University of Exeter

SUMMARIES & ABSTRACTS

Notes:
1) This document contains the 1000-word summaries from those who sent them (identified by 'S' in the Mode column below) and the original abstracts for other presentations ('A' in the Mode column).
2) Although summaries and abstracts may include references, full bibliographic listings are not given here and you should contact the author (email addresses given when included with summaries).
3) Please use your Find/Search facility to go to a particular summary/abstract. They are in alphabetical order of surname/family name of first author or symposium convener (as in 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 Keynotes will be published in a forthcoming issue of *Music Education Review*.

Author(s)	Mode (Abstract or Summary)	Title
Hal Abeles & Lindsay Weiss	Paper (A)	INTEGRATING MUSIC AND THE ARTS INTO THE PRESCHOOL AND KINDERGARTEN CLASSROOM: ASSESSING THE EFFECTIVENESS OF A COMPREHENSIVE TEACHER DEVELOPMENT PROGRAM
Hal Abeles, Carla Becker, Brittany Bonney & Justine Dolorfino	Poster	THE LIVES OF MUSICIANS WHO PLAY INSTRUMENTS ATYPICAL FOR THEIR SEX
Joseph Abramo	Paper (A)	TOWARDS AN ETHICS OF MUSIC LISTENING PEDAGOGY
Randall Allsup & Michael Albertson	Paper (A)	INSTITUTIONALIZED DEMOCRACY? COMMUNITY LEARNING IN A PROFESSIONAL ORCHESTRA

Janet Barrett	*Paper (A)*	PROMPTING THE SEARCH FOR CONNECTIONS
Monika Benedek	*Poster*	INDIVIDUAL AND PEER-IMPROVISATION IN LEARNING JAZZ AND BAROQUE HARMONY
Michele Benn	*Paper (S)*	SPECIALIST PRIMARY MUSIC TEACHERS CREATING COMMUNITIES THROUGH CURRICULUM DESIGN
Dawn Bennett	*Paper (A)*	WHY AND HOW TO INCORPORATE SELF AND IDENTITY IN MUSIC EDUCATION: A COMPELLING STORY AND THE STRATEGIES TO GET STARTED
Dawn Bennett, Anne Power , Kathryn Marsh & Brydie-Leigh Bartleet	*Paper (A)*	ESTABLISHING AND RUNNING SERVICE-LEARNING PROJECTS: THE EXPERIENCE OF EDUCATION AND THE ARTS WORKING WITH INDIGENOUS COMMUNITIES IN AUSTRALIA
Louis S. Bergonzi	*Paper (A)*	INSTRUCTIONAL CLIMATE IN SECONDARY SCHOOL MUSIC CLASSROOMS REPORTED BY ENGAGED MUSIC STUDENTS: A COMPARISON OF SCHOOL AND MUSIC CAMP SETTINGS
Rhoda Bernard	*Paper (A)*	KEEP ON KEEPING ON: WHY OUTSTANDING MUSIC EDUCATORS REMAIN IN THE PROFESSION
Mairead Berrill	*Paper (A)*	GROUP MUSIC-MAKING IN IRISH SECONDARY SCHOOL PRACTICE
Sven Bjerstedt	*Paper (A)*	FIELDS OF METAPHOR AND FIELDS OF LEARNING: THE RELEVANCE OF 'STORYTELLING' FOR JAZZ IMPROVISATION STUDENTS
Stephen Broad & John O'Flynn (conveners) + Jeremy Cox, Rosie Perkins & Randall Allsup	*Symposium*	CHANGING CONTEXTS, EVOLVING PERSPECTIVES: RE-APPRAISING MUSIC IN HIGHER EDUCATION
Frances Burgess	*Paper (A)*	SUSTAINING A MUSICAL SELF: NARRATIVES OF WOMEN TEACHERS IN SCHOOLS
Pamela Burnard	*Keynote*	PLAYING TO THE FIELD: MYTH, METHOD AND COMPLEXITY IN COMING TO TERMS WITH CREATIVITIES RESEARCH PRACTICE
Thomas Busch, Ulrike Kranefeld & Sonja Nonte	*Paper (S)*	RESEARCH ON 'AN INSTRUMENT FOR EVERY CHILD': PROGRAM PARTICIPATION AND MUSICAL SELF-CONCEPTS
Timothy Cain	*Paper (A)*	EDUCATING FOR CAPABILITY: A STUDY OF ONE MUSICAL PEDAGOGY
Gianna Cassidy & Anna Paisley	*Paper (A)*	MUSIC GAMES: NEW OPPORTUNITIES FOR MUSIC EDUCATION
Clare Chan & Valerie Ross	*Paper (A)*	IMBUING CULTURAL HERITAGE THROUGH MUSIC LEARNING AND TEACHING
Vicky Charissi	*Paper (A)*	MUSICAL THINKING PROCESSES IN YOUNG CHILDREN'S COLLABORATIVE MUSIC MAKING WITH THE USE OF DIGITAL TOOLS: A CASE STUDY WITH SIBELIUS GROOVY AND THE REACTABLE
Catharina Christopherson	*Paper (A)*	REFLECTIONS ON MUSIC EDUCATION IN LIGHT OF THE CULTURAL RUCKSACK PROGRAM IN NORWAY
Smaragda Chrysostomou	*Paper (S)*	THE USE OF MEDIA-ENRICHED TEXT BOOKS IN THE MUSIC CLASSROOM: EXAMPLES FROM GREECE AND CYPRUS
Tim Crain	*Paper (A)*	THE CENTRIFUGAL MUSIC HISTORY CLASSROOM
Andrea Creech, Sue Hallam, Maria Varvarigou & Hilary McQueen	*Paper (A)*	MUSICAL POSSIBLE SELVES: SUPPORTING SUBJECTIVE WELL-BEING IN LATER LIFE

Stephanie Cronenberg	*Poster*	"THE LIFE I LOVE IS MAKING MUSIC WITH MY FRIENDS": TWO STUDENT BANDS, TWO LEARNING PATHWAYS, MULTIPLE STORIES
Markus Cslovjecsek	Workshop	APPLIED ACTIVITIES OF THE EU-COMENIUS PROJECT "EUROPEAN MUSIC PORTFOLIO: A CREATIVE WAY INTO LANGUAGES (EMP-L)" – PRACTICE, REFLECTION AND BACKGROUND
Joanna Cursley	*Paper (A)*	"THIS PROJECT MADE ME MORE THAN I AM." THE IMPACT OF RAP ON SELF NARRATIVE IN A YOUNG OFFENDER'S INSTITUTION
Alison Daubney & Duncan Mackrill	*Paper (A)*	RE-THINKING CONTINUING PROFESSIONAL DEVELOPMENT IN MUSIC EDUCATION
Bronya Dean	*Paper (S)*	A HIDDEN WORLD OF SONG: UNCOVERING THE INDEPENDENT SINGING OF YOUNG CHILDREN AT HOME
Ashley DiStefano DeAntonio, Eric Haltmeier & Paul Scea	*Workshop*	"OH, PIERRE!": A CUE-DRIVEN SYSTEM FOR IMPROVISED DEMOCRATIC ENGAGEMENT
Elizabeth Dobson	*Paper (A)*	DEVELOPING A METACOGNITION FOR COLLABORATION THROUGH MUSIC COMPOSITION
Konstantina Dogani	*Paper (A)*	THE PRESCHOOL CHILD'S RECEPTION OF THE INTERACTION BETWEEN MUSIC AND VISUAL MESSAGES
Lori-Anne Dolloff	*Paper (A)*	MY METAPHORICAL SELF: EXPLORING ATTITUDES AND BELIEFS ABOUT MULTICULTURAL MUSIC EDUCATION
Jennifer L. Doyle	*Paper (A)*	URBAN MUSIC EDUCATION – TEACHERS' PERSPECTIVES
Jennifer L. Doyle & Elizabeth Gaile Stephens	*Paper (A)*	CULTURALLY RELEVANT ATTITUDES AND EXPECTATIONS OF RURAL AND URBAN MUSIC EDUCATORS
Javier Duque-Gutiérrez & María-Cecilia Jorquera-Jaramillo	*Paper (A)*	CONSTRUCTING PROFESSIONAL IDENTITY AS A DETERMINING ELEMENT IN MUSICIAN-TEACHERS' CLASSROOM ACTIVITY
Rachael Dwyer	*Poster*	MUSIC TEACHERS' VALUES AND BELIEFS: NARRATIVE CASE STUDIES OF MUSIC EDUCATION
Martin Fautley	Poster	INVESTIGATING A SECONDARY SCHOOL COMPOSER-TEACHER-PERFORMER COMPOSING PROJECT IN ENGLAND: AN APPLICATION OF ACTIVITY THEORY
Martin Fautley	*Paper (A)*	THE DEVELOPMENT OF TEACHER AND COMPOSER REFLECTION IN PARTNERSHIP WORKING IN ENGLISH SECONDARY SCHOOLS
Cecilia Ferm Thorgersen	*Paper (A)*	TRAVERSING THE CHIASM OF LIVED TEACHING AND LEARNING EXPERIENCE: EMBODIED PRACTICUM IN MUSIC TEACHER EDUCATION
John Finney & Chris Philpott	*Paper (A)*	PROFESSIONAL JOURNEYS OF MUSIC TEACHERS – CHANGING AND BECOMING
Carol Frierson-Campbell & Hildegard Froehlich (conveners) + Lori Custodero, Felicity Laurence, Sidsel Karlsen, Alexandra Kertz-Welzel, Gary McPherson & Ruth Wright	*Symposium*	CURRICULA AND PEDAGOGIES OF MUSIC EDUCATION RESEARCH (MER) WORLDWIDE: PURPOSES, PRACTICES, AND VISIONS
Marina Gall	*Paper (A)*	MUSIC TECHNOLOGY IN THE CLASSROOM: EUROPEAN PERSPECTIVES
James Garnett	*Paper (A)*	MATTHESON, ZARLINO AND THE UNNATURAL BIRTH OF PEDAGOGY

Bethan Garrett	*Paper (S)*	PRIMARY SCHOOL TEACHERS AND THEIR MOTIVATION TO ENGAGE WITH MUSIC IN THE CLASSROOM: EXPLORING THE DIMENSIONS AND INTERACTIONS OF INDIVIDUAL AND CONTEXTUAL FACTORS
Peter Gouzouasis	*Paper (S)*	AN ETHOS OF MUSIC EDUCATION IN THE 21ST CENTURY: A (IM)POSSIBILITY?
Margo Greenwood & Geoff Mead	*Paper (1 hr) (A)*	EMPATHIC ENGAGEMENT AND MISSION: HOW ONE MUSICIAN IN RESIDENCE ENGAGED WITH YOUNG PEOPLE AGED 14-16 IN AN ALTERNATIVE PROVISION SITE
Ingrid Grønsdal	*Paper (A)*	GENDERING IN MUSIC TEACHER PRACTICES: WHAT IS THE ROLE OF TECHNOLOGY IN SPECIFIC PRACTISES?
Luciana Fernandes Hamond	*Paper (S)*	VERBAL AND NON-VERBAL FEEDBACK IN HIGHER EDUCATION LEVEL PIANO SETTINGS: TWO CASE STUDIES
Wendy Hargreaves	*Paper (A)*	THINKING IN PITCH: IMPLICATIONS FOR VOCAL JAZZ IMPROVISATION EDUCATION
Scott Harrison (convener) + Pamela Burnard, Gary McPherson, Susan O'Neill, & Heidi Westerlund	*Symposium*	PREPARING THE NEXT GENERATION OF MUSIC RESEARCHERS: EXPLORING APPROACHES TO RESEARCH EDUCATION IN TERTIARY MUSIC
Scott Harrison & Rachael Dwyer	*Paper (A)*	SELF-PERPETUATING LEARNING AND TEACHING PRACTICES IN MUSIC: BREAKING THE CYCLE IN RESEARCH HIGHER DEGREE PEDAGOGY
James Hennessy	*Workshop*	AN EXPLORATION OF AUTHENTIC INTERDISCIPLINARY PRACTICE IN TEACHING THE ARTS
Juliet Hess	*Paper (A)*	RADICAL MUSICKING: BAKHTIN'S NOVEL VERSUS THE EPIC IN MUSIC EDUCATION
Frank Heuser & Gena Greher (presenter)	*Workshop*	MUSIC MAKING IN IPAD JAM BANDS
Maud Hickey and Jason D. Thompson	*Paper (A)*	UN/LOCKING DOORS OF MUSICAL FREEDOM FOR INCARCERATED YOUTH
Juniper Hill	*Paper (A)*	PEDAGOGICAL INHIBITORS OF CREATIVITY
Ylva Hofvander Trulsson & Pamela Burnard	*Paper (A)*	CREATIVITY, CULTURAL CAPITAL AND CLASS RE-MOBILITY – LEARNING PRACTICES BY MIDDLE CLASS PARENTS AND THEIR STRUGGLE TO POSITION THE COMING GENERATIONS
Daniel Hug, Markus Cslovjecsek, Per Magnus Kristiansen, Beat Lüscher & Gregor Naef	*Paper (A)*	CreaEduTool: DEVELOPING A LOW-TECH, INTERDISCIPLINARY, MULTISENSORY TEACHING MATERIAL FOR KINDERGARTEN AND ELEMENTARY SCHOOL
Thomas Johnston	*Paper (A)*	LIVING THEORY FOR A LIVING TRADITION: THE CONCEPTUALISATION OF A PHILOSOPHICALLY CHARGED THEORETICAL PARADIGM OF OPTIMUM EXPERIENCE FOR IRISH TRADITIONAL MUSIC IN SCHOOL MUSIC EDUCATION
Marja-Leena Juntunen	*Paper (A)*	TEACHER EDUCATORS' VISIONS OF PEDAGOGICAL TRAINING WITHIN INSTRUMENTAL HIGHER MUSIC EDUCATION: A CASE AT THE SIBELIUS ACADEMY
Alexis Anja Kallio	*Paper (A)*	DRAWING A LINE IN WATER: CONSTRUCTING THE SCHOOL CENSORSHIP FRAME IN FINNISH SECONDARY SCHOOL POPULAR MUSIC EDUCATION

