' private studio lessons are video-recorded and reviewed to identify rehearsal frames that are then categorized according to teacher-selected performance goals. Student performances at the conclusion of each rehearsal frame are rated along a continuum from very successful to very unsuccessful in relation to the preceding teacher directive. Performance ratings for each lesson will be used in correlational analyses with other variables in order to investigate possible relationships among teacher activities and student achievement in jazz improvisation. As this research is ongoing, only preliminary analyses are reported here. Participating teachers report an average of 20.71 (SD=9.30) years of teaching experience and an average of 19.57 (SD=9.64) years of jazz improvisation teaching experience. Instructional targets chosen by the expert teachers have been categorized as follows: (a) Melody (accuracy of melody performance, understanding of melodic structures); (b) Harmony (functional analyses of chord progressions, transposing pitch patterns to fit different chord types, playing/singing specific chord tones or scales over a chord progression, analyzing the relationship between melody choices and stated or implied harmony); (c) Guide Tones (creating guide tone lines through a chord progression, voice leading activities, improvising using a guide tone template); (d) Sound (improvement of tone quality, articulation exercises); and (e) Improvisation with no specific prescribed guidelines.

Peter Webster (University of Southern California, USA)
IMPORTANCE OF POLYMATHIC THINKING AND ITS ROLE IN MUSIC TEACHING AND LEARNING

... the solution to our social, political, intellectual, and economic problems does not simply lie in the accumulation of more and more knowledge. What is needed today is a better understanding of the relations between fields of knowledge... (Fordeman 2010: xxx)

Teacher education programs have been constructed over the years to reflect ideas from many sub-disciplinary fields within music and have allowed at least a bit of room for work outside of music, often in the humanities and social sciences. Such efforts have not served us well. Researchers studying music teaching and learning have borrowed heavily from fields such as philosophy, psychology, anthropology, education, statistics and lately from computer and neural science. But what seems fundamentally missing is a level of intensity in these borrowings that probes some of the basic building blocks of disciplines to create polymathic (integrated interdisciplinary) awareness between the study of music and other intellectual fields.

This paper will build a case for a meaningful, deeper, and more nuanced understanding of what it means to think in interdisciplinary ways. I will make a case for considering ourselves to be recognized as learning scientists in music with strong intellectual roots in the understanding of how individuals behave, learn, and excel in music. I will draw from history by citing the achievements of polymaths like Goethe, Einstein, Michaelangelo, daVinci, Ibn Khaldūn, and more modern individuals such as Brian Eno, Chomsky, Douglas Hofstadter, Eric Lander, and Brian May. I will do this to underscore the foundation of how our work might be enhanced greatly by the dispositions to think and act like major polymaths. I will conclude with some examples from our field that have extraordinary potential, including references to creative thinking, technology, and brain science. Implications for teacher education in music teaching and learning will be given.

Stuart Wise (University of Canterbury, New Zealand)

CONTEMPORARY MUSIC IN SECONDARY SCHOOL MUSIC EDUCATION PROGRAMMES

The music industry in the twenty first century uses digital technology in a wide range of applications including in performance, composition and in recording and publishing, and in particular in the context of contemporary music performance and recording. This technology connected with a range of contemporary music practices is transforming music and the way people approach many traditional music activities. The increasing adoption and implementation of these practices may now be challenging some of the basic conceptual frameworks that have underpinned many of the approaches to music teaching common throughout the world.

This paper describes two high schools that have contemporary music courses running that incorporate a range of digital technologies. One school only teaches contemporary music skills whilst the second school has recently introduced contemporary music courses that are running alongside more traditional Western Art Music courses, tailored to meet the requirements of the national qualification for senior students in NZ schools. Data were collected via semi-structured interviews with three music teachers. This research focuses on the challenges and tensions these teachers have faced developing and running these courses. In particular the focus is on how the teachers are navigating their way through the challenges they face where a national curriculum has tended to privilege academic knowledge over procedural knowledge and has, in some teachers' views, maintained a focus on works of music rather than the more active dimensions of performance and composition.

Ruth Wright, Jennifer Hutchison [presenter], Jillian Bracken, Carol Beynon & Betty Anne Younker (Western University, Canada)

DECOLONISING MUSIC EDUCATION: LEARNING FROM INDIGENOUS AND INFORMAL PEDAGOGIES IN CANADIAN FIRST NATIONS/ MÉTIS/INUIT COMMUNITIES

The current media focus (CBC 2014) on the substandard living conditions of Canada's First Nations/Métis/Inuit (FNMI) community calls attention to the urgent need for the wider community to address the educational and social needs of this population. Since the importance of music in young people's lives is well documented (e.g. MacDonald, Hargreaves & Miell 2002), music education may have the potential to serve as a transformative vehicle for change in this community if it is structured in an approachable and relevant way (Burnard, Dillon, Rusinek, & Saether 2008). In this respect, Green's (2008) informal learning pedagogy provides a useful model for use with FNMI students, particularly as, alongside Eurocentric popular musics, a growing body of indigenous popular music (e.g. A Tribe Called Red, Genevieve Fisher) is becoming known, bridging the gaps between indigenous culture and contemporary youth culture. Initial exploration of literature (e.g. Bell & Brant 2014) and discussion with members of one Canadian Ojibway community suggests that there are concurrences between informal music pedagogy and indigenous pedagogy such as an emphasis on sharing, self-reliance and individual responsibility, choice, modeling, and a non-directive, non-threatening approach that brings about self-directedness. Battiste (2005) observes, however, that comparing Eurocentric and Indigenous 'ways of knowing' is difficult to do; the main challenges are finding a respectful way to make the comparison while also balancing integration within contemporary education systems. In this paper, as the first step to an empirical study, a decolonizing theoretical lens is brought to bear on the literature concerning indigenous and informal learning, considering how indigenous and informal learning might inform each other in a music education context in FNMI communities.

Yi-Lien Yeh (University of Exeter, UK)

AN INVESTIGATION OF TAIWANESE PIANO TEACHERS' REFLECTION ON TEACHING CHALLENGES AND PUPILS' LEARNING DIFFICULTIES

It was critiqued that some one-to-one instrumental teachers simply relied on their intuition or previous learning experience to teaching (Haddon 2009), even though the importance of practitioners' reflection to professional development has been discussed for a long time (Gaunt 2008; Schön 1987; Welch, Purves, Hargreaves, & Marshall 2010). This study aimed to understand how private piano teachers reflected on their teaching in terms of their teaching challenges and their pupils' learning difficulties. In order to do this, the perceptions of piano teaching of seven Taiwanese teachers are explored through a qualitative methodological research study, which includes open-questionnaire, two interviews, non-participant observation, and reflective diary combining with video-stimulated recall. The principal areas and findings of my research are as follows:

- (1) Pupils' low motivation to learn and insufficient practice were considered as the common challenges by the participants.
 - (2) In reflecting on their own teaching, most of the participants focused mainly on analysis of pupils' playing errors, and they tended to believe that repeated practice by the learners was the best approach to improving performance. In contrast, two participant teachers believed their expertise in both music and teaching could help their learners to deal with learning difficulties.
 - (3) Based on the two different reflective attitudes, participants develop their teaching competence differently. Teachers who believe repeated practice facilitates learning tend to incorporate award systems or to expect parental support of their teaching. On the other hand, teachers who are more confident of their teaching competence tend to reflect on their own teaching strategies.
- These results imply that teachers' attitude towards reflection is highly related to teachers' assumptions of education. Further research into teaching professional development in the one-to-one setting is needed.

Katie Zhukov (University of Queensland, Australia)

DEVELOPING SIGHT-READING CURRICULUM FOR HIGHER EDUCATION

This paper summarises research findings of two projects that investigated improving sight-reading skills in university pianists. The first phase developed three single-focus training programs and assessed their effectiveness against control. One hundred advanced pianists in four equal groups of 25 participated in newly developed training programs (accompanying, rhythm, style and control), and their pre- and post- sight-reading tests were analysed using custom-made software that provided four scores on accuracy: two on pitch and two on rhythm. Mixed-design ANCOVAs were used to analyse the performance data, showing improvement in one rhythm and one pitch variable for each of the training groups and progress in pitch for the control group. The results suggest that training does develop various aspects of sight-reading and that additional sight-reading activities enhance post-test performance.

The second research phase combined three teaching strategies into a single curriculum that was developed collaboratively with participating staff and trialled in two implementations in four institutions. The curriculum was fine-tuned following teacher and student feedback after first implementation. Twenty-five students participating in the second implementation were pre- and post- tested and their playing analysed using the same software. Mixed-design ANCOVAs were used to compare the performance data of combined-training group against the results from the single-focus training programs. The findings show that the students using the hybrid program improved significantly in their sight-reading skills in all four categories measured, surpassing progress made in the individual programs. The success of the hybrid-training program has led to publication of a commercial sight-reading textbook for higher education.

The next phase of research will focus on the impact of embedding sight-reading training into undergraduate courses and evaluate whether improving sight-reading skills has a flow-on effect on the undergraduate progression as a whole and produces specific benefits in improving employability of music graduates.

POSTERS

Hal Abeles (Teachers College, Columbia University, USA) & Cara Bernard (University of Connecticut, USA)

AGGRESSIVE OR TIMID? GENDERED POSITIONS IN MUSIC EDUCATION AND SOCIAL ROLE THEORY

Certain positions in education have strong gender associations such as administrator (male) and kindergarten teacher (female). Research has shown that women who succeed in male gender-typed positions and men who succeed in female gender-typed positions may be penalized for their success. In music education, Sears (2008) found that female high school band directors experienced discrimination, isolation, and the belief that women are incapable of handling a band-directing job. When working in gender-inconsistent positions, both women and men must negotiate challenges and complexities. Heilman & Wallen (2010) report that women in such positions are characterized as cold, manipulative, abrasive, pushy and selfish, while men are characterized as ineffectual and afforded less respect. Both are also disliked.

This study examined if women and men who hold gender-inconsistent positions in music education and who are described as successful are penalized for their success. Data for the study were collected from 156 adult music educators and non-music educators, who completed a questionnaire. Each questionnaire presented three short professional biographies for music teachers (both male and female) holding a job as a high school band director (HSBD), the male position, or elementary general music teacher (EGMT), the female position. All of the music teachers were described as successful.

Respondents rated male or female music teachers on a series of 9-point bipolar scales based on Heilman & Wallen (2010). Responses produced a likeability index, interpersonal hostility index, achievement index, and competence score. Respondents categorized HSBDs as male and significantly more interpersonal hostile than EGMTs, although female HSBDs were perceived as more likeable than male HSBDs. Male EGMTs were also thought to be more likeable than female EGMTs. Contrary to Heilman and Wallen's findings, females were thought to be more desirable as supervisors. The results are interpreted in the context of research in social role theory.

Debra G. Andreacchio (The University of Adelaide, Australia)

FROM IMAGINATIVE VISION TO MUSICAL COMMUNICATION: DEVELOPING HARMONIC AWARENESS AND STUDENT ENGAGEMENT IN SHOSTAKOVICH'S PRELUDE OP. 34 NO. 24 THROUGH THE PIANO PEDAGOGICAL APPROACH OF ELEONORA SIVAN

Literature relating to school-aged students reports that instrumental music teaching frequently ignores the expressive aspects of a work, instead placing a greater emphasis on note learning and playing from the beginning to the end of a score. Furthermore, the literature indicates that if students don't ascribe meaning to the music, and listen to the sounds they are producing, they mentally disengage producing performances that lack expression. The current research is part of a PhD study that critically examines the impact of the piano pedagogical approach of Eleonora Sivan (b.1941) that addresses these very issues. The approach was applied to the teaching of a selection of Preludes from Shostakovich's Op. 34 to ten students from different teachers. An initial questionnaire that explored what students listened to, or were aware of as they play music revealed that the aspect with the least attention given to was harmonic progression, and yet this

is fundamental in order to achieve a coherent direction in an interpretation of most pieces of music. The students were introduced to the historical and cultural context of the Preludes as a foundation for their understanding, imaginative vision and ultimate musical communication. Ten individual lessons ensued, during which musical expertise, including the aspect of harmonic awareness, was developed alongside the imaginative vision through the use of mastery goals or hearing aims.

This poster discusses an imaginative vision of Prelude No. 24 and the subsequent building of the layers of various mastery goals/hearing aims associated with harmonic awareness from Sivan's approach. It is argued that her approach not only provides creative strategies for understanding and the development of musical expertise, in this instance harmony, but that it also establishes foundations for personal engagement and imaginative interpretation of the score that facilitate the student's musical communication and ultimate independent learning and intuition.