Alexis Anja Kallio (convener) + Olli-Taavetti Kankkunen, Hanna Nikkanen, Andries Odendaal & Lauri Väkevä, Heidi Westerlund and Heidi Partti, Marja-Leena Juntunen, Sidsel Karlsen, Anna Kuoppamäki, Tuulikki Laes & Sari Muhonen	*Symposium*	SCHOOL MUSICKING: A COLLABORATIVE INQUIRY INTO CHRISTOPHER SMALL'S LEGACY FOR MUSIC EDUCATION
Olli-Taavetti Kankkunen	*Paper (S)*	THE SOUNDSCAPE, MUSIC, AND SPEECH: ACOUSTIC COMMUNICATION IN BASIC EDUCATION
Sidsel Karlsen, Heidi Partti & Heidi Westerlund	*Paper (A)*	TEACHING AS PERFORMANCE: PRE-SERVICE MUSIC TEACHERS' SELF-REFLECTIONS ON A BI-CULTURAL EXCHANGE PROJECT
Ailbhe Kenny	*Paper (A)*	'MORE IRISH THAN THE IRISH THEMSELVES' – INVESTIGATING THE 'PLACE' OF TRADITION WITHIN AN IRISH TRADITIONAL MUSIC ONLINE COMMUNITY
Alexandra Kertz-Welzel & Paul Woodford (conveners) + Lauri Väkevä, Jakub Martinec, Ruth Wright, Chris Philpott & Stephanie Horsley	*Symposium*	BORDER CROSSINGS: TOWARD A MACRO-POLITICAL AND ECONOMIC UNDERSTANDING OF MUSIC EDUCATION HISTORY SINCE 1900
Andrew King	*Paper (A)*	MENTORING AND CONTINGENT SUPPORT IN THE MUSIC STUDIO
Jens Knigge, Christian Rolle & Lisa Knörzer	*Poster*	DEVELOPMENT AND EMPIRICAL VALIDATION OF A MODEL OF MUSIC-RELATED ARGUMENTATIVE COMPETENCE (PROJECT MARKO)
Dimitra Kokotsaki	*Paper (A)*	EXPLORING THE PRIMARY-SECONDARY TRANSITION IN MUSIC EDUCATION
Chrysovalentini Konstantinou	*Paper (S)*	"I USED TO BE REALLY AFRAID TO USE TECHNOLOGY IN MY MUSIC LESSONS": EXAMINING TEACHERS' THINKING AND PRACTICE
Anna Kuoppamäki	*Paper (A)*	THE AMBIVALENCE OF GENDER IN CONSTRUCTING MUSICAL AGENCY: YOUNG FEMALE STUDENTS NEGOTIATING LEARNER IDENTITIES IN FINNISH MUSIC SCHOOL BASICS OF MUSIC CLASSROOM
Andreas Lehmann-Wermser	*Paper (A)*	PATTERNS OF CULTURAL PARTICIPATION WITH PRIMARY SCHOOL KIDS
David Lines	*Paper (A)*	MUSIC EDUCATION, HEIDEGGER AND EMERGING TECHNOLOGIES
Anna Linge	*Paper (A)*	MAKING ROOM FOR CREATIVE PRAXIS IN MUSICAL ENSEMBLE
Leslie Linton	*Paper (A)*	INFORMAL LEARNING IN THE GRADE 1 CLASSROOM
Duncan Mackrill & Alison Daubney	*Paper (A)*	MIND THE GAP! BRIDGING THE PRIMARY TO SECONDARY DIVIDE - CHALLENGES OF CONTINUITY AND PROGRESSION IN INSTRUMENTAL MUSIC TEACHING IN AND OUT OF SCHOOL

Kaarina Marjanen & Markus Cslovjecsek	Poster	EFFECTIVE PROFESSIONAL DEVELOPMENT OF IN-SERVICE TEACHERS AS FACTORS TO INFLUENCE THE IDEAS OF INITIAL TEACHER EDUCATION THROUGH MUSIC, IN MUSIC AND LANGUAGES DIDACTICS
Kaarina Marjanen & Patricia Driscoll	Poster	THE EUROPEAN MUSIC PORTFOLIO – THE EMP-L: INTEGRATED MUSIC PEDAGOGIES AS A FRAMEWORK FOR LEARNING
Constance L. McKoy, D. Brett Nolker, Rebecca B. MacLeod & Jennifer S. Walter	Poster	THE IMPACT OF A PROFESSIONAL DEVELOPMENT MENTORING WORKSHOP FOR COOPERATING TEACHERS ON THE QUALITY OF STUDENT TEACHING PORTFOLIOS
Gary McPherson	Keynote	UPDATING AND REDEFINING MUSIC EDUCATION INTERNATIONALLY
Henrique Meissner	Poster	CAN TEACHING ABOUT MUSIC & EMOTION IMPROVE CHILDREN'S EXPRESSIVE PERFORMANCE?
Peter Miksza	Paper (A)	THE EFFECT OF SELF-REGULATION INSTRUCTION ON THE PRACTICING, PERFORMANCE ACHIEVEMENT, AND SELF-EFFICACY OF ADVANCED WIND PLAYERS
Annamaria Minafra	Paper (A)	EXPLORING THE INFLUENCE OF MOVEMENT ON BEGINNER VIOLIN-GROUP PLAYERS' MOTIVATION
Marit Mõistlik-Tamm	Paper (S)	"IT'S NEVER TOO LATE?": ADULT PIANO BEGINNERS' MUSICAL JOURNEYS IN THE CONTEXT OF LIFELONG LEARNING
Gwen Moore	Paper (A)	MUSICAL VALUE AND THE DE-VALUING OF MUSIC: EXPLORING STUDENT AND LECTURER PERCEPTIONS OF KNOWLEDGE IN HIGHER MUSIC EDUCATION
Graça Mota, Jorge Alexandre Costa & Ana Isabel Cruz	Paper (A)	GROWING THROUGH PLAYING: THE ORCHESTRA AS AN INCLUSIVE COMMUNITY MUSIC PROJECT
Liliya Nafikova & Carol Beynon	Paper (A)	USING MUSIC EDUCATION TO IMPROVE SOCIAL ACTIVITIES IN VISUALLY IMPAIRED PRIMARY SCHOOL CHILDREN
Flávia Motoyama Narita	Paper (A)	MUSICAL PRACTICES AND ONLINE INTERACTIONS: ADAPTING GREEN'S INFORMAL MUSIC PEDAGOGY TO AN E-LEARNING INITIAL TEACHER EDUCATION MODULE
Siw Graabræk Nielsen	Paper (A)	LEARNING PRE-PLAYED SOLOS: LEARNING STRATEGIES IN JAZZ/ IMPROVISED MUSIC
Bo Nilsson	Paper (A)	MUSICAL EXPRESSIONS IN PRESCHOOL AS A FORM OF PLAY
Jessica O'Bryan	Paper (A)	RETHINKING THE ART OF APPRENTICESHIP: A CASE STUDY OF TERTIARY ONE-TO-ONE MUSIC TEACHING IN THE CONSERVATOIRE
Susan O'Neill (convener) + Deanna Peluso, Gordon Cobb & Yaroslav Senyshyn	Symposium	YOUNG PEOPLE'S TRANSFORMATIVE MUSIC ENGAGEMENT IN TODAY'S DIGITAL AGE
Katie Overy	Keynote	THE MUSICAL BRAIN
Lluïsa Pardàs	Paper (A)	MUSIC EDUCATION IN SOUTHWESTERN EUROPE: TRADITION OR INNOVATION?
Pamela Pike	Paper (A)	SIX DAYS IN THE PRACTICE DESERT: HOW MUSIC MAJORS REALLY REHEARSE BETWEEN LESSONS AND HOW WE CAN HELP THEM TO DEVELOP METACOGNITVE PRACTICE SKILLS
Clint Randles	Paper (A)	TEACHER IDENTITY COMPARISON US/FINLAND
Joshua S. Renick	Paper (A)	COLTRANE'S LIVING ROOM: REIMAGINING AN ENSEMBLE EXPERIENCE BETWEEN STUDENTS AND TEACHERS

Patricia Riley	*Paper (A)*	MUSIC/DANCE IMPROVISATION PROJECT: INVESTIGATING PERSPECTIVES
Tiziana Rossi, Anna Maria Bordin & Dario De Cicco	*Paper (S)*	ASSESSMENT STAGES AND PROFESSOR COMPETENCE IN ITALIAN HIGHER MUSIC EDUCATION
Victoria Rowe & Angeliki Triantafyllaki	*Paper (S)*	"IS IT PLAYING MY TUNE?" YOUNG PIANISTS IMPROVISING WITH REFLEXIVE MUSIC TECHNOLOGY
Joshua Russell	*Paper (A)*	INFLUENTIAL DOCTORAL PROGRAM EXPERIENCES IN MUSIC EDUCATION: IMPLICATIONS FOR CURRICULA
Paul Sabey, Scott Harrison & Jessica O'Bryan	*Paper (A)*	THE ROLE OF ASSESSMENT IN PREPARING STUDENTS FOR PERFORMANCE CAREERS: A CASE STUDY IN MUSICAL THEATRE TRAINING
Jon Helge Sætre	*Paper (A)*	EDUCATING NON-SPECIALIST MUSIC TEACHERS: A STUDY OF THE CONTENT AND EPISTEMOLOGIES OF TEACHER EDUCATION
Winfried Sakai	*Paper (A)*	MUSIC CULTURAL PEDAGOGY IN THE 'NETWORK SOCIETY'
Lilian Simones, Franziska Schroeder & Matthew Rodger	*Paper (A)*	COMMUNICATING MUSICAL KNOWLEDGE THROUGH GESTURE: A CASE STUDY OF PIANO TEACHERS' GESTURAL BEHAVIOURS ACROSS DIFFERENT LEVELS OF STUDENT PROFICIENCY
Claire Slight	*Poster*	"I APPLIED BECAUSE I DIDN'T REALLY KNOW WHAT TO DO": MOTIVATIONS OF ACADEMIC MUSIC GRADUATE STUDENTS
Janice P. Smith	*Paper (A)*	INSTRUMENTAL MUSIC PROGRAMS IN URBAN SETTINGS: CHALLENGES AND SOLUTIONS
Janice P. Smith & Michele Kaschub	*Workshop*	PERSONIFYING COLORS: AN INTRODUCTORY SONGWRITING WORKSHOP
Janice P. Smith & Michele Kaschub , Suzanne L Burton & Gena R. Greher	*Presentation/ Paper (1 hr)*	COLLABORATIVE WRITING
Gary Spruce	*Paper (A)*	'GOODBYE TO ALL THAT'?: CRITICAL PEDAGOGY, PUPIL AGENCY AND 'THE NATIONAL MUSIC PLAN'
Jonathan Stephens	*Paper (A)*	I ONLY HEAR FAMILIAR THINGS…
Verity Stoffell & Marina Gall	*Paper (A)*	'MUSICAL FUTURES' IN THE SECONDARY MUSIC CLASSROOM AND THE DEVELOPMENT OF A POSITIVE 'MUSICAL IDENTITY'
Pamela Stover	*Paper (A)*	BEYOND MUSIC THERAPY: GERTRUD ORFF AND THE ORFF-SCHULWERK
Leonard Tan	*Paper (A)*	CONFUCIAN *CREATIO IN SITU* – PHILOSOPHICAL RESOURCE FOR A THEORY OF CREATIVITY IN INSTRUMENTAL MUSIC EDUCATION
Ketil Thorgersen	*Paper (A)*	WRECKING A MUSICAL LIFE
Stefana Titeica	*Poster*	ABSOLUTE MUSIC IN THE ELEMENTARY CLASSROOM – AN INTERDISCIPLINARY CREATIVE APPROACH
Angeliki Triantafyllaki, Lilly Kotsira & Christina Anagnostopoulou	*Paper (S)*	LEARNING TO COMPOSE USING INTERACTIVE TECHNOLOGY: A CASE STUDY INVESTIGATION OF WHOLE-CLASS COMPOSITION PROCESSES USING THE *MIROR* PLATFORM IN A GREEK PRIMARY SCHOOL
Kimberly Van Weelden & Jennifer Whipple	*Poster*	INTERNATIONAL PROVISION OF INDIVIDUAL EDUCATION PROGRAMS FOR CHILDREN WITH DISABILITIES

Maria Varvarigou & Kim Burwell (conveners) + Cynthia Stephens-Himonides, Yuki Morijiri, Matthew Shipton, Ruth Rondas & Angeliki Triantafyllaki Discussant: Dawn Bennett	*Symposium*	CHALLENGES FOR 1-1 TEACHING
Janice Waldron	*Paper (A)*	RESEARCH METHODOLOGIES AND CONCEPTUAL MODELS: INVESTIGATING INFORMAL LEARNING AND TEACHING IN ONLINE AND CONVERGENT MUSIC 'COMMUNITIES OF PRACTICE'
Christopher Wallbaum	*Paper (A)*	INTERFERENCES BETWEEN MUSICAL AND EDUCATIONAL CULTURES IN THE CLASSROOM
Nancy Whitaker	*Paper (A)*	BUILDING CREATIVITY AND LEADERSHIP: AN ACTION RESEARCH STUDY OF A STUDENT-CREATED MUSICAL
Nancy Whitaker & Catherine Larsen	*Paper (A)*	URBAN CLASSROOM ARTS INTEGRATION: FROM PRE-SERVICE TRAINING TO POSTGRADUATE IMPLEMENTATION
Paul Woodford	*Keynote*	ARE MUSIC AND MUSIC EDUCATION HISTORY BUNK?
Ruth Wright, Carol Beynon & Betty Anne Younker	*Poster*	SHIFTING LANDSCAPES WITHIN LEARNING COMMUNITIES: TOWARDS A PEDAGOGY OF INTERRUPTION FOR MUSIC?
Yi Lien Yeh	*Paper (A)*	AN INVESTIGATION OF THE POTENTIAL FOR CREATIVITY IN PRIVATE PIANO LESSON THROUGH EXPLORING TAIWANESE TEACHERS' EXPERIENCE, BELIEFS AND REFLECTIONS ON PRACTICE
Olle Zandén	*Paper (A)*	MUSIC TEACHERS' CONSTRUCTIONS OF TEACHERS' AND PUPILS' ROLES AND IDENTITIES
Olle Zandén & Susanna Leijonhufvud	*Paper (A)*	ON THE DEVELOPING OF A SWEDISH NATIONAL ASSESSMENT SUPPORT IN MUSIC: CONTEXT, COMMISSION, DESIGN AND POSSIBLE OUTCOME
Katie Zhukov	*Paper (A)*	INSTRUMENTAL MUSIC LEARNING AND TECHNOLOGY AT THE BEGINNING OF THE 21ST CENTURY

KEYNOTES

Pamela Burnard (University of Cambridge, UK)
PLAYING TO THE FIELD: MYTH, METHOD AND COMPLEXITY IN COMING TO TERMS WITH CREATIVITIES RESEARCH PRACTICE

In most applied fields, whether musical cultures, music industries, or music education, diverse creativities are generated by artists, cultural and community producers, adults, children, teachers and learners across all sectors of music education. In all fields, there are different ways of conceptualising, evaluating and assessing creativities. There are also different tools for engaging with and researching the realities and challenges that make explicit how the dominant and the dominated creativities work. In this presentation I will provoke thinking and reflection about the undertaking of creativity research, and about what matters and why. I will raise questions and issues that are central to the process of researching creativities. I will discuss the use of Bourdieu's application of cultural capital and how the accumulation of different types of capital are represented in the fields that determine the chances of success for certain practices of creativity. Drawing on research evidence accumulated over twenty years, and making use of the distinctiveness of Bourdieu's tools of capital, habitus and field, I will make the case for the sociology of musical creativities as a resource for student-supervisor and teacher-learner conversations and, more generally, to enhance research environments in Higher Music Education sectors and schools.