Nancy Day (Kenya Conservatoire of Music, Nairobi, Kenya)

CREATIVE SPACES: MUSIC CREATIVITY IN THE KENYAN CONTEXT

Understanding creativity and its processes has been an area that has been investigated in disciplines such as psychology, sociology and education with an aim of understanding the harnessing and fostering what is seen as a basic human capacity. It had been observed that most of these studies have been influenced by Western philosophical paradigms. This study however is about music creativity within the African context and is informed by African philosophical and aesthetic principles. These principles are discussed with the aid of the model suggested by Mpofu et al. (2006) that describes different socio-ecological profiles and their creative processes. From this, an examination has been made of some of the personal, aesthetic and cultural resources a Kenyan musician today brings into the musical creative space and what compositional practices they engage in within that creative space. The study used a case study approach where three artists participate in compositional tasks to refine an African musical which was performed in 2012 by the Kenya Conservatoire of Music. They were then asked through a semi-structured interview to describe their understanding of their creativity, how they participated and what resources they brought into the creative space. Through thematic analysis and cross-case synthesis the narratives revealed that firstly, despite being exposed to music from all over the world, the participants drew from their cultural heritage, suggesting greater influence from African aesthetic principles. Secondly, their creative processes were not a linear process but a complex interaction between what they brought into the space (personal, aesthetic and cultural resources) and the kind of creative decisions they made. Thirdly, they had a particular preference for collaborative practices as opposed to individual compositional engagements.

Kirsty Devaney (Birmingham City University, UK)

'I CAN'T COMPOSE' – AN INVESTIGATION INTO STUDENT CONFIDENCE IN COMPOSITION

In England, secondary classroom music lessons require students to compose. There are a number of preconceptions about composing and many teachers and students feel unconfident with composing. Composing at examination level has a number of assessment requirements that can sometimes result in composing in the classroom becoming a form of 'examination composing', an issue explored by Savage & Fautley (2011). This type of practice limits students' creativity and does not allow them to experience real composing practice:

...I want them to have the experience of being a musician: creating, interpreting, and responding to music...feeling 'musical'... (Mills 2002: 15)

The poster will document findings from an action research project with Birmingham Conservatoire's 'Young Composers Project'. Primary data were gathered from 13 students aged 14-18 using semi-structured interviews, an online blog, video interviews, self-evaluation forms

and interviews with their classroom teacher. The research employed a constructionist-interpretive ontology. Interviews were transcribed and a coding system used to analyse the data.

Initial findings suggest student confidence greatly improved in composing over time due to a number of aspects. A key finding was the importance of creating a safe environment and community for students to be able to experiment with their music without fear of assessment or getting it 'wrong'. As a result of this open and supportive environment, a wide variety of compositional methods, notations and musical styles were explored by students and confidence was increased. Working with emerging professional composers and other young composers helped diminish the stereotypes surrounding composing, thus raising confidence and self-belief.

Jessica Eastridge (University of Delaware, USA)

HIGH SCHOOL STUDENTS' MUSICAL ACHIEVEMENT AND IMPROVISATION ON THE STEEL DRUM

There is little research documenting steel band as a medium for teaching instrumental music. Similarly, beyond jazz instruction, research on improvisation in high school instrumental music ensembles is limited. The purpose of this in-progress study is to investigate relationships between high school students' musical achievement and improvisation on the steel drum. Research questions guiding this inquiry are: (1) What effect does audiation-based instruction in improvisation have on students' ability to improvise (a) melodically, (b) harmonically, and (c) rhythmically on steel drum? (2) What is the relationship between students' performance of steel drum repertoire and their ability to improvise? and (3) How do students describe audiation-based instruction using the steel drum? Using an explanatory mixed methods design, I will first teach an eight-week curriculum comprised of audiation-based instruction in aural learning and improvisation to beginning steel band students ($n = 18$) at a high school in the Mid-Atlantic region of the United States. At the end of the eight-week period, I will record participants' performances of repertoire and improvisation. After three judges rate the performances, I will calculate inter-judge reliability as well as descriptive statistics for each dimension of the rating scales. Next, I will correlate students' performance achievement with their achievement in melodic, rhythmic, harmonic, and overall improvisation. At the conclusion of the quantitative phase, I will conduct a focus group to document students' descriptions of audiation-based instruction in improvisation and participation in the steel band. I will use qualitative findings to elaborate on and explain the quantitative results. Findings from this study will provide additional literature in support of the centrality of improvisation in instrumental music education.

Carol Johnson (University of Calgary, Alberta, Canada)

ONLINE MUSIC TEACHING GUIDELINES AT THE BACHELOR OF MUSIC LEVEL: A MULTIPLE CASE STUDY

Case Study and Analysis

This higher education multiple case PhD dissertation study involved collecting surveys and interview data from online students and faculty in online Bachelor of Music courses from two university institutions in the United States during 2014. The focus of the data displayed responds to the identified immediate and future trends of technology used in higher education (Johnson et al. 2012). Specifically, the research explores the following questions: (1) What are the essential conditions required for instructional course design and facilitation of online music performance education at the post-secondary level?; (2) What factors influence student engagement in an online music performance course?; (3) What educational learning models are found to have an impact on online music performance education?

Triangulation of data is sought with the inclusion of online and/or face-to-face interviews with member checking, and journaling (Creswell 2012). The outcomes of the data collection will be analyzed for correlation as well as categorized and cross-referenced to establish connections

to established online learning research. The significant parallels identified will become the foundation for developing a practical online music performance education framework.

Anticipated Outcomes and Relevance

Responding to online music education research gaps (Ruthmann & Hebert 2012), this intersection of innovative learning technology and music education research affords support to complex artistic contexts and learning situations. This framework further responds to the inequities of social class, locale and the accessibility of qualified teachers through the informed understanding of design, communication technologies and pedagogy. To this end, this research seeks to provide insight to the conditions necessary to build an online music education framework. Furthermore, one hopes it will assist in bringing the availability of music performance education to a sustainable music education model that enables a global music education resurgence.

Valerie Krupp-Schleußner (University of Bremen, Germany)

CAPABILITIES AND FUNCTIONINGS OF MUSIC PARTICIPATION: THE CAPABILITY APPROACH AS A NOVEL PERSPECTIVE ON CULTURAL PARTICIPATION

In recent years, there has been a huge amount of research on cultural participation in the field of music education. This research is often related to questions of participatory justice. In many cases, egalitarian ideas constitute the theoretical framework, meaning that equality (of chances or resources) is used as a synonym to justice, not reflecting the difficulties of this equation (Sen 2009). The *Capability Approach* (CA, Sen 1971; Nussbaum 1999) tries to overcome the shortcomings of egalitarian ideas by focusing on every person's individual *capabilities* and *functionings* as opposed to the mere availability of resources. Within this framework, (music) education plays a prominent role as a promoter of manifold capabilities and by presenting ways to realize individual ideas of a 'good life'.

Here, I introduce this concept in the context of research in music education. I focus on the empirical integration of the students' perspective on their music participation as an additional criterion of evaluation. 690 German 6th and 7th graders, who partly follow or followed different types of intensified music education in school, were questioned about their music participation and, relying on the CA, also about their capabilities and functionings with respect to music. Moreover, 6 group interviews were conducted to corroborate the quantitative data. Qualitative content analysis of the interviews already showed that parental influence and the school are the most important and interacting facilitators of capabilities. Children are aware of their functionings in relation to their capabilities, but also of disadvantages.

In this context, the CA allows to identify (perceived) injustice and to analyze its origin. Using this approach, it is possible to identify means to reduce disadvantages with respect to what 'participants' consider a valuable part of their own lives. The CA proves to be a very valuable concept to investigate cultural participation.

Carlos Lage Gómez (Universidad Complutense de Madrid, Spain)

CREATING A SOUNDTRACK: AN ACTION RESEARCH PROJECT IN A SPANISH SECONDARY SCHOOL
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This proposal describes an action research project carried out in a Spanish Secondary School during the third term of the year 2012/2013. The project consisted of creating a soundtrack for a short film in the third year (14-15 years old) of Secondary Education using different didactic approaches and resources including acoustic instruments and software.

Considering that music is a way of knowledge in its own right, where creativity encourages the search for meaningful experiences for the students, the project aimed to foment the creative thinking of the students through musical composition within a collaborative learning

process, favoring their active participation in an interdisciplinary artistic creation, developing their musical skills, increasing their motivation and wellbeing in class.

The data collection strategies, developed from the participatory inquiry paradigm, were: participant observation, non-participant observation, interviews, classroom diary, classroom assessments, questionnaires, video and audio recordings, along with quadrangulation of the data.

Five research questions were established, centered on the students' learning process, their learning, creativity and motivational strategies: 1) How do the students learn from the project? 2) What is the students' motivation within the project? 3) How do the students develop their musical Creative Thinking? 4) What is the utility of Creation in Secondary Education? and 5) What strategies favor the students' learning?

The data analysis highlighted the importance of the active role of the students in their own learning, the construction of significant musical experiences, the high level of motivation and the musicality of the classroom as a learning style.

Mei-Ying Liao (Minghsin University of Science and Technology, Taiwan)

THE INFLUENCE OF LIVE CONCERTS ON LEARNING AND MUSICAL PREFERENCES OF YOUNG CHILDREN

The main purpose of this study was to examine the influence of attendance at live concerts on young children in Taiwan. This is a case study of young children, two to six years of age, who participated in live concerts in preschool. The influence of concerts on both the academic and musical interests of the children was studied. The concert included amateurs, parents and professional performers, who were invited to play instruments or sing. There were, in total, ten concerts, which were held twice a week for five weeks. The performers participated in these concerts, as a solo or ensemble performance. The structure of the concerts included the performance, musical activities, questions and answers, song requests, and exploration of instruments. Data collection included interviews of children and teachers, concert observations, journals, and children's works. The results showed that the live concerts had a positive influence on young children regarding both their academic learning and musical preference. Findings indicated that the children enjoyed the concerts very much. Many of them asked for instrumental lessons from their parents that semester. Most of them wanted to learn piano, violin and guitar. Moreover, the children were able to describe concert details by judging their pictures of concerts. Furthermore, they were able to ask more questions and gradually improved their behavior at the concerts. Finally, the classroom teachers also indicated that these live concerts had increased children's learning motivation and improved their classroom participation.

Claire Slight (University of Leeds, UK)

POSTGRADUATES' CAREER TRANSITIONS: THE EXPERIENCES OF MUSIC STUDENTS

This poster will describe research investigating music postgraduate students' experiences during their career transitions.

In order to ensure institutions are able to provide the most effective support to help prepare their students for working life, it is important that the needs and experiences of individuals enrolled on their courses are first understood. There is currently a lack of research investigating individuals' experiences within higher music education and during their careers (Juuti 2012). Further investigation is needed into students' transitions from taught higher degrees, in particular those studying within arts and humanities who often continue towards PhD study (Wakeling & Hampden-Thompson 2013). The current study begins to address this gap in research by focusing upon music students enrolled on taught postgraduate degrees.

The poster describes a longitudinal study which aimed to better understand the experiences of students during their transition from taught postgraduate study, including: the

outcomes of their degrees, motivations to study, career transitions, and how students' views compare with those of their course tutors within the institutions. Four phases of semi-structured interviews were conducted with a group of students enrolled upon Music Psychology and Musicology courses within three English institutions (supported through funding from SEMPRES).

This poster summarises the characteristics of the music students' career transitions, focusing on: motivations, the sense of self and others, personal development, and vocational development. The impact of the non-vocational degrees upon participants' professional practice is highlighted.

Jody Stark (University of Alberta, Canada)

BEYOND THE WORKSHOP: A CASE STUDY OF THE PROFESSIONAL LEARNING OF THREE ELEMENTARY MUSIC TEACHERS

This interpretive inquiry examined how three Canadian elementary music teachers experience professional learning, and how teachers' classroom practices are influenced by their professional learning experiences. Inquiry was guided by the following questions: (1) How do music teachers understand the practice of teaching elementary music? (2) How do music teachers experience professional learning? (3) How does professional learning inform elementary music teachers' teaching practice? While much research on teacher professional learning has focused on the efficacy of specific professional learning activities or programs, little is known about the relationship between teachers' professional learning and their teaching practice or about teachers' professional learning experiences (Borko 2002). In addition, there is relatively little literature specific to the professional learning of in-service elementary music specialists (Bauer 2012).

Dewey's pragmatic *theory of experience* provided the theoretical framework for this study. Seen through a Deweyan framework, music teacher professional learning is shaped by the teacher's situation, and the principles of continuity of experience and interaction. Thus, professional learning is influenced by all of the teacher's past experiences and the dialectic interaction between the teacher's subjectivity and their environment (Dewey 1938/1997).

Data for the study were collected primarily through frequent semi-structured interviews as well as participant observation of music classes and professional learning activities. Ongoing hermeneutic analysis of interview transcripts and field notes for each case, comparison between cases, and relating the data to the extant literature led to a coherent interpretation. Three major findings emerged: professional learning consisted of both formal activities such as attending workshops and graduate classes, and informal ones such as reading, conversing with other music teachers, participating in music ensembles and lessons, and visiting social media sites; sociality played an important part in teachers' professional growth; and teachers' professional learning needs and interests changed throughout their careers.

Pamela Stover (University of Toledo, USA)

STRONG WOMEN, STRONG MUSIC EDUCATORS: THE WORK OF JEAN SINOR, KATALIN FORRAI, DENISE BACON, GERTRUD ORFF, GUNILD KEETMAN, GODELA ORFF AND OTHERS

This research poster is focused on the pedagogical work of these strong women music educators who were pioneers in two international music teaching methods, the Orff-Schulwerk and Kodály inspired teaching.

Representing the Orff-Schulwerk are Dorothee Günther, Maja Lex, Gunild Keetman, Gertrud Orff and Godela Orff, amongst others. Gertrud Orff, Carl Orff's second wife and composer in her own right, helped develop *Musik für Kinder* and the field of Orff Music Therapy. Gunild Keetman, was Carl Orff's student and collaborator of the early Orff-Schulwerk. Two prominent movement educators of the Orff-Schulwerk were founder Dorothee Günther and her students, Maja Lex. Godela Orff, was Carl Orff's daughter, and along with Gunild Keetman,

taught in 18 episodes of the Bavarian children's television program *Kinder Musizieren* (1957-60). These women, among others, propelled the Orff-Schulwerk pedagogy where it is today.

Kodály-inspired pedagogy is represented by Jean Sinor, Katalin Forrai, and Denise Bacon. Jean Sinor was one of the first Americans to study at the Kodály Institute, under Alexander Ringer's Fulbright grant. Katalin Forrai was an early childhood music faculty member at the Kodály Institute and Denise Bacon was the founder of the Kodály Center of America.

The basic research questions are:

1. Who were these women?
2. How did they teach music?
3. What innovations did they create or help establish?
4. How has their pedagogy influenced music education in America and internationally?

The research for this paper was done at the Orff Institute, Salzburg, the Orff Zentrum, Munich, the Kodály Institute in Kecskemét, Hungary, the American Orff-Schulwerk Archives in Rochester, NY, the Canadian National Archives and Library, Ottawa, and the MENC Historical Center in College Park, Maryland.

Linda C. Thornton, Anne Marie Hildebrandt & Daniel J. Shevock (The Pennsylvania State University, USA)

WHAT IS CREATIVITY?: WHAT THE *MUSIC EDUCATORS JOURNAL* SAYS

In the U.S., the National Association for Music Education (NAfME) has encouraged all music teachers to include creative activities in their curricula. The organization has supported the presence of creative activities in goals (e.g., Tanglewood Symposium, Project GO), policy (e.g., 1994 National Standards for Music Education) and programs (e.g., Contemporary Music Project). As the 2014 National Coalition for Core Arts Standards begin to be implemented, it appears creative activities in music remain important in the national music education conversation.

However, much literature indicates many music teachers do not support, or do not feel supported to, teach students to be creative with music (e.g., Diehl & Scheib 2013). Further, creative musicianship is often defined solely as improvisation and composition skills; but creativity can also be inherent in other skills such as recreating notation and arranging (e.g., Norgaard 2014). Further, there seems to be some confusion as to how creativity itself is defined (e.g., Batey 2012).

This poster will depict how NAfME has portrayed creativity in its practitioner-focused journal, *Music Educators Journal*, based on a content analysis of articles from the last 60 years. While only one of many resources available to U.S. music teachers, *Music Educators Journal* is a widely known source of professional development. Further, understanding its content can illuminate NAfME's view and/or definition of creativity. In examining the journals, we used the broadest possible definition of creativity; identified instances were inductively analyzed for themes.

This research will contribute to the literature on creative pedagogy by furthering our understanding of what practicing teachers may understand about creativity and creative pedagogy. Further, this project will contribute to professional development literature (e.g., Stanley, Snell & Edgar 2014) by enriching teacher educators' understanding of available professional development in creative music-making.

SYMPOSIA

Convener: Alison Daubney (University of Sussex, UK) + Duncan Mackrill (University of Sussex, UK), Martin Fautley (Birmingham City University, UK) & Stuart Wise (University of Canterbury, New Zealand)

RISING WITH THE TIDE? OPPORTUNITIES AND CHALLENGES FOR MUSIC CURRICULUM DEVELOPMENT AND ASSESSMENT IN ENGLAND AND NEW ZEALAND

In recent years, music education curricula have been redeveloped and introduced into schools in New Zealand and England. In each of these curriculum models, 'acting musically' – playing and creating music – is a core principal of the programmes of study, underpinned by knowledge and understanding of music. In theory, the assessment requirements of the two models also vary, from being entirely defined by teachers to being judged against pre-defined age-related criteria, although evidence from the authors of some of these studies points to the models of assessment being imposed or restricted by context and institutional expectation.

It is, though, the case, that curriculum development is unlikely to happen in isolation and is both an influence on, and influenced by, assessment practises and teacher development. Additionally, the extent to which teachers are empowered to take steps to develop their curriculum is bound by their own personal and professional context. In addition, the political climate at this stage in the 21st Century is such that the neo-liberal turn is affecting both curricula, in terms of 'approved' content, and assessment, often in the sense of 'proving' that progress has been made. Trusting professional judgements of teachers also plays out differently in each of these various *Weltanschauung*.

This symposium explores the development of the music curriculum and, in particular, focuses upon the symbiotic relationships between curriculum and assessment, and the role of the teacher as the vehicle for this development. Within each of the countries concerned, different models have been implemented on a small scale to develop teachers' use of strategies for helping pupils to make progress in music and to help teachers and pupils to recognise the progress over time. It asks questions of the nature of music education, as conceived in the various jurisdictions, and how this finds its outworking in the quotidian (and sometime contested) ontologies of the classroom. The role of technology as aid to effective curriculum development is discussed, as well as enabling factors and barriers, leading to a discussion concerning opportunities and challenges for curriculum development, and the possibilities to learn from each other across cultural and geographical boundaries.

Conveners: Marina Gall (University of Bristol, UK) & Gena Greher (University of Massachusetts Lowell, USA) + Stuart Wise (University of Canterbury, Christchurch, New Zealand), & Discussant: Peter Webster (University of Southern California, USA)

TECHNOLOGY WITHIN INITIAL TEACHER EDUCATION IN MUSIC: CROSS-CONTINENTAL PERSPECTIVES

In the realm of music teacher education, the status quo of adhering to the traditions of the past is presently in tension with the mandates and buzz of teaching 21st century skills. Whilst there is recognition that young people now inhabit a musical world that is inextricably bound up with technology, and that the music industry represents a sizeable part of the revenue stream in many

societies, school music teachers are still reticent about embracing music technologies fully within classroom learning and teaching; inevitably, this directly impacts upon teacher education work.

The symposium consists of three parts:

Part 1) Paper Presentations

We will discuss the afore-mentioned tensions in relation to teacher education across three continents. Music teacher educators from England, America, and New Zealand will explore factors that inhibit work with music technology in schools and which also impede the much-needed forward-thinking required of higher education music programmes. These include policy and certification requirements, finance/ resourcing issues and the dearth of continuing professional development opportunities in this field.

The paper presentations will allow time for questions of clarification; the main discussion arising from all three papers will take place in Part 3 (see below).

Teaching 21st century skills amidst 20th century values in music education
(Gena R. Greher)

The challenge for music teacher educators in the United States preparing future music teachers to educate a diversity of students beyond the gifted and talented few who identify with the culture of ensembles, is to enlighten their students to the role music technology can play as a viable route to accomplish these goals. The paradox of this perspective is that, for the most part, those students who choose to become music teachers are steeped in the culture of the large ensemble and perceive music technology as “not quite real music” and something to be taught by music technology specialists. This attitude gets reinforced by the fact that despite the music technology courses, technology-based field experiences and embedded music technology projects throughout their degree program, when they get out into the field to student teach, there are few mentor teachers to model best practices for incorporating technology to enhance musical thinking and creative music making.

Part of this disconnect is due to a music education curriculum in the United States that has not changed in decades. Licensure issues privileging the traditional ensemble model along with general music curriculum developed before the advent of computers and mobile devices also contribute to this schism. This is compounded by the fact that a great deal of technology education is focused on technology as a tool for delivering content or assessment, rather than as a vehicle for developing creative and musical thinking. This paper will explore these issues along with some policy revisions that could support rather than hinder a new teacher's attempts to provide a music education aligned with the goals of developing 21st century skills.

Music technology within Initial Teacher Education in New Zealand (Stuart Wise)

Students entering initial teacher training courses at universities in New Zealand now come from a variety of backgrounds. Traditionally, most students had entered graduate teacher training courses with either a MusB in performance and/or composition or a BA with a focus on music literature, analysis, counterpoint etc. With the change in the NZ curriculum from primarily a history of music course to one that refers to Music – Sound Arts, a greater emphasis has been placed on performance and composition alongside the more traditional practices. For many existing teachers and some graduates, teaching composition tends to be neglected in favour of a focus on performance. It is in this area that technology and in particular digital technology can be very useful. The use of sequencing software such as GarageBand or Mixcraft can facilitate the development of composition skills as suggested by the NZ Curriculum, particularly for younger students. Many of the students entering Year 9 and Year 10 classes have been in schools where ‘bring your own device’ (BYOD) is the norm and they have had access to apps that can also facilitate a high level of creativity. For many of these students, the emphasis some music educators place on ‘knowing the rules’ before letting them work on composition is very demotivating and levels of engagement can quickly drop. The use of sequencing software in the classroom can allow a more experiential approach to composition and let students demonstrate their skills in manipulating sound digitally to create exciting and effective composition work. In many cases, graduates from contemporary music programmes tend to have a real advantage

here as they are most familiar with the potential affordances such software and such an approach may offer. This paper discusses my experiences of music technology in teacher education within the New Zealand context.

Interesting Challenging Times: ICT in music teacher education in England 2014/2015
(Marina Gall)

In England, changes in schools and within initial teacher education continue apace. In relation to school music, these include the removal of government directives on assessment (Department for Education 2014) changes to end of school examinations (BBC News 2014) and government requirements that schools co-operate more closely with music 'hubs' – groups of organisations whose collective remit is to work with school music teachers to support the musical growth of children and young people (Ofsted 2013; UK Parliament 2014). Regarding initial teacher education, in all subjects, more routes into teaching have been developed in recent years (Muijs et al. 2014) such that some staff in higher education institutions (HEIs) are required to teach across a range of initial teacher education programmes. Furthermore, numbers allocated to higher education institutions have been reduced in favour of placing trainees on largely school-based courses, thus jeopardizing the existence of teacher education courses in many universities (Times Higher Education 2014). Against this backdrop, the latest Ofsted triennial report on music in schools indicated that music technology was one of the two greatest concerns in secondary schools across the country (Ofsted, 2012)*, especially for children aged 11-14.

In this paper, drawing from my own past (Gall 2013) and present research, I will discuss:

- a) the issues facing trainee secondary music teachers, particularly on their school teaching placements, and
- b) approaches that the music education team adopt at the HEI in which I work, so as to support the trainees in developing their own ICT competence, and pedagogical skills related to music technology in the school classroom.

*(The other was singing)

Part 2) Practical Workshop(s): Apps on iPads/ Creative technologies

There is now a plethora of music apps available for portable devices such as iPads, and other technologies designed for creative music making, which require little to no instruction in how they should be used. By designing engaging activities requiring exploration of a particular app/technology, trainee teachers are encouraged to rely on their curiosity, intuition and creativity, rather than on the teacher delivering step-by-step instructions.

Using apps on iPads, and technologies related to laptops, we will present (a) workshop(s) designed to give participants opportunities to explore the constraints and affordances of the following:

- i) *Makey Makey* (See <http://makeymakey.com>) IF POSSIBLE, PLEASE DOWNLOAD *SOUNDPLANT* ONTO YOUR LAPTOP IN ADVANCE OF THE SESSION (<http://soundplant.org>).
- ii) *BluesWriter* app to aid in the composition and performance of a traditional 12 bar blues. IF POSSIBLE, PLEASE DOWNLOAD THE BLUESWRITER APP (Cost £1.49, see <https://itunes.apple.com/gb/app/blues-writer/id410850976?mt=8>).
- iii) A variety of apps that are particularly helpful for students with special needs as well as appropriate to mainstream classroom work.

The session leaders will also indicate how they have used these apps within their teacher education courses. Attendees will also be provided with a list of useful apps that have been presented to / used by trainee teachers.

Part 3: Discussion

Drawing upon his own experience and research in music technology in teacher education, **Peter Webster** will reflect upon the papers presented in Part 1 of the symposium. He will then lead audience discussion arising from the practical workshop, the presentations and his own reflections.