Gary McPherson (Melbourne University, Australia)
UPDATING AND REDEFINING MUSIC EDUCATION INTERNATIONALLY

Whilst the title of my presentation might appear audacious, it is based on a personal view that the discipline of music education is stronger theoretically, professionally and politically than at any other time, with distinct trends becoming evident that are updating and redefining how we define and think about music education in schools and communities internationally. My presentation will provide comments on where music education is heading, what the main challenges for our discipline are, and how these might be addressed in both research and teaching internationally. What we are seeing in music education is a general rethinking of music education as a discipline, based on the view that music is basic to the human design and that music education should therefore involve multiple entry and exit points throughout the human lifespan that allow individuals to maximize their potential for meaningful engagement in music. Music educators around the world are celebrating the diverse nature of music education internationally and this is encouraging new insights into music's place in the curriculum and more generally within society. This broader vision of music education goes well beyond the years of formal, school music education that is typical in most current literature in the discipline. Included in my presentation will be a personal overview with commentary on trends and ideas that are expressed by the 130+ authors from over 20 countries whose work appears in the Oxford Handbook of Music Education (OHME), published early this year, plus my work over the past two decades with the International Society for Music Education.

Katie Overy (Edinburgh University, UK)
THE MUSICAL BRAIN

There is increasing research evidence to suggest that musical experience can have a positive impact on brain and behaviour. This talk will examine several recent studies in this area, with a focus on not just the neural findings, but also on the types of music education involved, from instrumental training to group clapping games. I will argue that when discussing and designing research in this area, special consideration needs to be given not only to the behavioural and neurological research questions and methods, but also to the specific musical aims, methods and outcomes – especially when working with children or with patient populations. Finally, I will present the SAME model of emotional responses to music (Molnar-Szakacs and Overy 2006, Overy and Molnar-Szakacs 2009, Molnar-Szakacs, Green & Overy 2012), which suggests that music intervention programmes may benefit from activities that include imitation, synchronisation and shared experiences.

Paul Woodford (University of Western Ontario, Canada)
ARE MUSIC AND MUSIC EDUCATION HISTORY BUNK?

Henry Ford was famously quoted in the 1916 Chicago Tribune as saying that "history is more or less bunk. It's tradition. We don't want tradition. We want to live in the present, and the only history that's worth a tinker's damn is the history that we make today" (www.phrases.org.uk/meanings/182100.html). Since the sociological and postmodern turns in music scholarship during the 1980s and 1990s, there has been a growing consensus among academics that music is socially and historically contingent and is better described and understood as a verb rather than as a noun or objective matter of fact. Music is conceived as a form of praxis concerned with 'how people engage with music: how they produce, transmit (and who does the transmitting) and receive (use) music' (Spruce & Matthews 2012: 124). Yet, and while progress has been made by music educators in locating music and pedagogy within broader social and cultural contexts, far less attention has been paid by them to how those same practices were shaped through time by people and events. The importance of historical knowledge and understanding to informed practice and to critical awareness of present and future problems remains underappreciated by scholars, teachers, and children alike. Like Ford and probably most people, music educators prefer to live in the present while looking to the future and, in consequence, may not realize why and how their own predicaments and understandings of music and educational praxis have arisen in the first place. As historian Niall Ferguson warns, however, knowledge of the past 'is indispensable to our understanding of what we experience today and what lies ahead of tomorrow and thereafter. . . . the past is our only reliable source of knowledge about the fleeting present and to the multiple futures that lie before us, only one of which will actually happen' (2011: xix-xx).

This paper calls for a much greater recognition and appreciation among music education scholars and teachers of the importance of historical knowledge, perspective and thinking to their own and to their students' perceptions and understandings of musical and educational praxis and of everyday experience. Building on the work of Small (1977; 1998), Goehr (1992), Foucault (2007) and many others, I attempt to illustrate this theme by tracing some of the social and political origins of the still influential conceptions of the music critic and connoisseur (e.g., Richardson 1996; Trehub 2006; Zacharas & Lowell 2008; Harrison 2012) in order to show how their invention and use served political ends. As originally conceived, those educational models were thought to contribute to the development of children's intelligence and freedom, but it was a blind intelligence because divorced from the world and its problems. Whatever freedom children were thought to have obtained was thus likely mostly only illusory. Freire's 'problem-posing education which accepts neither a well-behaved present nor a pre-determined future [and which] roots itself in the dynamic present and becomes revolutionary' (1970: 65, quoted in Spruce 2012: 193) is similarly critiqued as potentially over-emphasizing the fleeting present and the illusory future(s) at the expense of knowledge of the past.

PAPERS

Hal Abeles & Lindsay Weiss (Teachers College, Columbia University, USA)
INTEGRATING MUSIC AND THE ARTS INTO THE PRESCHOOL AND KINDERGARTEN CLASSROOM: ASSESSING THE EFFECTIVENESS OF A COMPREHENSIVE TEACHER DEVELOPMENT PROGRAM

Helping teachers develop new skills and incorporating new content into the curriculum through high quality professional development is a key factor in the continued success of school music programs and the music education of children. Evidence shows that not all professional development approaches are equally effective in helping teachers improve their skills (McLaughlin & Talbert 2001). Higher-quality professional development tends to be longer-term and employ a variety of diverse strategies to support teachers (Desimone et al. 2003).

This program evaluation examines a year-long, comprehensive teacher development strategy focusing on developing the capacity of 25 pre-school and kindergarten teachers in suburban school districts in one state located in the Northeastern region of the United States. The main objective of this National Endowment for the Arts funded project is for teachers to improve their skills and frequency of incorporating music, dance, theater, and visual art across all disciplines on a regular basis – based on the assumption that a curriculum that integrates the arts can motivate learning in all disciplines and enhance standards based education. Throughout the school year, the teachers receive support from trained mentors who observe their classes and provide feedback. The teachers are also linked together on an online blog that allows them to share ideas and ask questions in regards to the integration of the arts in their individual classrooms.

Our approach to assessment is designed to provide multiple perspectives on the effectiveness of this professional development project and includes observations of teachers while implementing an arts-based interdisciplinary curriculum, the assessment of student achievement from their arts-based experiences, posts on the teachers' blog, as well as teacher interviews and teacher questionnaire responses. The implications of providing longer-term comprehensive professional development experiences for teachers will be presented.

Joseph Abramo (University of Connecticut, USA)
TOWARDS AN ETHICS OF MUSIC LISTENING PEDAGOGY

This philosophical paper is an exploration of the ethical responsibilities of educators as they lead students through the act of guided listening. Traditional, music's affects have been seen as liberating. As Aristotle's (1920) idea of *catharsis* suggests, music's influence is positive; music can lead to a cleansing and certain transcendental enlightenment for the betterment of the individual. Similarly, Schopenhauer's ([1888] 2007) view of music as a conduit for people to escape their principally evil *will* is also an emancipating aspect of music.

Despite these positive views of the power of the arts, as Plato (1973) contends, music may be employed for pernicious ends. Recently, some scholars (Attali 1977, Cusick 2006, Dusman 2000, Johnson and Cloonan 2008) have argued that music can serve as a form of physical and symbolic violence, or 'misrecognized, socially recognized violence' (Bourdieu 1977: 191). In the classroom, this may include music at volumes that cause physical pain (Cusick 2006), teachers imparting their will through unilateral interpretation (Johnson and Cloonan 2008), or music as a mode of social manipulation and control (Brown and Volgsten 2006). This suggests that, contrast

to Aristotle and Schopenhauer, musical listening has the potential to breech—either willingly or unwittingly—educators ethical responsibility to 'do no harm' (Regelski 2012: 289).

Through the exploration of music as potentially violent and manipulative, this paper investigates the ethical dilemmas that arise when educators have a desire to 'share their listening' (Szendy 2008: 35) to music and musical works with students. How may educators engage with, but also transcend, these negative conceptions of music to provide ethical instruction in music and teacher education? Philosopher Jean-Luc Nancy's (2006) phenomenologically dialogic, democratic approach to listening provides positive curricular conceptions from these potentially negative aspects and uses of music.

Randall Allsup & Michael Albertson (Teachers College Columbia University, USA)
INSTITUTIONALIZED DEMOCRACY? COMMUNITY LEARNING IN A PROFESSIONAL ORCHESTRA

A new generation of music education researchers has studied youth and youth music in an effort to increase musical participation in schools. Lucy Green's (2001) seminal ethnography of popular musicians renewed interest in the hows and whys of informal learning. Allsup (2002) found that popular musicians working in so-called 'garage bands' were models of community, even democracy. Woodford (2004) and Westerlund (2006) have likewise advanced a democratic theory of music education, often locating their work in and through popular cultures.

To date, however, there has been little research on the place and purpose of democratic and community learning in highly formal, highly structured musical environments. This has left some educators to wonder if there is an inherent contradiction between democratic methods of learning and the musical and social demands of large, complexly-structured art forms like the European classical orchestra or the North American concert band. It deserves asking if the large ensemble experience, imbedded in the fabric of music programs in Western secondary schools, is antithetical to the democratic processes familiar to popular musicians and informal learners.

This paper presentation will discuss findings from a case study investigation of the Orpheus Chamber Ensemble, a member-driven conductorless professional orchestra, celebrating its fortieth year, that rehearses in New York City and performs worldwide. The study was animated by the following research questions: How does a self-proclaimed 'democratic' orchestra choose repertoire and prepare for concerts? What problems attend their organizational method, and how are they worked out in practice? What do orchestra members disclose about the reasons they participate in this ensemble?

From an analysis of these research findings, a theory of formal music education and democracy will be interrogated. Implications for large ensemble music education will be considered.

Janet Barrett (Northwestern University, USA)
PROMPTING THE SEARCH FOR CONNECTIONS

Pedagogy is a tangible manifestation of teachers' beliefs in action. Believing in the power of the arts to transform lives, teachers draw on their own experiences with compelling works, artists, and media to design thoughtful classroom encounters for students. They shape these encounters artfully and intentionally to lead toward expansion of students' capabilities and desires. When students realize how art works, subject matters, and their own curiosities and interests overlap, these bright moments stand out as vivid instances of meaningful learning. Although many teachers celebrate students' serendipitous moments of discovery, I argue that we lack an articulated, well-conceived pedagogy to teach for connections. In what ways might a more

substantive interdisciplinary pedagogy influence students' relational thinking in the music classroom as well as across the school through cross-disciplinary initiatives? What are the key principles of a pedagogy that is supportive of interdisciplinary thinking in the arts, with music at the forefront?

A theory of instruction should provide a principled framework to guide teaching practices and pedagogical decisions. Such a framework should also be firmly grounded in theories of learning, based on informed understanding of how students' minds work. For interdisciplinary approaches in the arts, the theory of instruction should be especially congruent with the experiential nature of the arts. I will draw on Jerome Bruner's ideas about a *pedagogy of mutuality* that suggests how the thinking of both teachers and students is subject to mutual modification in classrooms as each works on the other. Bruner portrays educational environments as powerful spaces for situating the individual within culture, thus linking social realities to negotiated meanings found in lively, thought-provoking classrooms. I will describe and illustrate how interdisciplinary principles of instruction foster such meaning making and why they are integral to a well-rounded curriculum.

Michele Benn (Sydney Conservatorium of Music, Australia)
SPECIALIST PRIMARY MUSIC TEACHERS CREATING COMMUNITIES THROUGH CURRICULUM DESIGN

Introduction
This paper focuses on two primary music specialists working in primary schools in NSW, Australia. It explores experiences of communities of practice that emerged through contrasting approaches to curriculum development.

The data explored in this paper were collected as part of a larger qualitative study undertaken in NSW primary schools that seeks to identify the needs of these practitioners and determine ways in which these can be addressed. Despite a recommendation that all schools have access to a specialist music teacher (Pascoe et al., 2005), little is known about their experiences. Australian research in this area has concentrated on the preparedness of generalist teachers to teach music.

Methodology
Ethnographic methodology was adopted for this study, using a multicase study design that allows for cross-case analysis. The twenty participants in the larger study were specialist primary music teachers and people responsible for their professional development, selected to represent variety in geographic location, school socio-economic status and teaching experience. Descriptive data was collected through semi-structured interviewing, document analysis and non-participant observation.

Participants and Contexts
"Melinda" teaches a range of classes from Kindergarten to Year 12 at the "Global Grammar School", as part of a large music department. This co-educational school has approximately 1000 students enrolled.

"Crowley School" is a boys' school of a similar size to the Global Grammar School. "Jill" is the music teacher at Crowley Junior School and she is solely responsible for the education of boys from Years 3 to 6.

Both schools are located in Sydney and are classified as independent schools. Some government funding is provided, but the schools are primarily funded through parental fees. The schools are considered high fee paying.

Approaches to Curriculum Development

An inquiry-based approach to curriculum was introduced at Crowley Junior School, using an internationally recognised framework in which students explore six themes across key curriculum areas. The themes reflect social aspects of curriculum advocated by Dewey (1959) and Bruner, as they are designed to deepen understanding of human development in society. The curriculum intends to develop an independent approach to learning through sustained investigations and reflects the discovery learning approach suggested by Bruner (1979). Jill initially found developing and maintaining an appropriate sequence of musical skills and knowledge within the framework problematic. Implementation of the program required considerable collaboration with the classroom teachers. Despite her initial misgivings, Jill recognised that the curriculum positively challenged her expectations of music teaching.

The work of Bruner (1977) was evident at Global Grammar School, through the intentional use of a spiral curriculum design in which a body of repertoire is revisited each year with increasingly complex skill development. Despite the NSW syllabus documents being written in such a way as to enable a spiral curriculum, the staff chose a Kodaly-based Queensland music syllabus document as a starting point for curriculum development. Melinda indicated that this was because of the sequential nature of this document, something she perceived lacking in the NSW syllabus.

Contrasting experiences of curriculum development contributed to different experiences of communities of practice within the participants' contexts. The term *communities of practice* was first used to describe the learning relationships that emerge through social interaction within business organisations (Wenger, McDermott, & Snyder, 2002), although these types of communities are observable in other settings. The practice of the community involves the development of meaning within and between the members through their interaction (Wenger, 1998). Through mutual engagement in the practice a *joint enterprise* becomes defined.

Collaboration between specialist and generalist teachers developed in the practice of the Crowley Junior School community, through the partnerships required to sustain an interdisciplinary inquiry-based approach to teaching. Interdisciplinary teaching was emerging as part of the joint enterprise of the community as a result of the thematic curriculum framework.

In contrast, Melinda's community of practice consisted of music teachers within the department; consequently collaboration occurred between the specialists and the practice solely focused on music education. Collaboration ensured the maintenance of a progression of musical development throughout the school and contributed to the use of a spiral curriculum design. Despite the inclusion of a curriculum based on Kodaly practices, the need for consistency across the school program resulted in the adoption of an Orff Schulwerk approach to teaching that later emerged as part of the joint enterprise.