Convener: Elizabeth Gould (University of Toronto, Canada) + Deanna Yerichuk, Lori-Anne Dolloff, Keira Galway, Deborah Bradley (University of Toronto, Canada), Kathy Robinson, Jody Stark (University of Alberta, Canada), Sandra Stauffer, Isaac Bickmore (Arizona State University, USA) & Jeananne Nicholls (University of Illinois-Urbana/ Champaign, USA)

LIVING WITH TENURE: CONVERSATIONS ON EQUITY AND SUSTAINABILITY IN POST-SECONDARY FACULTIES OF MUSIC

Post-secondary music faculties in North America, the UK and Europe have been historically comprised of about twice as many white men as women and people of colour, a situation that persists in North America despite decades of research, recruitment, and affirmative hiring/retention practices. This inertia is exacerbated by processes that, despite policies ameliorating problematic workplace culture and structural issues, award tenure at higher rates to men than to women, and to whites than to people of colour. While regions throughout the world use different systems for hiring and retaining academic faculty, questions of equity impact on all higher learning institutions. Moreover, higher education worldwide is pressured by pernicious neoliberal economic policies that impose budgetary cutbacks in a continual devaluation of arts and humanities education, affecting the very terms under which music faculty are employed. In this climate, concerns of equity in hiring and retention may appear less important, but increased global mobility and increasing diversity among student populations at post-secondary institutions around the world makes equitable representation among university faculty more urgent than ever.

The purpose of this symposium is to launch international conversations on systems of hiring and retention in post-secondary music programs across continents. To open these conversations, a panel of researchers will present 'Living With Tenure', a collaborative multi-methods (statistical/survey, institutional ethnography narrative), multi-year project (funded by the Canadian Social Sciences and Humanities Research Council) investigating how tenure differentially affects faculty members based on gender and race in 44 Canadian music faculties. Identifying challenges and opportunities around hiring and retaining diverse faculty, exchanging information and experiences that might inform and ultimately strengthen hiring and retention practices in post-secondary music programs in various regions around the world, this symposium hopes to instigate ongoing discussions considering the role of higher education in music within ever-changing global economies and neoliberal ideologies.

This symposium is comprised of three presentations, followed by audience discussion:

Statistical/Survey: Elizabeth Gould & Deanna Yerichuk
Institutional ethnography: Lori-Anne Dolloff, Kiera Galway, Deborah Bradley, Kathy Robinson & Jody Stark
Narrative: Sandra Stauffer, Isaac Bickmore & Jeananne Nichols

Convener: Ylva Hofvander Trulsson (Lund University, Sweden) + Pamela Burnard (University of Cambridge, UK), Øivind Varkøy (Norwegian Academy of Music, Norway), Berglind Ros Magusdottir (University of Iceland) & Gareth Dylan Smith (The Institute of Contemporary Music Performance, London, UK)

BOURDIEU AND THE SOCIOLOGY OF MUSIC EDUCATION

The symposium draws together a group of international researchers, academics and artist-practitioners who offer a critical introduction and exploration of Pierre Bourdieu's rich generative conceptual tools for advancing sociological views of music education. The presenters are also authors in a book called *Bourdieu and the Sociology of Music Education*, edited by Pamela Burnard, Ylva Hofvander Trulsson and Johan Söderman.

The chapters collected in this volume provide a unique introduction and critique of Bourdieu's most important contributions to understanding the nexus of human and musical

worlds. By employing perspectives from Bourdieu's work on distinction and judgement and his conceptualisation of fields, habitus and capitals in relation to music education, contributing presenters vis-à-vis authors explore the ways in which Bourdieu's work can be applied to music education as a means of linking school (institutional habitus), and learning, curriculum and family (class habitus). The symposium includes research perspectives and studies of how Bourdieu's tools have been applied in industry and educational contexts, including the primary, secondary and higher music education sectors. The book and the symposium want to contribute with new perspectives to our understanding of Bourdieu's tools across diverse settings and practices of music education and will include discussions about post- Bourdieu research in music education.

Striving for 'class remobility': using Bourdieu to investigate music as a commodity of exchange within minority groups in Sweden (Ylva Hofvander Trulsson)

Working with Bourdieu's cultural analysis and legacy: alignments and allegiances in developing career creativities (Pamela Burnard)

Pierre Bourdieu and the autonomy of art: The idea of art as critique (Øivind Varkoy)

Analysing educational choices by class-diversifying, feminizing and moralising Bourdieu's theoretical framework (Berglind Ros Magusdottir)

Masculine domination in private-sector popular music performance education in England (Gareth Dylan Smith)

Convener: Alexandra Kertz-Welzel (Ludwig Maximilian University, Germany) + Anna-Mari Lindeberg & Minna Muukkonen, (University of Eastern Finland, Savonlinna, Finland); Julia Lutz (Folkwang Universität der Künste, Essen/ Ludwig Maximilian University, Munich Germany); & Yiannis Miralis (European University of Cyprus, Cyprus)

RE-THINKING MUSIC TEACHER EDUCATION IN EUROPE: NEW DEVELOPMENTS IN FINLAND, GERMANY AND CYPRUS

Overview: In times of international student assessments, teacher education programs are frequently revisited and changed. While changes are sometimes initiated by general developments such as the Bologna agreement, at other times, new educational ideas or budget cuts might be reasons for transformations. Particularly in music teacher education programs, many changes during the last years happened due to the new role music education has in elementary or middle schools, updated competency models for teachers or revised teacher profiles such as classroom or subject teachers. In many countries, music teacher education programs face similar challenges. Therefore, an exchange of ideas is crucial for the future of teacher education. This panel discusses new development in music teacher education in Finland, Cyprus and Germany.

Presentation 1 Finland: *Early-career music teachers' views on teacher education and working life (Anna-Mari Lindeberg & Minna Muukkonen)*

Due to changes in education policy the teacher profiles in Finnish basic education are transforming. There has been a clear dichotomy between specialists (subject teachers) and generalists (classroom teachers). In music teaching this distinction has been significant, not least because of the challenges in mastering the musician skills and knowledge required to implement the expectations of the curriculum. But as recent changes in teacher education have made it possible for the classroom teachers to qualify as subject teachers and vice versa, the professional profiles of music teachers are inevitably changing. In the focus of interest in this paper are the classroom teachers with intermediate (60 ects) studies in music education. The presentation builds on a research project dealing with early-career classroom-music teachers

graduated from the University of Eastern Finland. Altogether 38 teachers have completed this specific program since 2008. The research is a follow-up study and aims on the one hand at gaining knowledge of the working conditions and on the other hand at developing the teacher education program. The data consists of a survey and interviews. The research employs a qualitative framework and the data is analyzed using content analysis. This paper considers, first, how do early-career teachers evaluate their music education program with 60 ects and its relevance for the everyday life of teaching. Second, the paper opens up the teachers' professional profiles by depicting how they describe their first years as teachers, how they see themselves as curriculum planners and implementers and as agents in their school community. Third, the question rising from previous research is how teachers find their competence in teaching music. The results will be discussed considering their possible impact on the future teacher education programs. Also some aspects regarding the future of music teaching in schools will be brought up.

Presentation 2 Germany: *Music teacher education in view of lifelong learning* (Julia Lutz & Alexandra Kertz-Welzel)

While in Germany, music teacher education programs for high school teachers still follow the same ideals as some decades ago, there have been many changes and ongoing discussions regarding music teacher education programs for elementary and middle schools. At the core of these debates are questions like these: Should classroom teachers also teach music and therefore study it as a minor subject? Or should there only be music specialists? What competencies do music teachers need and how should music teacher education programs at universities look like? Is the traditional German model distinguishing between university education, practical training and lifelong learning activities still appropriate? - Even though it is not possible to answer these questions completely, there are new developments in German music teacher education which indicate opportunities for a more successful teacher training in the future. This presentation discusses particularly new developments in the music teacher education program at Ludwig Maximilian University (LMU) in Munich, Germany. First, the "Netzwerk Musikunterricht an der LMU" will be presented as a network engaging students, teachers in training and experienced professionals in a seminar at LMU. The focus is on planning, teaching and reflecting music lessons as well as building partnerships with music institutions such as orchestras or theaters. Second, a musicianship and methods course called "Basisqualifikation Musik" will be discussed: All prospective classroom teachers in Bavaria who do not study music as a major or minor subject need to take this course that lasts one semester. The focus is on the acquisition of a basic repertoire of content and teaching methods and the development of individual music skills and abilities. It will be interesting to discuss if these German models can be useful for music teacher education in other countries.

Presentation 3 Cyprus: *Pursuing excellence in music teacher education* (Yiannis Miralis)

In Cyprus both classroom teachers and music specialists teach music in the primary schools. Usually classroom teachers teach music in lower grades and music specialists in upper grades. The first part of the presentation will examine university curricula in primary teacher education in Cypriot and Greek universities and how they affect music teacher education. It will specifically investigate curriculum music content, knowledge and experiences provided for undergraduate preservice primary teachers in four Cypriot and in six Greek universities. Moreover, it will investigate the views of music faculty in those institutions in regards to the content covered and the ability of students not only to cover that material but to successfully teach music in the future. Through this overview and interviews the profile of the Cypriot primary school teacher in regards to music will begin to emerge. The second part will investigate the views of novice primary school teachers in regards to the teaching of music. Data will be collected through an anonymous questionnaire and through informal interviews and will focus on their views in regards to their adequacy in teaching music, their music training during their undergraduate studies, in-service music training and their needs when teaching music in real-life situations. Data gathered from both parts will enable researchers to gain valuable insights into real-life situations in regards to the teaching of music in Cypriot primary schools. It will shed light into the music preparation of current and future teachers, the views of university instructors and novice teachers and the real-

life conditions of teaching music. Finally, this research-based information will enable all stakeholders (music teachers, parents, university professors).

Convener: Efthymios Papatzikis (Institute of Education, University of London, UK) + Anri Herbst (University of Cape Town, S. Africa) & Vesa Putkinen (University of Helsinki, Finland)

THE EDUCATIONAL NEUROSCIENCE OF MUSIC: THE EARLY YEARS FOCUS

The context: Clinical/Lab-based brain research involving music in the early years of human development is all the more expanding the last couple of decades, seeing as a result a wider than before public dissemination of information in topics referring, among others, to music and the perinatal periods of development, music and the NICU, music and developmental disorders in the early years, music and the early functional/structural anatomy of the brain. Seen probably as an element of human evolution, but certainly as a human construct showcasing a fundamental connection with our brain, music is well known to favour neuroplasticity, therefore fervently approached and investigated, nowadays, in specific biological terms.

Nevertheless, as the relevant knowledge base starts to grow exponentially, it seems that a bidirectional educational knowledge/application gap starts to emerge, too, in between the education referred information that neuroscientists achieve to extract from or use in their investigations, and the practical understanding or translational context of this information the (early years) music education researchers, practitioners and academics achieve and reciprocally receive from or communicate to neuroscientists.

Aims and objectives of the symposium: This symposium, focusing in the early years period of development, and bringing together the music education and neuroscience domains, aims to provide a fertile ground for these interdisciplinary opinions, methods and evidence based research to productively converge under this working theme of the 'Educational Neuroscience of Music'. After establishing a functional code of discussion through a series of three specialised presentations, delegates will be invited to participate in a round table to (a) further enrich the debate towards the creation of a knowledge hub in the symposium's topic and (b) propose new paths of development for this interdisciplinary domain through their personal research work, experience and educational practice.

Domain approach: In this symposium, early years music education will be approached from both its informal (i.e. all relevant 'unconscious' and unstructured learning processes happening in society at an interpersonal or intrapersonal level) and formal (i.e. all structured learning processes taking place in society at an interpersonal or intrapersonal level) angles, including also all these processes that refer to developmental, societal or emotional learning. On the other hand, the symposium will discuss and focus on neuroscience research having both the brain as well as the whole Central Nervous System (CNS) in mind.

The tortoise, the magic tree and neurocognition: Linking the transmission of indigenous and modern knowledge systems for effective development of music listening skills
(Anri Herbst)

Ancient knowledge systems have often made use of archetypes, especially in music stories in the oral-based cultures of sub-saharan Africa. Children and adults still engage in these stories, albeit in acculturated modes, representing implicit and explicit learning.

Wertheimer, often seen as the father of Gestalt theory, emphasised the intertwined relationship between philosophy and psychology. His stance is still appropriate for my research, which places principles of Gestalt within the neuromusical discourse with specific reference to often 'misguided' views that polarise oral-written teaching systems. Further research is needed to reconsider Wertheimer, Kohler and Koffka's joint contribution by looking at ways in which listeners process musical structure.