Communities of practice do not exist in isolation and people may belong to more than one community (Wenger, 1998). The music department at the Global Grammar School became connected to the network of the NSW Orff Schulwerk Association, through a decision to outsource professional development to this organisation. This appeared to ensure consistency across the school; however, it could prove problematic should members seek to implement other pedagogies.

Melinda and Jill belonged to the same independent school network of music teachers; however, neither teacher found the network a useful resource for professional development. This may reflect the varying approaches to music education in independent schools, as a result of the descriptive NSW syllabus.

Conclusion

Whilst the NSW syllabus document may lack prescriptive detail, its descriptive nature enables curriculum development by specialists at a school level to meet the perceived needs of their

communities. This is significant, as a national curriculum is currently undergoing development for implementation in all Australian schools. The experiences of specialist teachers indicate that a new curriculum should provide sufficient information to facilitate the development of scope and sequence documents, without inhibiting the development of communities of practice through curriculum design.

Curriculum development within a school context can facilitate specialist teachers' participation in communities of practice. This may occur through collaboration between specialists. Similarly, whole school approaches to curriculum design may assist in the development of communities of practice between specialist and generalist teachers. Joint membership of communities of practice can enable the sharing of ideas and development of meaning between communities; however participation in networks may be hindered if the joint enterprise of the communities is perceived to be disparate.

Dawn Bennett (Curtin University, Australia)
WHY AND HOW TO INCORPORATE SELF AND IDENTITY IN MUSIC EDUCATION:
A COMPELLING STORY AND THE STRATEGIES TO GET STARTED

Whilst there is growing recognition that the development of self and identity is a neglected area within courses of higher education, its incorporation raises a number of immediate challenges. For example: 1) For many academics the concept of self and identity is entirely new and its relevance and importance is not recognised; 2) Because time is of the essence for both students and academic staff, tools and strategies need to be implementable within existing courses and programs and without the need for additional time or resources; 3) The increasing casualisation of higher education teaching, particularly within undergraduate programs, presents difficulties for the professional learning of staff and the sustainability of that learning across multiple student cohorts and semesters; 4) There has previously been no mechanism for sharing existing strategies, or for adapting them for use across broad student cohorts; and 5) Increasing staff-student ratios and decreasing student contact hours work against the inclusion of a highly personal subject. Each of these challenges is of course further compounded by the rapidity of change within the higher education sector.

This presentation reports findings from a two-year project that incorporated case studies with 211 undergraduate and graduate music and education students, undergraduate engineering students, and newly graduated teachers. The project became known as *The TILE Approach* in light of its four key themes of *Teaching*, *Identity*, *Learning and Engagement* (http://thetileapproach.ning. com/). During the course of the project, 25 new resources known as TILE tools were adopted by academics in 16 countries and in disciplines from music to medicine. The presentation outlines why there is such support for the incorporation of self and identity as core components of all higher education programs, and suggests some of the ways in which music educators might begin to have this dialogue their students.

Dawn Bennett (Curtin University, Australia), Anne Power (University of Western Sydney, Australia), Kathryn Marsh (University of Sydney, Australia), Brydie-Leigh Bartleet (Griffith University, Australia)
ESTABLISHING AND RUNNING SERVICE-LEARNING PROJECTS: THE EXPERIENCE OF EDUCATION AND THE ARTS WORKING WITH INDIGENOUS COMMUNITIES IN AUSTRALIA

Service learning projects aim to enrich the learning experience, enhance civic responsibility and make stronger communities, operating beyond the traditional classroom to integrate knowledge building with community service and personal reflection. Increasing recognition of the value of

service learning can be seen by the integration of service learning projects into many disciplines of higher education. In recent years, the service learning approach has been recognised not just for its benefits for learning and teaching, but also for its ability to contribute towards students' development of self-concept and career preparedness; to social change agendas; and to institutional and political reform. This presentation shares findings from a funded study of service learning projects in the arts. The project is a partnership between four Australian universities: Griffith University, the University of Sydney, Curtin University, and the University of Western Sydney. With the aim of exploring how service learning might bring tertiary creative arts students/pre-service teachers and Indigenous communities together in collaborative learning partnerships that build strong intercultural connections and enhance the inclusion of Indigenous content in tertiary curricula, each of the four universities worked in collaboration with an Indigenous community, employing a range of arts skills including song writing, collaborative recording, filmmaking and story writing. The presentation brings together members of the research team to share the experience of participating in service learning projects. These include the team's experiences of establishing the projects; strategies used to overcome some of the key challenges; and the impact of the project on the self-esteem of the students and the Indigenous community members. The presentation will share both the challenges and inspiration of each project, whilst thinking more broadly about the role of service learning projects within the context of higher education reform and the capabilities of graduates.

Louis S. Bergonzi (University of Illinois at Urbana-Champaign, USA)
INSTRUCTIONAL CLIMATE IN SECONDARY SCHOOL MUSIC CLASSROOMS REPORTED BY ENGAGED MUSIC STUDENTS: A COMPARISON OF SCHOOL AND MUSIC CAMP SETTINGS

This study is a descriptive-comparative analysis of music students' views about bullying and the climate of music classrooms with regard to personal safety, exposure to derogatory remarks, and verbal or physical harassment differentiated by gender, race/ethnicity, sexual orientation, and gender expression. In addition, students were asked about these same dimensions related to overall school climate, non-music classrooms, and their perceived musical expertise and participation in the music program. This study, unlike those that have surveyed the general school population, focuses on experiences reported by high school music students, here defined as those who took any school-based music course in the 2011-2012 academic year. This study includes and compares the instructional spaces found in high schools and at a discipline specific, non-recreational summer camp. This study tests the generally held view of arts and music classrooms as 'safe spaces' (Lamb 2010) and, by examining bullying in a summer camp setting, responds to the need to investigate bullying in the semi-structured, unsupervised educational spaces in which it is more likely to occur (Leff, Power, Costigan & Manz 2003; Pepler & Craig 1998).

Survey respondents attended at least one week of a multiple single-week summer music program run by a large state university in the US Midwest. Thus, the study's sampling frame cannot be taken as indicative of high school music students. However, those in this purposeful sample of 'music kids' can be seen as well positioned to know about experiences of highly engaged music students in multiple within-building music classrooms (70% of the respondents took 3 or more music classes during 2012-13). To provide contextual understanding about members of this sample, data were collected about music course taking, extra-curricular activities, school characteristics, educational aspirations, and sociodemographic characteristics.

In addition to difference in classroom climates, respondents were also asked about (1) whether they have ever felt harassed, or bullied related to their being active in the music program; (2) their and their schools' responses to harassment or assault; and (3) how they think their school's music program and faculty compare to the rest of their school and the summer camp with regard to support and affirmation of all students.

Rhoda Bernard (The Boston Conservatory, USA)
KEEP ON KEEPING ON: WHY OUTSTANDING MUSIC EDUCATORS REMAIN IN THE PROFESSION

The climate of standardized testing in the U.S. has created many challenges for music educators, including cuts in budgets and instructional time (Abril and Gault 2008; Baker 2012; West 2012). How do the very best music educators persist in the face of this and other challenges?

This paper presents the perspectives of two leading music educators on the reasons that they remain in their positions. Specifically, the paper focuses on the ways that these individuals describe the sources of satisfaction in their work, as well as the ways that they discuss overcoming various challenges.

The respondents participated in open-ended interviews. Data analysis proceeded through the stages of open coding, axial coding, selective coding, memo writing, and validity checks with an interpretive community and with the participants (Miles and Huberman 1994; Strauss & Corbin 1998).

Several resonant themes have been identified:
- music can transform individuals and communities
- music is connected to many aspects of people's lives
- strategies for educating others about the importance of music education
- ways for music educators to counter negativity

This research bridges studies of music teacher effectiveness, which highlight qualities and practices of successful music educators (Brand 1985; Clarfield 2008; Hendel 1995; Raiber 2001; Rohwer and Henry 2004; Steele 2010), and analyses of the music teacher shortage, which emphasize the reasons that music educators enter, leave, and stay in the profession (Bennett 2000; Bergee and Demorest 2003; Burrack 2009; Clayton 2001; Gardner 2010; Hancock 2008, 2009; Hill 2003; Kimball 2000; Krueger 2000; Lautzenheiser 2001; Madsen and Hancock 2002). Most investigations in these areas are questionnaire or survey-based. This study contributes to the small body of qualitative studies that share and examine the voices of music educators.

Mairead Berrill (St Patrick's College, Dublin, Ireland)
GROUP MUSIC-MAKING IN IRISH SECONDARY SCHOOL PRACTICE

The status and role of music performance in Irish secondary schools presents a scenario with a number of conflicting trends.

Since the 1996 re-organisation of the Irish Leaving Certificate syllabus, group music-making appears to be in a healthy state. The number of students opting for an elective performance strand worth 50% of the overall marks has almost doubled. However, anecdotal evidence suggests that despite presenting as an educationally and socially enriching pursuit, group music-making occurs more often outside the Irish second-level classroom. The integration of valuable educational elements situated within these extra-curricular performing activities into modern second-level classroom pedagogy is the central concern of this study.

For the research, generation of data has a two-fold design. In phase one, focus group discussions, three meetings involving a nation-wide selection of 30 practising music teachers, examined current Irish 2nd-level group music-making practice. The resulting transcriptions have been analysed utilising three-part coding methods: descriptive coding, topic coding and analytical coding (Richards 2005), and the data thus generated, utilised in the design of group music-making classroom activities.

The study has since moved to its second phase: action research, and herein collaboration with the participating teachers continues as group music-making lessons are implemented in a varied selection of ten Irish 2nd level schools.

This paper examines the manner in which data emanating from the focus group discussions are impacting on the on-going action research in the classrooms. Accounts of music-making activities therein that link performance to composing and listening will be discussed in the light of:
- Theories of transformation from within systems of music education
- Theories of teaching and learning as the construction of meaning
- The social context of teaching and learning within a community of music-makers
- Informal methods of teaching and learning music

Sven Bjerstedt (Lund University, Malmö Academy of Music, Sweden)
FIELDS OF METAPHOR AND FIELDS OF LEARNING: THE RELEVANCE OF 'STORYTELLING' FOR JAZZ IMPROVISATION STUDENTS

Aims
This study focuses on educational implications of a rich intermedial metaphor. *'Storytelling'* is arguably the most common prestige word in descriptions of jazz improvisation. Previous studies have focused on particular interpretations of this metaphor such as, *e.g.*, coherence, semantics, linear and temporal development, and performativity. The present study is based on an investigation of the range of meanings ascribed to the term by jazz practitioners.

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

Results
The storytelling concept functions as a metaphor for a combination of several abilities and qualities in the jazz improviser and improvisation, some of which can be categorized as:
• *Personal and expressive sound*
• *Rich and mature humanity*
• *Physical openness and wholeness*
• *Simplicity*
• *Aptitude for creative interplay with fellow musicians and audiences*
• *Rhythmical awareness*
• *Alertness regarding the input and output of musical and non-musical impulses*

Conclusions
Contemporary jazz pedagogy focuses mainly on relatively codified systems for improvisational instruction. The results of the present investigation point to the relevance and importance of more experiential, exploratory, collective, and reflective approaches in jazz improvisation teaching and learning. It is suggested that educational implications of the storytelling metaphor may be visualized as two corresponding landscapes.

A *landscape of metaphor* in the case of 'storytelling', it is argued, would include inner vision, contextual openness, and temporality as important dimensions. A corresponding *landscape of learning* regarding jazz improvisational learning may include several areas other than imitation, and genre and form practices; in addition, for instance, the improviser's multi-directed relations to fellow musicians and audience as well as to inner voice and vision come forward as essential.

Frances Burgess (University of Exeter, UK; Stranmillis University College, Northern Ireland)
SUSTAINING A MUSICAL SELF: NARRATIVES OF WOMEN TEACHERS IN SCHOOLS

Drawing from a study of three women music teachers in post-primary (secondary) schools in Northern Ireland, this paper reflects on the use of theoretical tools such as assemblage theory (Deleuze and Guattari 1988, De Landa 2006) and post-structural feminism in conceptualising the complexity of professional practice for women music teachers and in attending to the micro-politics of music teaching in schools.

The study aimed to examine teachers' narratives of professional practice, specifically considering the interplay of multiple subjectivities. Participants, all with 12 years teaching experience, told stories of diverse pedagogical and musical participation within and beyond their schools and within a range of social groups and institutional settings.

Using a post-structural theoretical perpective I viewed the narratives as 'technologies of the female self' (Foucault 1988; Tamboukou 2010) and through discourse analysis I examined how each participant constructed a portrait of self in practice, and exercised a sense of agency within the discursive options available to them. In terms of professional development, music teachers found professional sustenance in 'personal' spaces for music-making, amid the quandaries of teaching a marginal curriculum subject (Paechter 2000) in a climate of 'performativity' (Ball 2003).

Thomas Busch, Ulrike Kranefeld & Sonja Nonte* (University of Bielefeld, Germany)
RESEARCH ON 'AN INSTRUMENT FOR EVERY CHILD': PROGRAM PARTICIPATION AND MUSICAL SELF-CONCEPTS*
Authors and title of this summary differ slightly from those in the conference programme.

In several German federal states, the program 'An Instrument for Every Child' gives children the opportunity to learn a musical instrument within the primary school setting.

In the federal state of Northrhine-Westphalia, all students of the participating schools receive a basic and free-of-charge musical training in grade 1 during normal school hours, and have 16 instruments presented to them. In grade 2, participation becomes voluntary and is moved to the afternoon, while a monthly fee (20€) is imposed. The program continues in grades 3 and 4, with additional lessons in a school orchestra, and a rise in the monthly fee (35€). In the current school year, nearly 650 primary schools and more than 60000 students are involved. The program is run in cooperation with instrumental teachers from local music schools.

In the federal state of Hamburg, regular music lessons take place in grade 1, while the 'JeKi' program starts in grade 2 with the presentation and selection of instruments. Instrumental lessons then begin in grade 3 and continue until the end of grade 4. Participation is obligatory and free of charge for the students in the 62 participating schools, and students cannot easily opt out of it.

In both federal states the program serves as an added extra to the regular music lessons and does not replace them.

In 2008, the German Ministry for Education and Research set up a research program on 'An Instrument for Every Child' (known as 'JeKi'), involving six research projects at ten universities, as well as two service units. The research project BEGIn (2009-2013) is carried out by the University of Bielefeld and asks who continues with the program voluntarily and why. It also wants to figure

out what the (pre-)conditions of instrumental learning in groups are like. In its quantitative part, the BEGIn study uses a panel of 1500 students, their parents and their teaching professionals in 36 schools in Northrhine-Westphalia and Hamburg for a paper-and-pencil based quantitative study in repeated measures design. It collects data from the selected sample on a yearly basis from the beginning of grade 2 (2009) to their transition to secondary school in grade 5 (2013).

Program participation
Program participation in 'JeKi' in Northrhine-Westphalia drops from 100% in the obligatory grade 1 to 35% in grade 4 (grade 2: 77%, grade 3: 49%; n=960).

In the research literature, several predictors seem to influence program participation in instrumental learning and drop-out from it. Among others, the most important are socio-economic status (e.g. Klinedienst 1991; Hurley 1995), musical self-concepts and musical activities of families and friends (e.g. Kroener, Schwanzer, Dickhaeuser 2009), the amount of practicing (e.g. Sloboda 1996, Costa-Giomi 2007), parental support (e.g. Frakes 1984), high demands of time (e.g. Hurley 1995, Beckers & Beckers 2008), high costs and problems with the organisation of the program (Beckers & Beckers 2008), practice motivation and students´ academic performance (e.g. Hallam 1998).

The BEGIn study tested several of these predictors, but only found two to significantly influence program participation positively on an individual level: The children's musical self-concepts regarding 'making music' and the parents´ perceived importance of the program for their child`s development explain the continuance in the program to a moderate degree in all transitions within the primary schools years (Nagelkerke`s R^2 >.32). No effects were found for e.g. socio-economic status, amount of practicing, practice motivation, gender, and program enjoyment. However, ANOVAs and the analysis of Intraclass Correlation Coefficients (ICC) indicated that there are effects on the class level, which will be analyzed through multilevel analysis shortly.

If teachers want to lower the drop-out rate from the program in their class, the results point at the importance to work intensely with the parents, and strengthen children`s self-concepts.

Musical self-concepts
Musical self-concepts regarding 'making music' were measured through a four-item scale in four-part Likert scale style (α>.75).

In the whole sample, the development of musical self-concepts in 'making music' shows a slight decline in repeated measures ANOVAs between grade 2 and the end of grade 4 (f=.25). This may be interpreted as a normal development from being an 'optimist' to becoming a 'realist' (Helmke 1999). However, students who drop out of the program after grade 2 or 3 in Northrine-Westphalia show a much stronger slump in their musical self-concepts regarding 'making music' (drop-out after grade 2: f=.42, after grade 3: f=.55), and do not quickly recover from this.

In an exemplary multiple-regression analysis for the transition between grade 3 and 4 (R^2=.27***), the enjoyment of 'JeKi' in the previous school year (ß=.19***), and the drop-out from 'JeKi' after grade 3 (ß=-.19) explain the development of this subscale of the musical self-concept. But the previous value of the musical self-concept in 'Making music' (grade 3) turns out to be the most important predictor of this development with a strong negative coefficient of ß=.-47***. The higher this part of the musical self-concept in grade 3, the more negative is its development in the following year. It seems, as if there also were developments from being 'pessimists' to becoming 'realists' or even 'optimists'. Therefore, one should not over-generalize the general pattern.

Motivational factors such as the enjoyment of the instrument, of practicing, and of the 'JeKi' program turn out to be the most important predictors in explaining musical self-concepts in 'Making music' in grade 2 in a structural equation model (n=916, CFI=.96). But also the additional participation in private instrumental lessons plays a significant role in determining them.

Discussion
The musical self-concept in 'Making music' is an important predictor for the continuance in the program, while drop-out from the program also is a predictor for the development of musical self-concepts – however a less strong one. In a discussion whether self-concepts should be enhanced – even if then staying unrealistically optimistic – we argue for promoting this self-enhancement strategy as opposed to a skill-development strategy, which is more oriented at working with realistic feedback and realistic self-concepts.

Timothy Cain (Edge Hill University, UK)
EDUCATING FOR CAPABILITY: A STUDY OF ONE MUSICAL PEDAGOGY

This paper reports on part of a research study that aimed to explore the pedagogies of music teachers in a variety of settings. Leach and Moon describe pedagogy as, 'a dynamic process informed by theories, beliefs and dialogue' which is 'realised in the daily interactions of learners and teachers in real settings' (2008: 6). This paper adopts the theoretical frameworks described in Leach and Moon to explore one teacher's pedagogy – his classroom practice and the theories, beliefs and dialogue that he uses to explain and describe his practice.

Case study methodology was used to explore the teacher's pedagogy as he taught drumming to boys in a Special School for children with behavioural, emotional and social difficulties. Data collection included non-participant observations and interviews. Interviews and observations were audio recorded and relevant sections transcribed. Data analysis used a grounded theory approach to construct a 'thick description' of the case (Geertz 1973) and the case was member-checked by the teacher.

Rather than compensating for 'needs', the analysis suggests that the teacher's pedagogy allows for a very undemanding entry-point to the lesson – simply beating a drum is sufficient. From there, the teacher takes the boys through small steps of improvement, always building on what they can do, and ignoring what they cannot do, as irrelevant. This is achieved in the context of a mutually respectful relationship. The case is presented as a means of teaching for capability (Terzi 2005; 2010). Implications for further research and practice are suggested.

Gianna Cassidy & Anna Paisley (Glasgow Caledonian University, Scotland)
MUSIC GAMES: NEW OPPORTUNITIES FOR MUSIC EDUCATION

While learners are increasingly engaged with digital music participation outside the classroom, evidence indicates learners are increasingly disengaged with formal music education, which promotes many social, emotional and cognitive benefits (e.g., Abril & Gault 2008; Dillon 2005; Lamont & Maton 2008; North & Hargreaves 2008). The challenge for music educators and the games industry is to capitalise on the evident motivation for informal music participation with digital technology as a tool to create new authentic and inclusive opportunities to benefit from music participation (see Hargreaves et al. 2001). This presentation will review two studies from an EPSRC funded body of work, 'Music-Games: Supporting New Opportunities for Music-Education', investigating the potential of music-technologies to inspire and engage learners with music. Study 1 investigates processes and outcomes of employing Rock Band to span the curriculum, while Study 2 investigates the processes and outcomes of group composition with iPad in the classroom. Both studies explore opportunities and experiences music-games support, processes and potential outcomes of participation, the nature of learner performance and experience with the technology and, in particular, the experience of flow. Preliminary findings indicate that music games can engage and inspire us with music participation within existing practice. Implications will be discussed through recommendations for effective and efficient employment of music technologies for educators, and innovative and user-centred design of future music technologies for industry.

Clare Chan (Sultan Idris Education University, Malaysia) & Valerie Ross (Universiti Teknologi MARA, Malaysia)
IMBUING CULTURAL HERITAGE THROUGH MUSIC LEARNING AND TEACHING

Modernization and commercialization have impacted upon the lives of aboriginal peoples in Malaysia. Many aboriginal children in national schools have little to no knowledge about their rich musical heritage as they become increasingly acculturated into mainstream educational experiences.

This paper presents the outcomes of a state funded study aimed at developing a model for indigenous community-based music education in peninsular Malaysia. The research was conducted in an Orang Asli (*orang*: people, *asli*: original) village in Tapah, Perak over a period of 6 months. The main subjects were an Orang Asli musician and a group of fifteen Orang Asli children from the *Semai* tribe, ranging from ages 6-9. Utilizing a non-interventive approach, this research creates a platform for the indigenous musician to explore (and formalize) his pedagogical skills in developing the musical potential of the children of his village through the learning and teaching of ethnic instruments peculiar to their tribe. The instruments learnt were the nose flute, bamboo stompers and bamboo zithers.

Several workshop sessions were held in the home of the *semai* musician who, for the first time, conducted a series of 'music lessons' for the children in his village. Collecting suitable bamboo from the jungle, he made several of the instruments used in his teaching sessions. Having learnt music informally by listening to his father, a village musician (and shaman), the indigenous musician is placed in unfamiliar territory, (re)constructing his teaching approach at each progressive meeting. This article analyses the teaching processes and 'cultural pedagogy' of the *semai* musician as he assumes the role of an educator, instrument-maker and story-teller, and evaluates its impact on the *semai* children.

Vicky Charissi (Institute of Education, University of London, UK)
MUSICAL THINKING PROCESSES IN YOUNG CHILDREN'S COLLABORATIVE MUSIC MAKING WITH THE USE OF DIGITAL TOOLS: A CASE STUDY WITH SIBELIUS GROOVY AND THE REACTABLE

This study explores the compositional approaches of young children (5 to 7 years old), in the context of collaborative music making activities supported by digital tools. In 1980, Papert suggested that technological tools could affect the way that children think during the learning process (Papert 1980). Several years later, Folkestad noted that 'the implementation of music technology not only changed *what* was done, but also *how* it was done' (Folkestad et al. 1998: 84). Since then, despite the considerable body of research in children's musical thinking in the context of music making, technological advances have been constantly changing the arena of research on the compositional processes, especially for young children.

For the purpose of this research, in total 16 children from a primary school in London were engaged for 9 weeks in two different, in nature, software packages: (i) Sibelius Groovy (shapes) (http://www.sibelius.com/products/groovy/shapes.html); and (ii) the Reactable (Jordá 2010). Sibelius Groovy was designed to be used by 5–7 year old children engaging in music making by combining musical patterns, which were visually represented by shapes. The Reactable for iPad was originally built upon a tabletop interface and was not designed especially for children (Jordá 2010). Reactable enables users to experiment with sound and control its structure in order to create musical patterns in real time.

Data collection methods, reported in this paper, include participant observations, video analyses and musical data recorded by the software packages themselves. Challenges regarding the organization and analysis of children's real time music making processes as well as their musical

products were addressed by the use of the software package Eanalysis for electroacoustic music analysis (Couprie 2012).

Initial findings revealed children's recursive processes and simultaneous elaboration of pitch, timbre and rhythm of sound within the musical patterns. Event-based time rather than metric time was mainly shaping their musical decisions. A wider view of their actions includes aspects that were non-technical, but rather psychological, and related to children's socio-cultural context.

Catharina Christopherson (Bergen University College, Norway)
REFLECTIONS ON MUSIC EDUCATION IN LIGHT OF *THE CULTURAL RUCKSACK* PROGRAM IN NORWAY

The background for this paper is a three-year research project (2010-2013) on The Cultural Rucksack (TCR). This is a national program for arts and culture in Norwegian schools, the aim of which is to give all children age 6-19 access to professional artistic and cultural productions of high quality, and to enhance experience of and understanding of culture in all its forms. Its political backdrops are both cultural and educational. The cultural political objectives of the programme are clearly stated; the educational ambitions, however, seem more vague. While the arts are under pressure in Norwegian education, an increasing number of government-funded partnership initiatives from the field of culture are being introduced in schools. Research has shown that there is much enthusiasm surrounding such initiatives, most clearly articulated from the field of culture. However, there seem to be a lack of critical reflection of such programs and partnerships. The general research project on TCR did not give opportunity to pursue such discussion at length. Therefore, this paper seeks to discuss educational implications of art programs and partnerships in schools, as seen from the perspective of music education; in so doing, touching upon questions of art, *bildung*, equality, democracy, teacher professionalism, educational and cultural policy, and governance.

Smaragda Chrysostomou (University of Athens and CTI, Greece)
THE USE OF MEDIA-ENRICHED TEXT BOOKS IN THE MUSIC CLASSROOM: EXAMPLES FROM GREECE AND CYPRUS

Introduction
The latest attempt in educational change in Greece is a multi-lateral and multi-level framework for reforms in various aspects of the educational process.
Digital School, a basic action within the 'New School' reform, is essentially an open source platform with web 2.0 tools, which can support a number of applications for a digital classroom.
This paper presentation focuses on one aspect of the *Digital School* action, the *media-enriched textbooks*, and more particularly the Music textbooks for high-school.

Rationale and Aims of the research
In the last three years the 'Aesthetic Education team' (a small team of specialists in music, art, education and information technology) created a 'media-enriched' version of the Music and the Visual Arts high-school textbooks. The aims and objectives of this innovative work were partly described by the particulars of the project which is co-funded by the European Union and the Greek Ministry of Education. Within this framework and its restrictions though, a number of aims pertinent to the school subjects of Music and Visual Arts were set by the team. What were these aims in the Music textbooks and how did the restrictions influence the final product?
Fundamental goal of the project is its use in the classroom in a way that would enrich teachers' choices and lesson plans. It was important therefore to investigate its use in different schools and by different teachers in order to discuss their opinions regarding its use in their classrooms as well as any problems they might have faced relating to the technological and/or pedagogical aspect of the media-enriched textbooks.

Another key issue is pupils' response and motivation. How was this novel medium (the media-enriched textbook) accepted by the pupils? What were their responses during the lesson? Were they encouraged to use it outside the classroom?

Methodology and Methods
In order to explore the above questions, an open invitation was sent to high-school music teachers in Greece and Cyprus for voluntarily taking part in this initial inquiry. Participating teachers were sent directions for self-monitoring and a questionnaire with open-ended questions. A two-three months application period led to the completion of the questionnaire which was then followed-up by an interview seeking to complete any gaps, interpret teachers' opinions and explore their ideas further.

Main research findings
This paper reports on two cases of music teachers (one in Greece and one in Cyprus). They were both frequent users of technology in their classrooms and incorporated the new 'media-enriched textbooks' easily in their lessons. Based on oral and written comments, their overall experience was positive. They recorded a number of aspects as assets:
- The 'media-enriched' music textbooks were easy to use in the classroom utilizing different technological mediums like the computer lab, an interactive smart-board or a single computer with a video projector.
- Available music examples for each lesson multiplied without the teacher having to spend the time to find them and record them.
- The 'media-enriched' music textbooks were used as a basis from which to explore further and add their own content.
- They provided a variety of activities and examples making the lesson more interesting for the pupils. Pupils participated more during the lesson, asking more questions.
- Pupils were happily using them at home as well.

Some words of caution and ideas for further development were also noted:
- Teachers need to spend a lot of time initially in order to familiarize themselves with the material available (videos, audio recordings, interactive activities, crossword puzzles, etc.) in order to incorporate it in their lesson plans.
- The use of technology and especially the internet requires caution and teacher control.
- More interactive activities would open it further to pupils and make it more useful for a practice-oriented music lesson.

Conclusions/Implications for Practice
This project, being a national priority within a major educational reform, aspires to transform the means used in every-day classrooms in all subject-areas.
This initial small-scale investigation on the application of 'media-enriched' music textbooks clearly indicates that it is an innovative, interesting and valuable tool for every music teacher. Teachers can use these 'digital books' in a variety of ways and teaching formats, with basic requirements in terms of technology. They are adapted easily to each teacher's needs, knowledge and teaching style and they can liven up their lesson. However, a lot of work needs to be done in order for these opportunities to flourish. Challenges for efficient utilization include teacher training, technological infrastructure and current financial difficulties which impedes future planning and support.

Tim Crain (The University of Massachusetts Lowell, USA)
THE CENTRIFUGAL MUSIC HISTORY CLASSROOM

Faculty in the Department of Music at the University of Massachusetts Lowell recently researched, conceptualized, and implemented a more holistic and developmental approach to core music curriculum instruction because students' musical experiences and career goals were not being well served by the traditional, conservatory-style training we had in place. Often, the multi semester chronological music history survey is part of this core, shared musical experience for all university and conservatory music degrees, with the pedagogical focus on canonic preservation, entitlement, and absolute instructor authority. However, nowhere is it made apparent the reasons why anyone should care about the material, how the material relates to practical careers in music, or how students will be allowed to explore their own creativity with the materials.