The temporal nature of music as a sonic artform calls for an interdisciplinary study of the psychoacoustic process of hearing, semantic and episodic memory (working memory) and the role of Huron's ITPRA theory in which anticipation plays a key role in the formation of musical Gestalts. This paper aims to link developmental, socio-cultural and affective learning with recent neurocognitive findings to present guidelines for effective teaching of analytical aural skills.

The archetype of the tortoise in Africa will be used as a metaphor for a cumulative model of cognitive music learning with specific reference to the development of holistic approaches to music listening skills in music education. The leitmotif for the model comes from the following phrase from a children's book by Diane Hofmeyr: 'Then Tortoise, the slowest, smallest animal goes to Lion – and sings a special song to remind him of the name.'

Promises of educational neuroscience of music from the perspective of a cognitive neuroscientist (Vesa Putkinen)

How the brain is modified by learning experiences remains a central question in cognitive neuroscience. For instance, in recent decades, there has been progress in mapping learning-related neuroplastic changes in the human brain in response to educational interventions. Therefore, it appears that further interdisciplinary interaction between cognitive neuroscience of learning and educational research might provide mutual benefits for the fields. Indeed, there is increasing interest in bridging the two domains in an emerging field of educational neuroscience. Since the musician's brain has been a widely used as a model for experience-driven neuroplasticity in neuroscience, the links between cognitive neuroscience and education seem particularly strong with regard to music education.

In the empirical part of the talk, I will give an overview of recent longitudinal studies examining how formal musical training and less formal musical activities influence the maturation of brain function and structure. These studies have provided evidence for a causal role of musical experience in shaping the maturation of musically relevant perceptual skills and their neural correlates. A more contentious issue examined by these studies is whether the benefits of musical training are limited to musical skills or transfer to non-musical abilities, such as attention regulation, which are highly important for learning outside the musical domain. Finally, I will present our ongoing research that attempts to take music-related neuroscientific research from the laboratory to the 'real-life' environments where music learning takes place.

More generally, I will discuss some of the challenges in integrating neuroscience and music education from the perspective of cognitive neuroscientist. Drawing on the current debates on educational neuroscience, the talk will center on the questions of the extent to which neuroscientific knowledge is relevant for music educators and, conversely, how neuroscientific research can benefit from closer interaction with educators. I will argue that despite many challenges and pitfalls, integrated knowledge and dialogue between neuroscience and music education may provide benefits for both fields and translate educational needs into testable research questions for neuroscientific examinations.

The basic concept of the Early Years educational neuroscience: A discussion in progress (Efthymios Papatzikis)

Not long ago, there was a rage for 'brain-based learning' (what other type could there be?). It purported to use neuroscience to design activities that were more amenable to the brain's structure and behavior, or that helped to integrate the work of the two hemispheres. Despite what many people believe, educational neuroscience is not about trying to explain learning or educational processes solely in terms of brain function. On the contrary, it represents an attempt to recognise the full complexity of the developing learner, who is influenced by processes at neural, cognitive, social and environmental levels, with multiple interactions taking place between these, and effects running from social or cognitive to neural and vice versa. This specific presentation will present and communicate in a simple way basic concepts and information related to the early years educational neuroscience of music domain, while also discuss an early years educational neuroscience research protocol in the making, to practically pinpoint and showcase the issues a researcher might face in bringing together the worlds of education and neuroscience.

Convener: Stephanie Pitts + Jo Miller, Cassie White, Mary Hawkes & Michael Bonshor (University of Sheffield, UK)

PREPARING FOR PERFORMING: FOUR CASE STUDIES OF ACQUIRING SKILLS AND CONFIDENCE FOR LIFELONG MUSICAL ENJOYMENT

Rationale: This panel brings together research on musical learning in four diverse settings, each of which has an emphasis on acquiring skills and confidence in parallel, in preparation for lifelong engagement in music-making. The themes of the panel will be introduced, each case study presented, and conclusions drawn about the research methods used to investigate experiences of learning, and the implications of these case studies for encouraging a sustainable, lifelong view of musical skill development.

Introduction from panel chair (Stephanie Pitts)

A brief introduction will introduce the participants, all doctoral researchers at the University of Sheffield, and all practitioners in their field of research: Scottish traditional music (Jo Miller), piano teaching (Mary Hawkes), band conducting (Cassie White) and choral conducting (Michael Bonshor). Some key themes for the case studies that follow will be outlined:

- The close connection between musical skills, confidence, and motivation – and the importance of achieving explicit links between these in teaching and learning
- The selection of research methods for gaining qualitative understanding of learning experience, including ethnography, action research, and discussion
- The identity of the researchers as practitioners – how do we (or should we) write our own musical learning into our research?

Case Study 1: *Situated learning in Glasgow fiddle workshop (Jo Miller)*

A great deal of the music learning which takes place in community-based organisations is relatively unexamined, arguably falling between 'formal' and 'informal' settings, and yet attracting a significant number of music makers of all ages and abilities. Traditional music in Scotland relies on many such groups to engage individuals and communities in music learning, employ tutors, educate audiences, contribute to local music cultures, and interact with schools, funders, and other bodies. Such contexts offers a rich resource for the study of music learning in general, and traditional music in particular.

This case study reports on aspects of extensive fieldwork with Glasgow Fiddle Workshop. The group is nearly 25 years old, has at least 400 participants each year, employs 30 tutors, and runs 40 classes in Scottish traditional music, meeting three nights a week. Class-based learning, directed by tutors, is a central focus, but learning is also taking place in a number of contexts beyond this, such as scaffolded pub sessions, performance groups and house gatherings. Research for this project to date has included participant observation, audio and video recording and photography of around 40 classes, sessions and concerts, 37 individual interviews and 7 group discussions with members and tutors.

This presentation will consider the integration of learning with performance at Glasgow Fiddle Workshop, giving members the skills to take their music beyond the classroom. It will be argued that despite the participatory ethic of the group and the emphasis on social music making, individual and collective agency of members also functions to direct learning and playing in ways outwith the structured activities of the organisation.

Case Study 2: *Australian bands as learning communities (Cassie White)*

Researchers have provided music teachers and music teacher educators with valuable information regarding identity and leadership for concert band conductors. However there is a lack of extant research exploring how learning occurs in a concert band setting in both school band programs and community band programs aimed at school aged students.

This research project is aiming to address the concerns of community concert band programs by looking at how both student musician and conductor identity is developed through the participation and learning in these types of ensembles. By interviewing three students and three conductors from within a community band setting based in Sydney, Australia, a qualitative

approach has been undertaken. Out of the five concert bands spanning from learners in years 4-12, a conductor and a student from the respective ensemble were interviewed once from three different concert bands, varying in age, instrument and experience. These interviews are currently being undertaken and are being interpreted using interpretative phenomenological analysis (IPA).

Emerging themes from the interviews have so far conveyed a strong identity associated with being a member of a community band organisation; the influence of peers and colleagues within ensembles and in the organisation; and a different dynamic learning environment which is more collaborative than in a school based setting. More in-depth understanding of conductor and student musician learning environment has the potential to open up avenues for further research in the areas of student and conductor musician identity.

Case Study 3: *Acquiring musical confidence through mental skills training* (Mary Hawkes)

Attempting to shift the prevailing negative Music Performance Anxiety research paradigm to that of positive Performance Enhancement, this paper describes a project using action research as its methodology. Using an applied sports psychology approach this research investigates the effect of teaching mental skills to enhance the performance of developing pianists.

A group of six piano teachers, including the author as lead researcher/ participant, have taught mental skills to their pupils over a four week period leading up to specific performances during the Summer and Autumn terms 2014. Typical of action research, data from the first stage of the project has influenced the second stage.

Action research methodology has been little used in instrumental teaching, and most research using pianists has drawn attention to elite performers. In both music psychology and sports psychology there has been considerable research interest in the skills required to become an expert, with little emphasis on how these skills might develop. For many piano teachers it is likely that they may never teach a child aiming to be a professional performer, yet performance is still an important part of the learning process. The emphasis in training and CPD for piano teachers focuses on teaching and learning, with little reference to the psychology of the performance itself. The notion that 'practice' and 'just doing it' is what is required for performance preparation is implicit in this way of thinking.

Preliminary findings in this project suggest that the inclusion of psychological skills in preparation for a performance, as well as other performance considerations, can increase confidence and competence in developing piano pupils. This study opens up a dialogue concerning the purposeful teaching of performing skills by piano teachers, and shows that consideration of performance strategies from another performance domain can influence that teaching.

Case Study 4: *Adult choirs building confidence and community* (Michael Bonshor)

Confidence issues amongst amateur adult choral singers have not previously been examined in any detail. Studies in the related areas of musical performance anxiety and musical self-efficacy have tended to concentrate on instrumentalists rather than on singers, on soloists rather than choral singers, and on professional singers or music students rather than on the amateur singers who comprise the majority of the performing population in the wider community.

Earlier research by the author has indicated that, for adult amateur singers, confidence levels are a widespread concern, which can impair enjoyment and limit participation in choral activities. This means that the benefits of ensemble singing, which have been widely acknowledged both in academic research and in the popular press, are not always fully realised. The current study therefore has the following research aims: to explore the lived experience of amateur adult choral singers; to identify some of the influences on their perceptions of their performance ability; to highlight some of the factors affecting choral confidence; and to extrapolate a set of recommendations for conductors and teachers with an interest in confidence building.

This qualitative study consisted of three focus groups and sixteen individual interviews with experienced ensemble singers. Each interviewee had been involved in a variety of amateur choral activities, and had experience of performing with several different conductors. The focus groups and interviews each provided approximately two hours of recorded verbal data (over 40

hours in total), and were analysed and interpreted using techniques based on interpretative phenomenological analysis.

The emergent themes included situational and environmental factors, such as the interaction between choral acoustics and the configuration of the choir; the influence of significant others, with particular reference to fellow singers and peer interactions; and a number of issues related to choral direction and group dynamics. These findings have demonstrated the relationship between effective situated learning and confident choral performance, and have potential applications for motivating and maintaining participation in amateur choral singing; improving performance quality and self-confidence; and enhancing the subjective experience for singers.

Summary and response: Connections and contradictions between the case studies will be highlighted, drawing conclusions about the ways in which learning styles and settings can shape attitudes and appetite for lifelong musical participation. The session will conclude by opening the floor to more general questions.

Convener: Lauri Väkevä (Sibelius Academy of the University of the Arts, Finland) + Sakari Antila (Sibelius Academy of the University of the Arts, Finland); Sigrid Jordal Havre & Catharina Christophersen (Bergen University College, Finland); Aleksi Ojala (Sibelius Academy of the University of the Arts, Finland) & Niklas Lindholm (Rockway.fi); Heidi Partti (Sibelius Academy of the University of the Arts Helsinki, Finland)

RECENT NORDIC APPLICATIONS OF MUSIC EDUCATION TECHNOLOGY IN TEACHER TRAINING

This symposium will focus on three recent Nordic developmental research projects that aim at understanding how contemporary digital technology can support university level music teacher training. The theoretical themes discussed in the symposium include informal learning, mobile learning, blended learning, public pedagogy, popular music pedagogy, play and game theory, and music teacher training program development.

1) Introduction: context, purpose and rationale of the three projects (Lauri Väkevä)

2) The three projects:

- ***MobiSiba (Sakari Antila)*** A Sibelius Academy based undertaking that aims at integrating mobile technology in the Bachelor and Master level studies of specialist music teachers.
- ***Game-based guitar learning project (Sigrid Jordal Havre & Catharina Christophersen)*** A conjoint research effort of four Nordic universities that aims at understanding how music entertainment gaming can support the development of the specialist and generalist student teachers' musical agency. The project focuses specifically on the students' reports in using the Rocksmith guitar game in rehearsing guitar and bass as part of their Bachelor studies.
- ***Learning the Rockway (Aleksi Ojala & Niklas Lindholm)*** A co-operation project with Sibelius Academy and Rockway.fi online music school that aims at finding new ways to apply web-based music pedagogy in university level music education programs and to encourage students and teachers to construct their own audiovisual course materials for online distribution.

(3) Commentary (Heidi Partti)

(4) Audience discussion

Convener: Øivind Varkøy (Norwegian Academy of Music, Norway) + Hanne Fossum (Oslo and Akershus University College of Applied Sciences, Norway), Charles Ford (the Institute of Musical Research, University of London, UK) & Lucy Green (London University Institute of Education, UK), Elin Angelo (The Norwegian University of Science and Technology, Norway), Morten Carlsen (Norwegian Academy of Music, Norway), David Lines (University of Auckland, New Zealand), & Frederik Pio (University of Aarhus, Denmark)

PHILOSOPHY OF MUSIC EDUCATION CHALLENGED: HEIDEGGERIAN INSPIRATIONS – MUSIC, EDUCATION AND PERSONAL DEVELOPMENT

This symposium arises out of our work with the anthology *Philosophy of Music Education Challenged: Heideggerian Inspirations. Music, Education and Personal Development* (publ. Springer, 2014). In the symposium there will be an introduction by the editors of this book, Frederik Pio and Øivind Varkøy, followed by presentations from some of the authors – focusing on how their contributions relate to the idea of ‘challenging philosophy of music education’ and the philosophy of Martin Heidegger.