For my part, I enthusiastically embraced this democratized, new vision of music education for our department by researching pedagogical ideas and practical teaching strategies in music and allied disciplines in order to create a widening, more centrifugal classroom where my voice became only one of many equally, non-centered voices. Thus, my research question focused on how musicologists can impart on students the deeper questions behind the study of music history; and also democratize the classroom to include the entire intellectual and musical life of students and to incorporate more student-centered learning to reinforce a broader consideration of repertoire and styles across time.

In this paper, I shall summarize and relate how my pedagogical research into the above principles are key in the development of a more centrifugal approach to music history pedagogy – a decentering, anithierarchical perspective where the instructor merely introduces the structures and processes that show the development of music from the continuous interplay of ideas and techniques independent of chronological organization. Furthermore, I would like to highlight the successes and areas in need of improvement because of my shift in pedagogical approach from teaching music history as a hierarchical, centralized authority to a more unfocalized, democratic approach which emphasizes the conceptual frameworks of music history; respects the diverse backgrounds of students; and develops skills necessary for careers in music in the twenty-first century.

Andrea Creech, Sue Hallam, Maria Varvarigou (presenter) & Hilary McQueen (Institute of Education, University of London, UK)
MUSICAL POSSIBLE SELVES: SUPPORTING SUBJECTIVE WELL-BEING IN LATER LIFE

Currently the proportion of the global population aged over 60 is increasing markedly, in a pervasive and unprecedented manner. Within this context there is now an accepted need for cost-effective and compassionate initiatives that support older people's well-being. There is increasing evidence that active engagement with music-making has the potential to contribute to such initiatives. This paper explores the processes through which music-making may support active ageing and specifically the relationship between musical possible selves and subjective well-being, in later life. The research reported here formed part of a larger project that focused on how active music-making could support positive cognitive, social and emotional outcomes. The research comprised three UK case study sites, each offering diverse musical activities. A sample aged 50+ (total N = 398) – some of whom were musical novices while others were more experienced – was recruited to complete questionnaires that included open questions and measures of well-being. In addition, individual interviews (n = 30) and focus groups (n = 15) were carried out, where participants in musical activities reflected on the meaning and function of music-making in their lives. The interpretation presented here suggests that through music many older people found a means by which they were able to formulate well understood and highly

esteemed versions of their possible future selves. This, in turn, may have been a significant factor in helping to navigate the process of ageing in later life with enhanced subjective well-being, including a sense of purpose, a significant degree of autonomy and a strong sense of social affirmation.

Joanna Cursley (University of Exeter, UK)
"THIS PROJECT MADE ME MORE THAN I AM." THE IMPACT OF RAP ON SELF NARRATIVE IN A YOUNG OFFENDER'S INSTITUTION

The average cost of imprisoning young male offenders between 15-17 is £76,913. Reconviction rates are 33.7% within a year. Re-offending rates are highest for prisoners who had been excluded from school, taken into care, were homeless or jobless before being sent to prison or had witnessed violence in their childhood home. Rehabilitation through education can be difficult: 40% of young men and 53% of young women between 15 and 18 in custody were last in school when they were 14. The arts are often used to reintroduce young people to education as fear of failure can be a block to rehabilitation and future desistance.

 Previous studies of the influence of arts interventions in young offenders' units often focus on the way that these interventions can repair those social skills deficiencies proved sometimes to be characteristic of criminality. The aim of this investigation was to deconstruct the link between arts and rehabilitation by engaging in a research study in a young offender's institute (YOI). The outcomes revealed the significance of the use of autobiographical techniques through rap, showing the potential for participants to gain emotional and cathartic release before moving to a consideration of their future. The young people's total involvement in self expression through poetry and beat revealed a developing ability to express emotions verbally rather than physically. Their educational attainment improved as did their social awareness. Alongside these findings was the place of role in rehabilitation in developing and affirming identity by enabling a changed perception about their potential new role in a future that could embrace desistance. These findings also have implications in other contexts where participants inhabit roles which prevent learning development.

Alison Daubney & Duncan Mackrill (University of Sussex, UK)
RE-THINKING CONTINUING PROFESSIONAL DEVELOPMENT IN MUSIC EDUCATION

Theoretically, Continuing Professional Development (CPD) is an integral component to professional life as a music practitioner or teacher. In England, time is allocated annually for professional development of school-based staff. However, anecdotal evidence suggests that little of this time specifically focuses upon development as a music teacher in a school-based context. Nevertheless, many externally-funded music education projects include a CPD strand as a key component, thus the importance of CPD seems widely accepted.

In the current economic climate, sustainability of funding for initiatives and projects is becoming increasingly challenging, accentuating the importance for meaningful CPD to be embedded, sustained and developed to keep up with ever-changing contexts. This relies on flexible and well-targeted high quality CPD being widely available in a variety of accessible forms, embedding systems of dissemination which maintain focus upon impact on the end user-communities. As the 'music hubs' model of delivery of music education in England takes shape, the relationship and interchange between local, regional and national CPD opportunities becomes increasingly important.

This presentation draws together findings from a recent CPD programme aimed at communities of music education practitioners in eight differing contexts in England. Multiple data collection

methods were used; questionnaires were completed by 11 secondary music specialists, 2 generalist and 6 specialist primary teachers and 7 instrumental teachers. Additionally, individual semi-structured interviews were undertaken with 9 secondary, 6 primary, 4 instrumental teachers and 5 headteachers or senior leaders in three different geographical areas of England. Data were analysed thematically and a focus group of eight teacher participants was set up to interrogate and validate these findings.

Using the nine models of CPD proposed by Kennedy (2005) and drawing upon the work of Earley and Porritt (2010) and Rickinsworth, Sebba and Edwards (2011), this presentation considers enabling factors and challenges relating to music education CPD models in a range of educational contexts, making tentative suggestions about elements which may promote sustainable change from the perspectives of different communities of music education practitioners.

Bronya Dean (Birmingham City University, UK)
Bronya.Dean@gmail.com
A HIDDEN WORLD OF SONG: UNCOVERING THE INDEPENDENT SINGING OF YOUNG CHILDREN AT HOME

Understanding the spontaneous music-making of young children is important if we are to develop child-centred approaches to music education for pre-schoolers. The spontaneous music-making of young children and the 'everyday' musical experience of young children at home have been the subjects of a growing number of studies in recent years. However, it is not easy to collect naturalistic data from a child's home environment, and there is a risk that conventional methods of observation and data collection may cause certain music behaviours to be overlooked. This paper is a report on my initial experiences using the LENA (Language ENvironment Analysis) audio recording technology to collect data of young children's singing behaviours at home as part of a PhD pilot study.

Observation is one of the key ways we study young children and some of the conventional methods for studying young children's singing are researcher observation, either participant or non-participant; video observation; and parental observation. Observation is difficult in the home. The presence of a stranger or visitor is likely to change a child's behaviour, possibly preventing self-directed singing and limiting social singing. Video recording has the advantage that it captures visual data including the child's movements and the context of the activity. The video camera can either be operated by the researcher, the parent, or in a fixed position. If it is the researcher, the problems are the same as above and if it is the parent, we get a situation in which the parent decides what is important to record. An alternative is to use a fixed video camera with a wide-angle lens. However this will only capture limited activity. Young children are savvy to being filmed and photographed. This can be an advantage, as the children are used to the camera and quickly forget that it is there, but it can also be a disadvantage, as they are experienced in performing for the camera. Children may act up to the camera, or alternatively retire from it when they are not in the mood for performance.

Many researchers have responded to the challenge of collecting natural data at home by interviewing parents about the musical behaviour of their child (e.g. Ilari, Moura and Bourscheidt, 2011), asking them to fill out questionnaires (e.g. Tafuri, 2008), or by asking parents to observe their own children and keep a diary, often including audio and/or video footage (e.g. Barrett, 2009). There are several drawbacks to these methods. Firstly, the parent chooses what to report and what to record. This means the researcher only receives data that the parent thinks is important or what they think the researcher wants to hear. Secondly, parents can very easily overlook musical behaviours. Bias can also be a problem for all types of parental observation and reporting. A number of small studies of young children's singing have been carried out by parent-researchers such as Dowling (1984), Forrester (2010), Knudsen (2008) and DeVries (2005). A

parent-researcher has easy and natural access to their subject. The obvious limitation of such studies is the small sample size – usually just one or two children. Other issues are role conflict and bias.

While each of these methods has proved effective in collecting interesting data, I wished to record all the audible singing behaviours displayed by a child in his or her home environment over a period of time with minimal observer interference. I decided that, for the benefits of a naturalistic recording, I was prepared to forgo the benefits of visual data, and rely solely on audio clues to understand the child's actions and environment. I found suitable all-day recording technology in the LENA Pro system.

The LENA system is an automatic data collection and analysis tool developed by the LENA foundation for the study of child language development. It uses a small recording device, called the digital language processor (DLP), which is fitted into a vest or T-shirt that the child wears on its own or over top of the child's own clothes. The device is small and lightweight, weighing approximately 60 grams. The DLP can record for up to 16 hours at a time, and is operated by the parent. When the DLP is attached to a computer via USB the audio file is downloaded and analysed. The software automatically codes the data in terms of language, distinguishing between the key child's speech, other speakers, and environmental sound. The LENA software generates a number of reports which give a clear visual representation of times when the child is not vocalising at all, or when the rate of child vocalisation is much higher than the adult word count, indicating that the child is talking or maybe singing to himself or herself. The audio file can then be exported in a number of formats with the coding intact. This allows searches to be run on codes that are most likely to contain singing behaviours, preventing the need to listen to long audio recordings in their entirety.

The advantages of using the LENA technology for collecting data of young children's singing are that it enables the researcher to collect data from the child's natural environment without the presence of the researcher; the equipment is lightweight and simple to use and the recording quality is good; it captures all child vocalisations within the recording period, making it possible to analyse the frequency and duration of singing behaviours as well as the singing itself; and the automatic coding helps identify relevant data. The disadvantage of the 'all-day' audio recording method is that there are no visual clues available to assist in the analysis of the data.

The subject of my pilot study was a four-year-old boy who is the youngest child of a British expat family. He recorded on two days, for four hours and seven hours respectively. Although I am yet to analyse the data in detail, my initial reaction is that there is a lot more singing than I expected. This may indicate that conventional methods do indeed allow some young children's spontaneous singing to be overlooked.

Elizabeth Dobson (University of Huddersfield, UK)
DEVELOPING A METACOGNITION FOR COLLABORATION THROUGH MUSIC COMPOSITION

This paper presents key findings from a longitudinal analysis of music composition involving two undergraduate computer-based music composers. The paper explores how co-creating is socially and culturally mediated, and discusses how the students' reflections on their own collaborative processes might inform the development of pedagogy around collaborative learning within Higher Education.

Prior research on collaborative music-making in Higher Education has examined interaction in performance rehearsals (Green 2007; King 2006; Seddon 2005), the influence of assessment (Orr 2010), and collaborative music composition using 'eJay' music software (Dillon 2004; Mellor 2008). The research presented in this paper, however, focuses on a long-term collaboration

involving two undergraduate computer based composers who were able to select their own tools, social and physical settings for collaborative music composition.

This paper outlines the socioculturally framed methodology that was developed for observing and analyzing the students' ecology of practice (Crook 2000; Grossen 2008). It explains how sociocultural discourse analysis (Arvaja 2008; Mercer 2004), and interaction analysis (Kumpulainen & Wray 2002; Scott, Mortimer & Aguiar 2006) were used to reveal inter-relationships between talk, settings and co-creative accomplishments, and how the students' long-term 'distributed creativity' (Saywer & DeZutter 2009) was mediated and constituted through their talk, and other social, conceptual and physical 'contextual resources' (Linell 1998).

Considering the characteristics of collaboration that are presented in the findings of this research, and evidence of the students' natural metacognition for collaboration, this paper explains how there is scope for a more structured approach to learning through collaboration, and discusses how a pedagogy for collaborative learning could be developed in Higher Education.

Konstantina Dogani (Aristotle University of Thessaloniki, Greece)
THE PRESCHOOL CHILD'S RECEPTION OF THE INTERACTION BETWEEN MUSIC AND VISUAL MESSAGES

The connection between music and image is so strong that when music accompanies visual messages, it could allow understanding of those messages and the meanings entailed for the child. Considering the complex interaction between music and visual messages that cannot be easily interpreted by the child, the current research takes into account the semiotic and connotative function of music as a signifier, the relation of meaning to its interpretation and emotions, alongside the preschool child's cognitive and emotional developmental specificities. It investigates preschool children's *reception* of the interaction between music and visual messages when the function of music is in mismatch to the visual message. A sample of 125 preschool children from Greece was divided into two groups that watched images with and without music. Children's comments and explanations related to their drawings of those images, and their responses to questions as a form of personal interview, gave rich material for qualitative observations, followed by statistical analysis. Within the context of the present research, it appears that the child as a receiver is much more engaged with the informative part of the visual message and its experiential relationship with it, than with the connotations transmitted by music.

Lori-Anne Dolloff (University of Toronto, Canada)
MY METAPHORICAL SELF: EXPLORING ATTITUDES AND BELIEFS ABOUT MULTICULTURAL MUSIC EDUCATION

In an ongoing research study, I am experimenting with the analysis of narrative accounts, using metaphors from literature and popular culture. Previously, I had sought the role of 'Lady Bountiful' (Meiners 2002) in the construction of teacher identity in those who travel into remote cultures to teach. 'Lady Bountiful', while fruitful as a metaphor for the colonizing characteristic of teaching in many environments, does not account for the complexity of interactions in teaching, particularly those in isolated and indigenous cultures, nor the diversity of current teacher education candidates. In an increasingly multicultural student body we can no longer assume Western European belief systems.

Drawing on the work of Huib Schipper (2009), this current study examines data from interviews of 60 beginning music education students about their attitudes and beliefs about multicultural music education. I have put these accounts in dialogue with my own narratives of practice amongst indigenous communities in the Canadian Arctic. In this presentation, I will look at the metaphor of

'adventurer' and the problematic practice of the creation of an exotic other in the current discourse around multicultural discourse in music education.

Jennifer L. Doyle (University of Maryland, USA)
URBAN MUSIC EDUCATION – TEACHERS' PERSPECTIVES

The purpose of this in-progress study is to examine the attitudes and expectations of urban music educators toward their students. The present study is meant to examine, in detail, the makeup of urban music educator dispositions in order to help identify whether current educators hold culturally relevant beliefs that can translate into practices that will help them meaningfully connect with their students. Additionally, the present study is meant to uncover possible unintentionally biased teacher attitudes toward urban students in order to help the profession examine and interrogate possible deficit-model beliefs.

Previous studies have indicated that educator attitudes and expectations affect students' academic achievement and music participation. Similarly, quantitative studies have indicated that urban music teacher attitudes toward and expectations of their students are affected by teacher/student similarities/differences, teacher preparation, and school/community support. While positive attitudes and high expectations have been indicated to be affected by several concrete elements, further investigation is warranted to authentically explore individual teachers' beliefs regarding their urban music students.