Introduction: It is easy to see how music activities in education are often advocated for by referring to their usefulness concerning a number of ends of general political and pedagogical character. In education today we in many ways are dealing with music as an instrumentalized subject, based on an understanding of music as a means or an instrument for something else than experiencing and making music. This way of thinking very often is connected to a logic and rhetoric imported from the economic life.

We see this tendency connected to Heidegger’s propounded claim that our epoch is marked by an ‘oblivion of being’. Heidegger’s way of thinking is relevant when it comes to discussions of the reductionist trend in the philosophy of music education focusing on “usefulness’ and ‘outcomes’ of music education. According to Heidegger, our *being* is opened up by the artwork, as artworks are among the things that have a possibility to stop us in our daily life mostly occupied with the things that exists rather than with *being* itself. To recognize the fact that musical experience takes us into a transgression beyond our self-enclosed, self-satisfied, superficial ‘happiness’, is the first stage of allowing a questioning of one’s own ontological rootedness in the world. This situation invites us towards an ontological oriented reflection concerning music education.

The intrinsic value of musical experience. A rethinking: Why and how? (Øivind Varkøy)

If we in music education no longer are able to relate to the idea that music has a ‘value in itself’, we are facing an acceptance of a technical rationality and an economical way of thinking embracing all fields of life today. This tendency includes a denial of human freedom. There is a need then for rethinking the term ‘the value of music in itself’, not least looking at today’s international trends in educational politics focusing on outcomes, relevance and usefulness. What then characterizes a thinking about music which will make talking about ‘the value of music in itself’ possible and meaningful today? And why is it important to relate to this kind of idea in music education as well as in modern society in general? Central to Varkøy’s investigations is Martin Heidegger’s thinking in *The Origin of the Artwork* concerning the differences between *things*, *utility articles* and *artworks*, and Hannah Arendt’s discussions in *The Human Condition* concerning our modern oblivion of the differences between the three kinds of human activities; *labor*, *work* and *action*. He even relates to Christopher Small’s concept *musicking*, as well as the Aristotelian concepts *poiesis* and *praxis*.

Varkøy argues that music as a product and object in the outer world cannot be said to have a value in itself. Music as an object is a means to musical experience. Musical experience however is not a product, it is action: a human activity which a value in itself. This value is linked to thinking and reflection, and related to the Aristotelian concept of happiness in the long run:

eudaimonia. This type of thinking contributes to a fundamental critique of what seems to be a sort of 'totalitarian' economical ideology in today's educational and cultural politics.

Towards an ontological turn in music education with Heidegger's philosophy of being and his notion of 'releasement' (Hanne Fossum)

Fossum discusses the influence of the current European educational policy on music education in some Scandinavian countries and in Germany in light of Heidegger's philosophy of being and his critique of technology. Heidegger's genealogical history of nihilism asserts that the individual's relation to reality has developed from 'letting beings be' to 'mastery' and 'control'. In the current paradigm of *enframing*, we increasingly deal with objects, including ourselves, as resources to be exploited. This has consequences of direct relevance to music education, in relation to the aspect of musical *Bildung*, to questions concerning the artistic qualities of music and to the existential role of music in the lives of individuals. Fossum discusses a possible ontological turn in music education, considering the current paradigm. Such a turn includes the move from an understanding of *Bildung* as the transfer of truth as *veritas* or correctness, into an understanding of *Bildung* as *aletheia* or the uncovering of truth. Since art to Heidegger is a happening of truth similar to the happening of truth as *aletheia*, music as an arts-based subject assumes a unique role among the other school subjects. As a result, a *renewed* focus on the significance of musical experiences may be an appropriate response to the *oblivion-of-being* in music education.

The phenomenology of music: Implications for teenage identities and music education (Charles Ford & Lucy Green)

Many writings about the philosophy of music and music education have focused on concepts of meaning, metaphor, emotions and expression, invariably from the perspective of the individual listener or composer. Ford and Green develop an alternative, phenomenological approach grounded in the writings of Hegel, Husserl and Heidegger. On the basis of these writers' discussions of musical being, the time of music, and its internal dialectics, they present an understanding of 'style' as the primary basis for the mediation between production, musical experience and music learning. Ford and Green suggest that music comes into presence within, and resounds, a nonconceptual and collective socio-historical world, feeding into the identity-formation of, in particular, teenagers. Through this, Ford and Green offer a way of understanding why, as has often been argued, a purely conceptual music education can never be entirely satisfactory.

Music education as a dialogue between the outer and the inner. A jazz pedagogue's philosophy of music education (Elin Angelo)

Angelo discusses the philosophy of work of a renowned Norwegian jazz pedagogue and its embodiment in practice as a dialogue between inner and outer aspects of music and human beings. Music, here, is conceived as something that doesn't necessarily involve sound. Angelo's discussion is based on a qualitative study conducted as part of her PhD dissertation, and aims to enrich basic thinking in music- and art- teacher education. Through a philosophical inspired discussion, three dilemmas are highlighted in the conclusion: Is jazz education about music or about humans? If it is about humans – is it about individuals or communities? If jazz education and jazz performance are regarded as two sides of the same thing, what then should jazz teacher education be about?

Practice as self-exploration (Morten Carlsen)

Art, to Martin Heidegger, is complementary to philosophy through its gift to convey hidden meaning. In his treatise on the artwork Heidegger is not concerned with the task of the performing artist, even if some function must be admitted to him in the opening of truth, to use Heidegger's metaphor. One of the philosopher's prime concerns was life's potential authenticity when not overpowered by everyday noise and empty talk. Could it be that the musician has a potential advantage in this respect through his long hours of lonely practice – the musician traditionally being sceptical of words, especially dealing with his art?

Instrumental practice has been the subject of some serious research during the last 20 years. But what is practice? Is it only a means to an extraneous end, namely the (future)

performance quality, and not an activity with immanent meaning? The challenge of the instrumentalist is complex. One time Heidegger student O. F. Bollnow describes, without intimate knowledge of the musician's practice, an activity where the individual – striving to obtain skills in any field which demands concentration and exactness – meets with resistance from within. Through practice this resistance may be softened. The experience of the expert instrumentalist tells us that the core of his work is just this intimate and never-ending effort to open himself towards the demands of the music and his instrument. This is a precondition for high-level performance, but can at the same time be highly meaningful in terms of self-experience. A definition of musical practice which excludes this aspect is limited and in danger of missing out on the phenomenon.

Ways of revealing: Music education responses to music technology (David Lines)

Music has a powerful connection with technology in contemporary culture. Lines explore Heidegger's ideas on modern technology and links these with questions of music technology. In the present day people engaged in music with technology are presented with the challenge of what Heidegger calls *Ge-stell* or enframing. This challenge privileges music as standing-reserve (*Bestand*) within the wider frame of consumer society. Lines calls for a deeper questioning of the meanings, functions and patterns of perception that we encounter through modern technologies. From Heidegger, music technology can be redefined as ways of 'revealing'; as forms, cultural conditions, structures and pedagogies that bring different kinds of musical spaces, relationships and ways of being in our lives. This redefinition calls for music educators to closely question and trace the means by which they relate to the musical forms and relationships they encounter through technology, ponder how their lives are entwined with music technology, and perhaps even provoke, rethink and action creative responses to technology in their local music cultures.

Musings of Heidegger. Arts education and the mall as a 'debased' (Dreyfus) work of art (Frederik Pio)

In this contribution, Heidegger's notion of *Seinsgeschichte* (history-of-being) is a point of departure. Three different architectural structures from different epochs are juxtaposed (the temple, the cathedral, and the mall). The readings of these three structures are used as a prism to arrive at a disturbing interpretation of what we are currently in the process of becoming in our relation to artworks in general. Pio moves on to discuss such themes as commitment, truth and school culture in the way such categories can currently be disclosed in an arts education context. Connecting such diverse categories as *The Acropolis*, St. John the Baptist and J.R.R. Tolkien's *The Hobbit* with the theme of teacher authenticity, Pio offers a fresh account of the challenges currently being faced within the broad field of arts education.

Convener: Maria Varvarigou (Canterbury Christ Church University, UK) + Yuki Morijiri (Institute of Education, University of London, UK) & Lindsay Weiss (Teachers College, Columbia University, USA)

STRATEGIES FOR INCREASING MOTIVATION DURING INSTRUMENTAL LEARNING

This symposium brings together research from the USA, Japan and UK on strategies and attitudes that contribute to increased student motivation during instrumental learning either in groups or in one to one lessons.

The first paper explores how piano teachers could motivate their students during one to one instrumental lessons. The participants in this study were 64 pianists who live in Japan and the UK. Through semi-structured interviews the participants were asked to talk about each of their previous (and any current) piano teachers and how they motivated them to learn. Six main themes emerged from analysis. The paper will present these themes and propose strategies that piano teachers could employ to support motivation in private tuition in higher education and across the lifespan.

The second paper investigates adolescent band students' perceptions of how specific instructional activities and teacher behaviours influence their motivation during their in-school rehearsals. The participants in this study consist of American, adolescent students ranging in ages from 12-18, who are currently enrolled in their school's band program. Through the completion of The Adolescent Band Student Engagement and Motivation Survey (AB-SEMS), the participants rated, ranked, and described how pedagogical factors influence their levels of concentration, interest, and enjoyment (Csikszentmihalyi 1990). The synthesis of the adolescent band students' self-reports will provide an assessment of the traditional pedagogical frameworks typical in instrumental music classrooms.

The third paper reports research from the UK that explores how ear playing could be used in Higher Education for the development of classically trained musicians' improvisation skills. The study is building on existing work by Green and Varvarigou on ear playing in one-to-one instrumental lessons, however, the focus here is on small groups of first year undergraduate students. The paper presents the strategies that these musicians adopted when they copied music by ear from recordings as a group and discusses how these strategies supported students' development of improvisation skills and general musicianship.

How can piano teachers motivate their students to learn during private tuition? **(Yuki Morijiri)**

Research studies have identified key factors in enabling someone to become a musician, such as parental involvement, musical parents, economic status, early education, sufficient practice, motivation, enjoyment, the quality of teachers, pedagogical environment, availability of private lessons and learning strategies (e.g. Duke & Simmons 2006; Fredrickson 2007; Macmillan 2004; Manturzewska 1990; Mills 2003). It has been shown that pianists take piano lessons from early childhood, which turns out to be a life-long process (Jørgensen 2001; Manturzewska 1990) and they start music lessons significantly earlier than other music majors, except strings (Jørgensen 2001). In addition, successful learners also reported to have an intensive relationship with their teachers through one-to-one lessons over a sustained period.

This research study aims to investigate what seems to motivate piano students to learn. The participants in this study were 68 pianists ($M=29.1$, $SD=7.9$) who lived in Japan and the UK. They were either undergraduate or postgraduate students in piano programmes or professional pianists. The mean age for beginning piano lessons was 5.7 years old ($SD=3.0$). The research used semi-structured interviews in which participants were asked to talk about each of their previous (and any current) piano teachers.

The analysis of the data revealed six main themes, which contributed to piano students' motivation to pursue piano studies over a long period of time: 1) Respect for the teacher as a musician, 2) Emphasis on how to interpret music, 3) Being taught how to build up their performances, 4) Technique, 5) Attention to tone quality, and 6) Mental support. Respect for their teacher as a musician has been reported as the strongest motivating factor for adolescent piano performers. These findings can contribute to discussions on the strategies that piano teacher could employ to support motivation in private tuition in higher education and across the lifespan.

Investigating adolescent band student motivation during secondary band classes **(Lindsay Weiss)**

Researchers have long investigated the reasons that some students choose to participate in their school's instrumental music program while others of seemingly equal ability do not. The motivation to learn is not constructed without at least one experience surrounding it. Therefore the experiences that music students encounter during their school band and/or orchestra classes will '...directly influence students' interest with schoolwork and ultimately affect the formation of their future goals' (Csikszentmihalyi & Schneider 2000: 141). Little research exists on how specific instructional tasks and teacher behaviours affect adolescent student motivation toward their instrumental music education. This study investigates how American, adolescent band students report their levels of concentration, interest, and enjoyment in response to pedagogical factors typical in secondary school band classrooms.

Data are currently being collected through the online, anonymous completion of The Adolescent Band Student Engagement and Motivation Survey (AB-SEMS). All of the participants

range in age from 12-18 and are currently enrolled in their school's band program in the United States. The participants will rate, rank and describe how their classroom experiences affect their motivation during class rehearsals. Specifically, the findings from the adolescent students' closed and open-ended responses on: warm ups, sight reading, listening to verbal directions, teacher modeling and student imitating, receiving verbal and non-verbal feedback, and conceptual teaching will be shared in order to provide an alternative assessment of the traditional, American band pedagogy. Implications for the design and presentation of instructional activities that foster student motivation during secondary band classes will be discussed.