The present study is a follow-up to a recently completed large-scale quantitative study of the dispositions of urban music educators representing widely varied geographic regions of the United States. Selected participants from the previous study were contacted with open-ended questions to further examine their attitudes toward and expectations of their urban music students. Items examined educators' culturally relevant attitudes toward and expectations of students as well as their perceptions regarding school support and college preparation. Additionally, items examined the teachers' views regarding rewards and challenges of urban music teaching. Insights gathered from the participants will be used to make recommendations regarding culturally relevant instruction for preservice music teachers in order to improve the attitudes and expectations of future urban music teachers.

Jennifer L. Doyle (University of Maryland, USA) & Elizabeth Gaile Stephens (Emporia State University, USA)
CULTURALLY RELEVANT ATTITUDES AND EXPECTATIONS OF RURAL AND URBAN MUSIC EDUCATORS

The purpose of this in-progress study is to determine and compare effects of teacher background, teacher preparation, and administrative support on urban and rural music teacher attitudes and expectations of their students. The present study seeks to examine the attitudes and expectations of existing rural music educators toward their students and determine predictors of positive attitudes and high expectations of rural music educators. This study is an expansion of a previous large-scale study of urban music teacher disposition whose results indicated that both teacher attitudes and expectations were influenced by teacher/student demographic, socioeconomic, and urbanicity matches/mismatches; teacher quality indicators; teacher preparation; and school/community support.

Existing literature suggests that rural and urban schools face similar challenges. Literature also indicates that new and preservice teachers often self-select away from teaching in rural and/or urban areas due to unintentional and often unexamined negative preconceptions they may hold toward students in those areas. Teacher attitudes toward and expectations of their students can have profound effects on student achievement and participation in music; teachers who

demonstrate culturally relevant beliefs and practices can connect with their students in more meaningful ways and create social justice in their urban and rural classrooms through culturally responsive music education.

The *Culturally Relevant Teaching Questionnaire* (Doyle 2012) is in the process of being administered to K-12 rural public school music educators from various geographic regions of the continental United States. Data from the present study of rural music educators will be compared with existing data gathered from 584 urban music educators to determine whether urban and rural music teachers have similar or different dispositions toward their students. Results will be used to make recommendations for the improvement of culturally relevant pedagogy in teacher education programs that relate to both urban and rural areas.

Javier Duque-Gutiérrez (Escola Superior de Música de Catalunya, Spain) & María-Cecilia Jorquera-Jaramillo (University of Seville, Spain)
CONSTRUCTING PROFESSIONAL IDENTITY AS A DETERMINING ELEMENT IN MUSICIAN-TEACHERS' CLASSROOM ACTIVITY

Literature shows that the professional profiles of musician-teachers are generally more oriented towards playing skills rather than teaching skills. Two reasons are generally pointed out: a) the teachers' socialization process only as musicians during their training years in music schools and conservatoires; and b) the flaws in the programmes of music teaching education at the higher and pre-service level. Illogically this all contrasts with the labour market and its increasing demand of music teachers rather than performing musicians. In the musician, this produces massive, compulsory processes of personal discovery and quick adaptation to the teaching profession, with outcomes often unsatisfactory. This paradoxical situation requires understanding how musicians devoted to education construct their thoughts and professional identity. This research is an attempt to 1) outline the consistency within the seemingly existing dichotomy between both identities: the musician-teacher and the performing musician; and 2) look at the relevant aspects of each identity when, among other things, they construct the professional narrative of their thought and the instructional model they may embrace. Therefore, this study analyses, first, quantitatively, the comparison of the mean average of two intentional samples of musician-teachers and performing musicians who were asked about their professional skills and identities by means of dilemma-questions and, second, qualitatively, interviews and discussion groups with each separate sample. Conclusions show that there are significant differences in each sample's configuration of professional thought and identity. The musician teachers show a more efficient reflection and more confidence towards teaching praxis. The results also suggest the urgent need to reduce the gap – by means of improving their pedagogical education – in how the performing musicians face all the aspects of current music education.

Martin Fautley (Birmingham City University, UK)
THE DEVELOPMENT OF TEACHER AND COMPOSER REFLECTION IN PARTNERSHIP WORKING IN ENGLISH SECONDARY SCHOOLS

This paper reports on a major composing pedagogy action-research project in English secondary schools. In the UK National Curriculum, composing is a statutory activity for all secondary school pupils aged 11-14 years, and figures significantly in examination specifications at 16+ and 18+ too. Composing is an area which we know some teachers allegedly find problematic (Berkley 2001). We also know that teachers can find it hard to intervene (Fautley 2004).

In this project six composers were placed in six different secondary schools in England, working with a class of pupils. An important part of the project was to develop the composing pedagogy of the teachers in these schools. Key to this was developing reflection by both the teachers, and composers, involved in the project. Unusually for this type of work, significant time was provided

in the project for teachers and composers to reflect jointly on the ways in which the work was progressing. These reflection sessions also allowed time for teachers and composers to discuss ways of developing the composing that the pupils were undertaking, and from their conjoint reflections, plan for ways in which subsequent teaching and learning activities could occur.

This project ran during the academic year 2011-12, and is generating a wealth of data. This paper reports on findings which particular focus on the theme of the conference, teacher reflection. Key issues here include:
- The role of questioning
- The place of language
- The nature of teacher-pupil interaction

One of the key findings was that projects involving external agents (artists, composers, musicians) benefit significantly from having reflection built – and costed – into the project. All participants noted how this had significantly developed their respective professional practices, with improved outcomes for learners, and enhanced satisfaction from participants.

Cecilia Ferm Thorgersen (Luleå University of Technology, Sweden)
TRAVERSING THE CHIASM OF LIVED TEACHING AND LEARNING EXPERIENCE: EMBODIED PRACTICUM IN MUSIC TEACHER EDUCATION

Earlier studies of educational quality in music teacher training have valued practicum as one of the most important parts of music teacher education. Not least have those experiences in the field been appreciated by students. In order to develop high quality music teacher education, we have to understand what happens in practicum contexts: in the meeting between teacher students, practicum supervisors, students, steering documents, culture, and music, when students perceive that they learn how to teach music in adequate ways. This paper tries to understand such meetings and learning situations from a phenomenological perspective, namely based on the concept 'chiasm' as developed by Maurice Merlau-Ponty. Expressed by the Greek letter χ (chi), chiasm means a crisscrossing of the perceiving and the perceived, self and other, language and meaning. Chiasm also signifies an inter-twining, an intersection, reversibility, or the process of flowing of phenomena one into another. Chiasm is a contextual encounter of individuals and groups who, by taking action together, can change and transform their life-worlds. Chiasm can symbolically represent practicum as an intertwining of theory and practice. Like the crosspiece, practicum within music teacher education can become an endless journey and the meeting place of a student teacher's self with the world of different and unique music teaching and learning experiences, unpredictable turns, challenges and wonders. This paper attempts to communicate a glimpse of such a journey, expressed through five music teacher students' stories. The stories were produced through individual and group interviews performed within a larger Norwegian-Swedish research project focusing on educational quality in music teacher education. Hopefully the analysed stories can contribute knowledge about how individuals and groups embody knowledge about their musical teaching and learning life-worlds; and whether and how they exercise the power of self-reflective thinking and apply it to solve problems, to challenge existing assumptions, and to create new spaces and conditions for change, through action.

John Finney (University of Cambridge, UK) & Chris Philpott (University of Greenwich, UK)
PROFESSIONAL JOURNEYS OF MUSIC TEACHERS – CHANGING AND BECOMING

It is clear that the identities of music teachers are struck from a myriad of influences and that identity can form, stabilize, morph, change and revert as part of the professional journey. During

this journey the habitus of being a musician constantly interacts with learning how to teach music. As a result some teachers explicitly develop a fresh habitus (as musician and / or music teacher) while others do not. Some change and then 'turn back'.

This paper will report research into the professional journeys of early career secondary music teachers, through case study based on extended interviews and drawing on critical questions raised by Finney and Philpott (2010; 2011) in relation to the professional development of music teachers.

The main focus of the research has been to understand the inter-relationship between the teachers' experiences in family, in education, in music and in school when forming their identity as musician and teacher. The key issues explored through the interviews include:

- the making and morphing of musical habitus through the processes of enculturation (family, schooling, instrumental tuition, higher education, teacher education, teaching); through critical incidents in becoming a musician and music teacher; through the influence of people, initiatives and policy
- the relative influence of idealism, socialisation and institutionalisation when becoming a music teacher and in particular the catalysts, lubricants, constraints and barriers
- the relationship between musician-music teacher / music teacher-musician identity when becoming a music teacher
- how beliefs and experiences in music and music teaching manifest themselves in an educational vision and classroom practice

This paper is an exploration in the dynamic formation of teacher identity in music education, in particular when music teachers are faced with dissonant influences.

Marina Gall (University of Bristol, UK)
MUSIC TECHNOLOGY IN THE CLASSROOM: EUROPEAN PERSPECTIVES

In April 2012, the European Association for Music in Schools (EAS) published a book entitled *European Perspectives on Music Education: New media in the classroom* (Gall, Sammer & deVugt eds. 2012) which reports on the position of music technology in classrooms in 14 European countries. Each chapter is written by a music educationist from one particular country and includes:
- a history of the developments of technology in schools which have impacted upon classroom music
- details of the hardware and software generally available in schools
- information on curriculum change that has come about either through government directives/support, or 'from the ground up' through teacher initiatives and developments allied to research
- an outline of specific research projects on ICT and music (both past and present)
- thoughts on future possibilities and on factors which inhibit the use of music technology within schools

In this paper I draw upon the chapters in the book to compare and contrast the position and use of music ICT within music education in these 14 countries. A particular focus will be placed upon a consideration of ways in which technology is used to support musical development, with examples being provided of countries in which ICT is used mainly to achieve traditional goals and those in which new technologies are beginning to change the nature of the subject discipline.

A key area of concern, raised within many countries, relates to the need for further discussion on, and research into, the pedagogies that surround the use of technology in the music classroom.

James Garnett (University of Reading, UK)
MATTHESON, ZARLINO AND THE UNNATURAL BIRTH OF PEDAGOGY

Johann Mattheson's *Das neu-eröffnete Orchestre* of 1713 ushered in a new era for music-pedagogical writing. Prior to Mattheson, the practical theory of music had been regarded an art. Zarlino's theory of music, for example, was founded on tradition, and its rules were a codification of technique: a description of procedures that composers should follow. The departure of practice from theory caused friction when novelties (such as those of Monteverdi) challenged traditional practices; but this did not threaten the legitimacy of the theory as a codification of practice, because theory was logically prior to practice.

Inspired by the philosophy of Descartes and the British empiricists, Mattheson inaugurated a new approach to music theory. For him, the rules of music should embody the natural laws of music as it was experienced, grounding the teaching of composition in the nature of music itself. This moved theory to a position where it logically followed practice. However, Mattheson became aware of the limitations of his own theory: he invoked the categories of affect, nature, invention and even harmony to make good his inability to reconstruct his experience of music entirely by his theory of melody.

At the heart of Mattheson's dilemma is an antinomy identified by Adorno in his *Aesthetic Theory*: music takes on all the appearance of a natural object, whilst of its essence being man-made. This contradiction is at the heart of music education. Like Mattheson, teachers induct their students into the nature of how music *is.* At the same time, learning music requires students to be creative, enabling and empowering them to change the nature of music. Understanding this relationship between theory and practice helps us to understand the ways in which musical pedagogy can negotiate Adorno's contradiction in ways that music theory cannot.

Bethan Garrett (Lancaster University, UK)
PRIMARY SCHOOL TEACHERS AND THEIR MOTIVATION TO ENGAGE WITH MUSIC IN THE CLASSROOM: EXPLORING THE DIMENSIONS AND INTERACTIONS OF INDIVIDUAL AND CONTEXTUAL FACTORS

Music's place within the primary school has long been a topic of debate, with many advocates of the subject frequently feeling the need to champion its value and justify its place in the curriculum. These arguments are particularly prevalent in the UK at present, as potential funding cuts and a 'back-to-basics' philosophy pose real threats to the creative arts. However, for music in particular, such policy level concerns are accompanied by a series of real-life problems faced by teachers in classrooms today. If music is to maintain its position in the curriculum, it is vital to focus on those generalist practitioners who may perceive the subject as anxiety-inducing, time-consuming or simply a lesser priority, yet who may now find themselves responsible for delivering music on a weekly basis.

My research, which aims to give teachers themselves a voice in the current debate, is based on the assumption that a person's motivation to engage with a particular subject area develops *jointly* through a combination of individual and contextual (Jarvela, Volet, & Jarvenoja, 2010). This is a complex construct to understand but is one which underpins my whole research project; it is impossible to gain a full understanding of motivational processes without taking into account both personal and social factors.

Initially, I approached this by developing two potential models of motivation, one focused on the Personal-Historical factors and one which considered the Socio-Contextual factors. However, as my analysis has progressed, I feel that the true interactions come not *between* two sets of competing factors but rather *within* the factors themselves. In this way, I propose that it may be

possible, by focusing on the social elements within schools, to change teachers' individual perceptions and understandings of themselves and music. By looking at specific schools, my research has shown that even generalist teachers who may have had negative experiences with music in the past, can become motivated to teach music in their classes, although it is important to note that this is not something which necessarily happens naturally and requires considerable effort.

My research involved extensive narrative interviews with generalist primary teachers from seven primary schools across the north of England. These schools were purposively selected in order to ensure a range of approaches and attitudes to music, as well as representing a cross section of socio-economic circumstances. Although seven out of the thirty-five teachers I spoke with were working as music coordinators, none had been trained formally in music and most relied solely on what little guidance they had received on their Initial Teacher Training programmes to inform their teaching of music. Often this amounted to little more than a few hours and was strongly criticised by teachers themselves.

The interviews I conducted focused upon the ways in which these teachers had experienced music throughout their lives, as well as their perceptions and understandings of music teaching in their current schools. I was particularly interested in the critical incidents that the teachers recounted, especially those that had caused disengagement with music and led them to form negative self-perceptions. These were a powerful feature of many of the accounts, with teachers frequently recalling in great detail a perceived criticism from many years ago which continued to affect them to this day.

A key finding which emerged from my interview data was that the primary school teachers in my sample had vastly different conceptions of what music should be. These were constructed through both the interpretations of one's past experiences, in combination with factors present within the environment of school, and they varied across five main dimensions:
- What the teaching of music should entail and how it should be delivered
- The purpose of music for both the pupils and the school as a whole
- Music's place within, or external to, the main curriculum
- Music's relationship with other subjects
- Who should be involved in the teaching and learning of music, i.e. was it necessary to employ a specialist and should all pupils necessarily learn the subject

These contrasting understandings could have significant implications for the ways in which teachers engaged, or failed to engage, with music. To take an example from the data, a common perception was that music should entail the teaching of a specialist or 'basic' set of skills. For some teachers, this aim in itself proved motivational, as they believed that teaching this set of fundamental skills would help to 'open the door' for pupils into this 'musical world'. However, for others, such a metaphor was problematic, and the musical skill set was perceived as a major barrier to delivering the subject. This occurred for teachers who believed the skills required to teach music extended beyond what they themselves felt they could do. This divide therefore between perceived requirements and one's self-judgements could lead teachers to question the value of what they felt they were able deliver to their pupils and in some cases led them to avoid the teaching of music completely. As one practitioner commented:

> I think it's a subject where a lot of people might just not have the skills in the subject... And if you don't have these skills then how are you supposed to teach it? People just don't have a chance.