Encouraging collective experimentation and improvisation through Group Ear Playing in Higher Education (Maria Varvarigou)

Whilst ear playing has been recognised as a key contributor to musical literacy and the development of improvisation skills (McPherson 1995; 2005; Woody 2012; Woody and Lehmann 2010) there is no extant research on how ear playing could be used in Higher Education for the development of classically trained musicians' improvisation skills. This paper reports on the strategies that first year undergraduate musicians (n=46) adopted when they copied music by ear from recordings as a group and on how these strategies supported the development of improvisation skills and general musicianship.

Data were collected from students' weekly individual reflective logs (n=194), end-of-programme feedback forms (n=36) and through interviews with four students. The analysis focused on thematic discovery from the transcripts and was achieved through open, axial and selective coding (Corbin and Strauss 1990; Creswell 2007). The findings revealed that the students employed *individual* improvisation strategies including changing the rhythm, missing notes out, adding ornaments based on scales, changing the key as well as *group* strategies such as altering the pieces' structure and 'harmonising and fitting with others'. They also engaged in collective exploration through play, which supported the less confident musicians to join in improvisation and to make music as a group. Moreover, the students talked extensively about how the choice of repertoire impacted on group improvisation and experimentation. Finally, the students reported that GEP developed their listening skills, it nurtured their ability to harmonise melodies and to listen for harmony, it helped them gain a better knowledge of their instrument, it developed their creativity and it helped them to feel more confident about improvising.

This study proposes that group ear playing from recordings successfully supports Higher education students' critical musicianship (Allsup 2011), it introduces classically trained students to new ways of interacting with one another and it nurtures a lifelong enjoyment of group music making.

Convener: Janice Waldron (University of Windsor, Canada) + Roger Mantie (Arizona State University, USA), Evan Tobias (Arizona State University, USA) & Heidi Partti (Sibelius Academy, Finland)

A BRAVE NEW WORLD: THEORY TO PRACTICE IN PARTICIPATORY CULTURE AND MUSIC EDUCATION

In this interactive research symposium, we draw on concepts of participatory culture (after Jenkins 1992, 2006, 2009) but applied to music teaching and learning contexts. New media scholar Henry Jenkins posits that 'participatory culture emerg[es] as a culture absorbs and responds to the explosion of new media technologies that make it possible for average consumers to archive, annotate, appropriate, and recirculate media content in powerful new ways' (2009: 8). User-generated content, in which participants re-shape and/or make new content using new media technologies, is key to the growth and sustainability of a participatory culture; active membership in a participatory culture can therefore be a powerful enabler for creative collaboration and peer-to-peer learning in affinity groups, both inside and outside of formal learning institutions. Jenkins' ideas, although developed with new media education in mind, are applicable and highly relevant when applied to music learning and teaching contexts.

Questions we ask include: If participatory culture exists in music learning contexts – what is it? What are its dimensions? What does participatory culture look like and mean in other music cultures and different contexts/'places' (for example, online and offline settings)? Who can and who cannot participate? How might this idea cause us to re-think some of our practices?

This symposium will be formatted to tie the theory of 'participatory culture' to the possible practices of 'participatory culture' in music teaching and learning. We begin with a general group discussion of 'participatory culture', transition into 'breakout' interactive workshops, and finish by reconvening to discuss issues that cut across all four workshops.

Interactive workshop 1: *Participatory culture and the Irish traditional music session* (Janice Waldron)

In this interactive workshop, we explore Irish traditional (IrTrad) music in its primary 'space' of transmission – the IrTrad session – through the lens of 'participatory culture'. According to Cowdery:

In the Irish traditional music, contextual musical induction occurs in the *sessiun ceoil* (or session). Musicians gather together in an informal setting to play music together and this gathering can occur in any agreed upon public or private space. The session exists for the enjoyment of the players, some of whom attend the session to test their own abilities against that of other musicians, while others come to learn new tunes and techniques. No formal teaching, however, takes place (Cowdery 1990).

The Internet has added a 21st century 'participatory culture' twist to what was once a primarily Irish and Irish diasporic tradition. Numerous websites – for example, tradconnect.com, thesession.org, chiff and fipple.com – exist that allow IrTrad musicians to locate IrTrad sessions globally, as well as supplying learners with copious resources and contacts to IrTrad online communities and 'schools' (Waldron 2013). Sessions can now easily be found in cities throughout the Western world, along with other unexpected places such as Tokyo, Istanbul, and Dubai. Many session participants are musical enthusiasts who have little or no cultural ties to Ireland; they are simply people who are drawn to learn and play IrTrad music in a participatory music making culture as exemplified by the IrTrad session.

Regardless of location, IrTrad sessions share commonalities in the participatory culture of IrTrad music, including: 1) 'standard' core repertoire, 2) appropriate session etiquette, and, 3) aural/oral learning supplemented with observational learning, typical of music genres based on informal music learning practices.

Part of this workshop includes learning a simple IrTrad tune on the tin whistle; whistles will be provided for all participants.

Interactive workshop 2: *Participatory culture and improvisation* (Roger Mantie)

Much has been made of Henry Jenkins' (2009) concept of 'participatory culture'. For Jenkins, participatory culture is characterized by 'relatively low barriers to artistic expression' and 'informal mentorship whereby experienced participants pass along knowledge to novices'. Jenkins may thus be read as suggesting that participatory culture represents a kind of democratization of participation and learning.

By his own admission, 'music is pretty much a blind spot' for Jenkins (personal communication), and it should not be lost on music educators that the 'unit of analysis' for Jenkins' is media literacy, not music and art production or learning *per se*. Among his concerns is that inequitable access and education may lead to a 'participation gap'. In this sense, Jenkins' work may indeed provide a valuable heuristic conceptual scheme to reexamine how and what we do in music education. To what extent do our practices enable or constrain participation (immediate and lifelong), for example?

In this session I explore participation through the improvisational dimensions Lee Higgins and Roger Mantie (2013) described as 'Ability, Culture, and Experience', using three exercises as a springboard for discussion.

Interactive workshop 3: *Participatory culture and digitally mediated musical engagement* (Evan Tobias)

Music education discourse attending to the participatory nature of music and related musical engagement often focuses on performing and acoustic contexts in which people perform together in the same physical space (Higgins 2012; Regelski 2007). This work is critical for expanding music teaching and learning beyond presentational performance paradigms (Turino 2008: 26). Along with including participatory performance, music education might address how people engage with music in ways that are mediated digitally or encompass more than performing music together as a group.

The concepts of participatory culture within media studies (Jenkins et al. 2009) and participatory music within music education (Regelski 2007, 2013; Turino 2008) have similar sets of discourses but have traditionally existed apart from one another in scholarly writing. While similarities exist between music education's conceptualization of participatory music and how media studies frames participatory culture, differences exist. Digital media and related engagement are key factors in the divergence of discourse on participatory culture in music education and media studies.

In this session we will explore aspects of digitally mediated musical engagement in relation to theoretical frameworks of participatory culture from both music and media studies including Jenkins et al.'s (2009) suggested media skills and notions of affiliations, expressions, collaborative problem solving, and circulations.

Interactive workshop 4: *Participatory Culture and Creative Music Making in Schools* (Heidi Parrti)

Recently emerging media environments provide multiple possibilities for people to experience and learn creative music making, such as song-writing, arranging, remixing, and other forms of composing. Within the wide variety of music communities of so-called participatory culture, composing is increasingly understood as a field of open-ended collaboration, a process of public audio experimentation and a primary means of musical self-expression.

How is this need for artistic expression addressed in our institutions of culture and education? Are we offering people the opportunities for only consuming culture or for creative music making as well? How is formal music education promoting learning that facilitates the construction of identity and an ownership of meaning?

In this workshop, we will explore and discuss the challenges, opportunities, experiences, and practices of creative music making ('composing' in its widest sense) particularly in the context of the school classroom.

The session will include a brief introduction of the 'BiisiPumppu' ['SongPump'] project, which has recently taken place in Finnish schools. The aim of the project was to encourage and equip students and music teachers to make their own music in school music classes. In the course of the project, well-known songwriters visited schools to talk about how they write songs and, together with the teachers, instructed pupils in how to create music.

Based on the experiences from the BiisiPumppu project, and recent literature on creative music making in schools, as well as the workshop participants' own experiences, we will aim to generate new knowledge about the 'whats', 'hows', and 'whys' of teaching composing in institutions of formal music education around the world.

Convener: Graham Welch (Institute of Education, University of London, UK), organisers: Caroline Hilton (Institute of Education, University of London, UK) & Laia Viladot (Universitat Autònoma de Barcelona, Spain) + Albert Casals, Carme Carrillo & Montserrat Prat (Universitat Autònoma de Barcelona, Spain); Raluca Sassu & Mihaela Bucuta (University of Sibiu, Romania); Samuel Inniger & Markus Cslovjcek (Pädagogische Hochschule Fachhochschule Nordwestschweiz, Switzerland); & Jo Saunders, Jennie Henley, Liisa Henricksson-Macaulay (Institute of Education, University of London, UK)

INTEGRATING MUSIC AND MATHEMATICS: CHALLENGES AND OPPORTUNITIES

Mathematics education is a major priority across Europe. Attitudes towards music education, however, are more varied. Music education takes many different forms in European schools, albeit on account of the different musical traditions in each region, differences in the school syllabi, and because initial teacher education (with the option of specialising in music or not) varies from one country to another. Within this mixed landscape, there is an emerging interest in the promotion of a joint, unifying vision of an integrated approach to the teaching of music and mathematics that benefits both.

One of the initiatives taken along these lines has resulted in the EC Comenius Multilateral Project *European Music Portfolio – Maths: Sounding Ways into Mathematics* (EMP-M) (2014-2017), part of the Lifelong Learning Programme, which aims to integrate mathematics and music learning in primary and secondary education. Key academics and practitioners in seven countries from both disciplines are working together to design innovative ways to combine both disciplines. To that end, it is intended that the project will conclude with effective Continuous Professional Development courses where both mathematics and music knowledge are developed and enhanced, in order to foster teachers' creativity and provide them with alternative perspectives and tools for their practice. The first step has consisted of research that analyses the existing literature, contexts and teaching materials in the participating countries.

This symposium takes a holistic view of the current circumstances in the following four countries: Romania, Spain, Switzerland and the UK. Each paper reports on research-based findings from the different educational contexts in order to identify the starting point of this joint work. Following the presentation, participants will be invited both to discuss some of the challenges of including integrated curricula in schools and to reflect upon the possibilities and difficulties of music (and mathematics) teacher education in a European context.

Does music strike a chord in maths in Catalan and Spanish schools? (Laia Viladot, Albert Casals, Carme Carrillo & Montserrat Prat)

In recent years the search for synergies and forms of integration between subjects that have traditionally formed the curriculum is one of the innovations that has gradually taken on greater importance in the Spanish education system and, more specifically, in the Catalan model. Music education has played one of the most active roles in this trend. Projects such as Tandem schools (similar to American Magnet schools) are allowing significant progress in this direction.

We present the results obtained so far in the Spanish context. Various conclusions have been reached through research carried out on existing literature and school experiences. On the one hand, the large body of literature and research confirms a very close link, at a theoretical level, between the two disciplines. On the other hand, there is a lack of research, educational materials and school experiences related to interdisciplinary or integrative applications – for maths and music – in primary and secondary education. Consistent with this finding, a lack of specific support for integrated approaches has been identified in this area, both in initial and ongoing teacher training programmes. Some schools are already using integrated approaches and we hope that involvement with the *European Music Portfolio – Maths: Sounding Ways into Mathematics* project will extend this practice further.

Music and math in education – an integrative perspective for Romania (Raluca Sassu & Mihaela Bucuta)

Over the last few years, the Romanian education system has undergone continuous change. Reforms have been implemented with the aim of enhancing the education system and the learning process. Research on music in education in Romania could be an important issue for developing new educational strategies and programmes, or for fostering existing ones. The project *European Music Portfolio – Maths: Sounding Ways into Mathematics* allows us to get a perspective on how to integrate music and mathematics in education.

The present paper aims to offer on the one hand the state of the art in research on music and mathematics teaching in the Romanian education system and, on the other hand, to identify and describe the needs of teachers for developing and implementing new strategies and/or materials, as well as the relationships between factors that contribute to an improved learning environment. Most of the studies highlight the supportive aspects of music for other disciplines, through songs, or other teaching materials. Still, there is a lack of empirical evidence about the role of music in education or about an integrative perspective of music and mathematics in education (e.g. there is no study about the relations between music and mathematics in education for Romania). The project highlights the educational implications of a creative learning environment, for both disciplines, and offer tools for pedagogic practice.

Transversal teaching between mathematics and music: The state of the art in Switzerland (Samuel Inniger & Markus Cslovjcek)

In the early '90s in Switzerland, a long-term project attempted to observe the effect of teaching more music in primary classrooms. Fifty schoolteachers opted to teach five hours of music a week with their classes. Despite the corresponding reduced hours in the main subjects, the curriculum remained unchanged for all subjects. The first finding (after four years) indicated that the competences in the core subjects did not decrease. In a second phase, it became obvious that musical activities had extra-musical content and that extra-musical activities have musical content. From the collaboration with the teachers involved in this project, a practical teacher-manual, 'Music as a principle of teaching' (Musik als Unterrichtsprinzip), was developed. Teaching materials, 'Maths makes Music' (Mathe macht Musik), were also published and currently courses for in-service teachers are offered regularly.

We would now like to explore these ideas in a wider context, bearing in mind that the interest in integrated mathematics and music education in Switzerland is growing. However, integrated education that seeks to link different topics is still rarely used by teachers. Both on primary and secondary level we found little evidence of integrated teaching traditions.

Although we have started to develop modules and activities in initial teacher education programmes, working collaboratively with the *European Music Portfolio – Maths: Sounding Ways into Mathematics* team will hopefully support the development of new perspectives on integrated teaching in Swiss schools and initial teacher training institutions.

Integrating music and mathematics: A new idea in English schools? (Caroline Hilton, Jo Saunders, Jennie Henley, Liisa Henriksson-Macaulay & Graham Welch)

The issue of integrated teaching approaches has been a recurring topic of discussion in the English education system. During the early part of this century, schools were encouraged to develop plans to ensure that mathematics and literacy were taught across the curriculum and not just within subject specific lessons. On a theoretical level, there is research that suggests a link between mathematics and music from a range of perspectives, including neuroscience and education.

In England, there has long been a belief (or myth?) that there is a special relationship between music and mathematics. This relationship has fuelled the development of some teaching materials which combine music and mathematics – Bowland Maths and Sing Up provide interesting examples of this. Schools are becoming increasingly interested in trying to integrate subjects, but in England, the teaching of music is often done by subject specialists in both primary and secondary schools, while the teaching of mathematics is done by generalist teachers in primary schools and specialist teachers in secondary schools. This issue presents a challenge and also an opportunity.

Through engaging in the *European Music Portfolio – Maths: Sounding Ways into Mathematics*, we can attempt to develop teachers' subject knowledge in music and mathematics, by breaking down barriers both between and within each of the subject areas. Through bringing the subjects together and investigating aspects of integration, we can explore issues linked to notions of abstraction, language, communication and interdisciplinary connections. An initial research-based literature review reveals the likely challenges and ways forward in supporting learning in music and mathematics.

WORKSHOPS

Ruth Atkinson (University of Plymouth, UK)

TEACHING CHILDREN IN THE 'TARGET LANGUAGE' OF MUSIC

As part of its remit, OFSTED inspects music in English primary education. It has consistently found that music is not taught musically enough in many schools (e.g., Office for Standards in Education 2012). It recommends 'always starting with sound – developing pupils' aural skills through constantly modelling work and using talk sparingly' (Ofsted 2009: 3). It advises observers of music lessons to ask themselves 'To what extent is musical sound the 'target' language of this lesson?' (Ofsted 2012: 5).

Its recommendations are not surprising (e.g. McPherson 2012; Paynter 1994, cited in Paynter & Mills, 2008; Spruce 2012; Swanwick 2012). However, it seems there is a need for more guidance in this area (e.g., Young 2012). My own experience working with practising and student teachers reflects this. I have been exploring ways to help teachers towards their own 'eureka' moments, when they 'get' that a musical music lesson needs to be about working in/with sound. Might an effective strategy be, paradoxically, to focus on the language used in primary music lessons?

My research focuses on how *little* spoken/written language is enough, to teach and to assess different strands of musical learning. What kinds of verbal input, from whom, are necessary and sufficient to support musical learning? To what extent can wordlessly 'modelling work' be effective as a teaching approach? In working with primary music teachers who have different first languages (from each other, from their students), the verbal aspects of music lessons can be brought into the foreground for scrutiny. We can also explore how much is achievable through the shared 'language' of music itself. The intention is to look for strategies that help teachers to make music lessons more musical.

Jessica Eastridge, Alden H. Snell II & Jenna Knaster (University of Delaware, USA)

INFUSING IMPROVISATION IN FORMAL AND INFORMAL INSTRUMENTAL MUSIC

Our profession continues to call for prioritization of creative musicianship, including improvisation. Although scholars point to improvisation as a tool for improving students' musicianship, instrumental music teachers, with the exception of some jazz educators, tend not to prioritize improvisation in their ensemble instruction. This is unfortunate in the context of research suggesting that students who learn to improvise in a sequential way enjoy improvising, and they demonstrate increased understanding when preparing and performing existing repertoire. Further, improvisation can be a tool for assessing students' understanding of musical concepts.

In this workshop we will (a) summarize recent research highlighting the centrality of improvisation in instrumental music instruction; (b) provide an overview of how we prepare future teachers to teach improvisation; and (c) engage participants in several pedagogical techniques for infusing improvisation instruction into instrumental music education. We will share researched-based techniques for teaching improvisation to instrumental music students in both traditional and informal settings. Throughout the session, we will relate improvisation skills to instruction in traditional large ensembles (e.g., wind band and orchestra), classroom instruments, individual lessons, small group lessons, and informal music contexts. Specific to informal music, we will describe recent research using steel band as a medium for instrumental music education and the teaching of improvisation as it relates to the aural tradition of the steel drum ensemble. Finally, we will provide suggestions for educating pre-service teachers on the practice of improvisation and teaching creativity in the music classroom.

José Carlos Godinho (Instituto Politécnico de Setúbal, Portugal)

**MIMING STORIES AND PLAYING RHYTHMS ALONG WITH RECORDED MUSIC:
PRACTICAL ACTIVITIES**

This workshop aims to approach the listening strategies of *miming stories* and of *playing rhythms along with recorded music*, from the practical point of view.

The participants will, therefore, be invited to listen to some recorded pieces of classical music and to perform various activities simultaneously. These activities include, among other, playing percussion to Bach and miming stories to Mozart and Prokofiev. The simultaneity of actions will allow the development of associations between music and human bodies, in the ways they act, express and move.

The importance of these listening strategies is that they function as multimodal experiences of music that tend to have positive effects on memory strength and organisation, expressive and structural awareness, musical taste and argumentation capacity. Some devices that have been used to assess these aspects will be shared with participants.

Emma Hutchinson (The Music House for Children, UK)

**CAN MUSIC IMPROVE VOCALISING IN YOUNG CHILDREN WITH LANGUAGE
DELAY? COLLABORATION BETWEEN A SPEECH & LANGUAGE THERAPIST AND
MUSIC SPECIALIST**

An action research study took place in May 2014 to assess whether appropriate collaboration between two disciplines could help to improve vocalising in young children with varying degrees of language delay.

This action research took place over a period of eight consecutive weeks with a small group of children between 3–5 years old, and their parent. A template for offering musical activities was devised by the music specialist, using information, ideas and activities shared by the music specialist (MS) and speech and language therapist (SLT) in pre-sessions meetings.

A range of carefully chosen resources, instruments and songs were chosen to reflect the aims of each module within the template. Drawing on the skill and experience of both practitioners helped to establish a solid foundation from which responses could be analysed. Analysis took the form of video evidence, vocal feedback each week and noted jottings from the researcher, herself also a music specialist in the field of early childhood.

The aim of this practical workshop is to draw on the findings from this action research. I will present a brief outline on the academic objective of the MS and SLT. I will refer to the academic curiosity of both disciplines as to whether working in collaboration is plausible, cost effective and successful in meeting its objectives.

I will then present practical examples of the approach presented by this action research that is outlined in the paper.

By presenting this action research project combining academic rigour with practical examples I hope to provide reflection and debate on how we could further possibilities of collaboration between music specialists and speech and language therapists that maximises a young child's opportunity for speech acquisition.

Research paper supported by London Early Years Music Network (LEYMN).

Jenna Knaster, Alden H. Snell II & Jessica Eastridge (University of Delaware, USA)

FUNCTIONAL PIANO SKILLS: TRANSCENDING FORMAL AND INFORMAL MUSICKING

Since the turn of the twenty-first century, music education researchers have been regularly investigating teaching and learning in contrasting musical settings, such as informal and formal learning environments, in- and out-of-school musicking, and traditional and vernacular genres. One challenge of preparing twenty-first century music educators is providing them with a comprehensive musicianship framework that transcends musical genres. Music teachers' individual musicianship must extend to competency in multiple musical settings. To encourage lifelong musicking among students, teachers must consider their students' musical interests and participation. What skills must students possess to create and participate in musical activities that are intrinsically motivating? Answering these questions contributes to a personalized approach for developing student musicianship. By considering creative processes inherent in multiple musical genres, teachers and students may be able to effectively negotiate formal and informal music making.

To answer these questions and achieve these objectives, researchers suggest music teachers possess outstanding personal musicianship. As a harmonic instrument common to much traditional and vernacular music, the piano is fundamental to developing musicianship. In this workshop, we will describe a framework for fostering teacher creativity and musicianship through development of functional piano skills. We will demonstrate techniques for learning to (a) play harmonies and bass lines, (b) accompany an improvised solo, (c) utilize the piano for score study, and (d) compose and arrange music. Specifically, we will contextualize these skills through music education practice in the United States, Sweden, Austria, Jamaica, and Trinidad and Tobago.

David J. Teachout (The University of North Carolina at Greensboro, USA) & Michael A. Raiber (Oklahoma City University, USA)

DEVELOPING MUSIC TEACHER PROFESSIONALS: AN ACTIVE LEARNING APPROACH

Many music teacher preparation programs in the United States (and likely elsewhere) begin with one or more foundational courses aimed at facilitating class members' understandings about what music education is and how it is best practiced. Often missing in this approach is attention to critical developmental processes *class members* must undergo to establish a 'sense of self' as a professional (i.e., professional identity). Compounding the issue is that throughout their primary and secondary school experiences, these individuals have witnessed only the 'student' perspective of being a teacher, resulting in idealized, incomplete, and often inaccurate assumptions of what it means to be a music teacher (Lortie 1975).

An approach is needed that gives future music teachers the tools to form accurate, healthy professional identities that have the capacity to evolve as these individuals encounter increasingly more complete perspectives of music teaching and learning. Several foundational theories exist explaining developmental processes associated with professional identity formation, including the 'teacher concerns model' (Fuller & Bown 1975) and 'symbolic interactionism' (Blumer 1969; Mead 1934). Associated theories explaining how such processes can be facilitated, understood, and possibly accelerated include 'experiential learning' and 'reflection' (Dewey 1938; Kolb 1984).

Since the introduction of each of these ideas, a wealth of research regarding professional identity formation has been pursued investigating applications across multiple fields, and particularly in music teacher education. We have developed a series of practices based on the foundational theories, informed by subsequent research, and field-tested in several different institutions over a 20-year period. The purpose of our proposed workshop is to engage attendees

in a number of activities based on these practices, and then to present theoretical underpinnings and research supporting each idea along with a report of our experiences with having implemented these practices over time.

Emily Wozniak (Eastman School of Music, New York, USA) & Lynn Grossman (Helendale Road Primary School, NY, USA)

RESEARCH-BASED ARTS RESIDENCIES: HOW TO MAXIMIZE LEARNING

Join us for a dynamic workshop that explores the impact of a string quartet's residency on music learning in a second grade general music classroom. Over the course of a semester, the presenters – a university researcher, arts administrator, and music teacher – developed an immersive partnership between musicians from Sound ExChange (<http://www.soundexchangeproject.com/>) a performing ensemble based in Rochester, NY, and a music teacher and her students at a local public school. Throughout seven classroom visits, the collaborators collected data to analyze multiple perspectives on the residency experience from the eyes and ears of the musicians, teacher, and students. A 'teaching triangle' emerged through the partnership and showed that the participants, regardless of age and level of musicianship, were all learners at various times throughout the residency.

Through video clips, example lesson plans, and proposed recommendations for future partnerships, the presenters will share a collage of material generated through this collaborative project. Participants will leave the presentation with an array of ideas that can be implemented to help students make connections between general music and professional, 'real life' music-making. Overall, this workshop encourages educators to partner with local music ensembles to explore and expand the classroom experience.

*See also the paper **The teaching triangle: Impact of an educational artist residency on student-performer-teacher learning**, presented by Ann Marie Stanley, Emily Wozniak & Lynn Grossman.*