The above quote implies a belief that if a teacher has not had the opportunity to develop musical skills, the teaching of music will be impossible. However, my research has questioned such notions; by taking the example of one school in particular, I have been able to demonstrate that structures and strategies can be put in place which can help to enhance teachers' motivation to deliver music, even for those who may have had limited or negative experiences with music in the past. By developing a whole school approach to music where supportive dialogue can encourage

both collaboration and autonomy, it may be possible to change understandings and perceptions that had previously been assumed to be fixed.

Jarvela, S., Volet, S., & Jarvenoja, H. (2010). Research on Motivation in Collaborative Learning: Moving Beyond the Cognitive-Situative Divide and Combining Individual and Social Processes. *Educational Psychologist*, 15-27

Peter Gouzouasis (The University of British Columbia, Canada)
AN ETHOS OF MUSIC EDUCATION IN THE 21ST CENTURY: A (IM)POSSIBILITY?

Toward a notion of ethos

Ethos (ἦθος) is a place, a state of mind, a sense of being – it is an essential characteristic that may shape an individual (Ryan 1972). Reynolds refers to ethos as 'the character of an age, era, society, or culture, something like zeitgeist … a complex set of characteristics constructed by a group, sanctioned by that group, and more readily recognizable to others who belong or who share similar values or experience' (1993: 327). Space and place (i.e., (s)p(l)ace; de Cosson, 2004: 130) are the fundamental characteristics of ethos, and root ethos in the notion of being a shared enterprise of a community (328).

Aristotle's aporia (απορία; fundamental problem) was that to develop an understanding of ethics, one must understand and include the ethos of a society (Ryan 1972: 292), i.e., the life of a people, what they value, what they praise as well as how they delimit, censure, and not find value in actions and material things. It logically follows that only after a thorough consideration and examination of an ethos can we begin to discuss the world in which we live to discover, with some sense of understanding, the ethical values that a profession should recognize and question (291).

LeFevre's (1987) interpretation of Aristotle is that 'ethos cannot exist in isolation; by definition it requires possible or actual others' (45). Today, we can add virtual others. Thus, from Aristotle's perspective, ethos is not a modernist versus post-modernist, culture versus individual, informal versus formal learning, dualistic dichotomy. Rather, ethos is *embodied* (Overton 1998, 2002a, 2002b; Merleau-Ponty 1962) in the relational sense of the term. Relationships between music makers, participants, listeners, and performers are not set up as competing dyads; rather, they *constitute* and are *constituted* each by the other. That idea taken into consideration, we may question the extent to which our profession has explored those possible intersections and taken advantage of either actual or virtual music making in our digitally enhanced, 21st century music culture.

What are the (im) possibilities?

From a holistic perspective, an identity of music education (i.e., an *ethics* of music education) needs to be derived from the relational context in which children, adolescents, young adults, today's music, and music education are embedded. That identity must also be related to all aspects of the music *making* experience. In this manner, we can transcend relativistic arguments based on one position or another (i.e., instrumentalist, essentialist, economic, aesthetic, pragmatist, purely rhetorical, curricular, theoretical) and to relate *ethical music making* to all humans as they live and make music in a global music environment. Specifically, to humans who are capable of understanding the importance of music in our lives – those who experience music and recognize the need for it on a daily basis in their own lives and in the lives of others.

In North America, children between the ages of 8 and 18 spend an average of 2.31 hours per day listening to music in various audio formats (Rideout, Foehr, & Roberts 2010: 2, 28-29). Based on that fact, one may question why more adolescents are not involved in school music programs, and why music is not considered a core component of school learning. After all, we know very

few adolescents who spend 2.31 hours of time per day either reading books, writing, or doing mathematics—the proverbial '3 R's,' the pillars of today's education. Moreover, 76% of 8 to 18 year olds own an MP3 playing device (Rideout et al.: 29), while most would not be caught dead with a calculator or Kindle in their pocket. Based on these observations, we may easily elaborate that where the North American 8-18 year olds' eudaimonia (εὐδαιμονία) for music is coming from is not school-based, organized music education. It seems like we – 'we' as a profession – do not care about the music of youth culture. By dismissing their music, we 'diss' youth, and the outcome is that we dismiss a *possible ethos*.

To echo Reynolds' (1993) perspective of ethos, our profession needs to consider *why*, *when, where,* and *how* we teach music, *why* and *what* we teach, *when* and *how* we learn music, as well as *where, how,* and *when* music making takes place, to determine the cause of our current aporia, especially for today's adolescents. It seems that we possess no center, no unified voice – no overall sense of music and music making of the 21st century. At best, we have an ethos that is antiquated, not related to 21st century music, not related to current music practices, and, most catastrophically, that ignores the music identities and cultures of the majority of youth in our global village.

To claim a youth centered ethos, we need to focus on how we can harness all aspects and forms of popular music and digital media as the core of the 21st century music curriculum and music practice. Moreover, we have neglected the proliferation and use of digital media by today's youth – and the possibilities that the music skills and music that they learn outside of typical music classrooms (e.g., general music, choir, band) could be used across a re-conceptualized, contemporary, youth informed, music curriculum (Gouzouasis 2005, 2006). We live in an age where adolescents know much more than we do about manipulating and creating music with digital media, and the ways that music is recorded, distributed, transformed, downloaded, recycled, and performed. It is a reflection of youth's tèchne, in the artistic sense of the term.

We need to (re) elaborate and expand what is perceived as 'music activity,' in and out of schools, in structured and unstructured and formal and informal experiential situations. We need to unveil the tensions between the ethos (i.e., as the deeply felt sentiments that humans possess about their culture, their beliefs, their positions on social interaction, and inter/intra related issues) of both adolescents and the 'possible ethos' of our profession to determine if the goals of music education meet the needs of 21st century students in the digital age.

Finally, we need to relate our notion of music education to where music stands today, for 21st century youth, who are heavy users of digital media, who listen to music that most of us do not prefer, in 2013, in a digitally infused global village that is a huge part of the global Creative Economy (United Nations 2010). Returning to a key concept of Aristotle's *Nicomachean Ethics*, 'Every art and every inquiry, and similarly every action and pursuit, is thought to aim at some good …' (1999: 1) yet one may question what good there is in a profession without an ethos that embraces today's youth, their music, and their music practices. In other words, one may question what good there is in a profession that has neither responsibly considered the music of today's youth nor youth's capacity to create and tangibly use music with various forms of digital media.

We need 21st century youth to help us bring music into the core of education. We need youth to help us elucidate what youth learn and learn about, in and out of school, to help us reflect and relate what they and others know about socio-emotional, motivational, and spiritual power of music making in their lives. To do anything less is disingenuous, and dare I say, unethical.

Margo Greenwood (University of Exeter, UK) & Geoff Mead (music practitioner)

EMPATHIC ENGAGEMENT AND MISSION: HOW ONE MUSICIAN IN RESIDENCE ENGAGED WITH YOUNG PEOPLE AGED 14-16 IN AN ALTERNATIVE PROVISION SITE

(1 hr session)

Alternative Provision, as a sector, is well positioned to offer a remarkable opportunity to cultivate a young person's humanity through care and challenge. Where practitioners embrace responsibility for young people and their environment, and honour context and complexity, they can mobilise the present as a rich source of possibility and agency challenge.

At a time of re-design for Alternative Provision in England, this paper offers a conceptualisation of music practitioner approaches in one Alternative Provision site. This is part of a wider conceptualisation that also charts classroom and theatre practitioner approaches, and so focuses on one contribution to the overall findings.

Specific findings regarding reflection on practice, building principles and exploring practice individually, collaboratively and communally will be shared. A marriage of empathic engagement and mission was central to the approaches and will be presented by both the researcher and the musician in residence involved.

Ingrid Grønsdal (Stord/Haugesund University College, Norway)

GENDERING IN MUSIC TEACHER PRACTICES: WHAT IS THE ROLE OF TECHNOLOGY IN SPECIFIC PRACTISES?

Armstrong claims that the socio-cultural aspects of digital technology in music education can lead to 'differences produced through the reproduction of gendered understandings of technology within society' (2011: 136). In this presentation I will compare and discuss findings from three different Norwegian national surveys of Music Teacher Practices. The question posed is: What differences can be identified in *specific* music teacher practices with digital technology and to what extent is gendering of music education an international focus of research? The data underpinning this analysis comes from 358 culture school teachers (Culture School Inspection 2009), 74 secondary teachers (School subject Inspection 2009) and 140 primary teachers (School subject inspection 2011). The analyses focus on the use of digital tools for recording and editing music.

My findings show that male teachers report significantly higher competency than their female colleagues with regard to the use of digital technology in specific music education practices across the different levels of education. The biggest difference is connected to technology as a means for editing music. Gender is therefore a significant variable for differences amongst teacher practises of using technology for recording and editing music with the pupils in culture schools, secondary and primary schools. However, in secondary schools, educational depth seems to weaken gendering. None of the findings for primary and culture schools are weakened when controlled for age and educational depth. The findings of this comparative analysis support Armstrong's argument about the relationship between gender and digital technology in music classrooms, and suggest that gendered perspectives on technology might be a necessary step forward towards equity in music education.

Luciana Fernandes Hamond (Institute of Education, University of London, UK)
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VERBAL AND NON-VERBAL FEEDBACK IN HIGHER EDUCATION LEVEL PIANO SETTINGS: TWO CASE STUDIES

Introduction
Feedback (whether intrapersonal or interpersonal) is a crucial component in the change and potential improvement in individual performance. In this sense, feedback can enable learning, such as for piano performance. Feedback is both intrapersonal, which happens inside the individual, and interpersonal, such as when it is provided by a teacher or by an additional technology. The types of teacher feedback which are commonly reported in instrumental learning and teaching literature are verbal and non-verbal. Technology-based feedback can also be accessed, such as by using a metronome, audio or video recording, both in real-time and after the event. In piano learning, teacher feedback is customarily provided in order to inform students about what can be improved in their playing (whether in technique or interpretation). Elements of piano performance that have been addressed in research include comments of an expert pianist during the learning process for a new piece; piano performance assessment; and analysis of expert piano performances. From this literature, a list of 15 elements of piano performance emerged, i.e., fingering, phrasing, dynamics, tempo or timing, pedalling, interpretation, emotional expression, rubato, melodic accuracy, rhythm accuracy, articulation, tone quality, musical structure, style, and overall flow.

Key Findings
- The nature of feedback in Higher Education level piano learning and teaching is both verbal and non-verbal and includes a wide range of foci;
- The student's personal perspectives and the teacher's views on the same student concerning learning priorities do not appear to coincide;
- There appears to be a discrepancy between perceived learning priorities by teacher and students and the most observed learning priorities that happened in the lessons.

Aims of the research / context / rationale
Although several studies have investigated teacher feedback in piano studios, there is not much research on piano teacher feedback in Higher Education level. The intention of this initial study is to compare and contrast the nature of feedback from one piano teacher working with two individual students and to explore the moment-by-moment process of teaching, alongside post-hoc questionnaire of perceived learning priorities during the lesson. The focus is on understanding the match between the perceived purposes of the lesson and the observed data.

Methodology and Methods
The present study is an empirical study using a qualitative approach. Pilot case studies of two Higher Education level piano lessons were undertaken. Two individual students and their teacher participated in this study. Two approaches were used for the data collection: video observation and a questionnaire (using a 7 point scale). Teacher and student feedback were captured by a digital camera. This was followed by gathering the teacher's and student's perspectives on 15 elements of piano performance learning that had been derived from a previous literature analysis. The observed piano lessons happened one week before the students' exams. Student A performed two movements of a Romantic Concerto, whilst student B played four solo piano pieces. The video recordings were transcribed and coded using Nvivo10. Types of verbal and non-verbal were coded and the dynamic processes of the lessons were noted with patterns of behaviours derived from the data.

Main research finding
Observed time for actual piano playing was greater in Lesson A (53%) than in Lesson B (38%), which might have been related to each student's repertoire. Teacher verbal feedback was

predominantly by providing information (14-16%) and by giving direction (12-14%) rather than by asking questions (5-10%) or by giving feedback (5-10%). Teacher non-verbal feedback in both lessons included: (1) being seated or position; (2) positioned physically near or far from the student; (3) looking at the student, looking at the student's hands, looking at the student's score, looking at their own score, looking at their own hands, looking at the clock, looking at the researcher; (4) hand gestures (for reinforcing speech); (5) pointing to the student's score; (6) touching their own face; (7) smiling, laughing; (8) tapping the pulse, snapping the fingers; (9) conducting; (10) counting; (11) making a "sh" sound; (12) singing along with the student's performance; and (13) making a rhythmic sound. Technology-based feedback was delivered in Lesson A by the use of a metronome. The elements of piano performance that received teacher feedback, in percentages of lesson time, were, in Lesson A: timing (26.16%), musical structure (16.08), dynamics (8.05%), and technique (5.29%); and in Lesson B: musical structure (23.58%), timing (23.27%), interpretation (7.91%), technique (7.54%), and dynamics (5.11%). Although technique was not included in the questionnaire list, teacher feedback on technique was highly observed in both lessons. The data from the pilot ranking questionnaire of piano learning difficulty priority suggested that students' and teacher's perspectives on the most difficult elements in piano performance did not appear to coincide. In Lesson A, student A reported the greatest difficulty with dynamics (ranked 5) whilst the teacher reported that the student had the greatest difficulty with timing, articulation, fingering and musical structure (5). In Lesson B, student B reported the greatest difficulty with fingering (ranked 7), pedalling (6), and dynamics, tone quality and style (5), whilst the teacher reported that student B had the greatest difficulty with phrasing (5) and rubato (5).

Conclusions/ Implications for Practice
Types of feedback in Higher Education level piano lessons appear to coincide with the literature on feedback in instrumental and vocal learning and teaching. Teacher delivered feedback for both lessons focused mostly on piano performance timing, musical structure, dynamics and technique. This perhaps can be related to the timing of the observed lessons (close to exams), or to a teaching pattern. Findings of this study may not be generalizable as they are limited for only two case studies; however, they raise useful questions for subsequent research. The intention is to undertake more case study research in order to (a) clarify which elements are likely to present the greatest learning difficulty for particular HE piano students and (b) explore how any differences in perceptions of learning between student and teacher can be reduced. More research in HE level piano studio needs to be undertaken in order to extend, replicate, contradict, and enrich the findings of this study.

Wendy Hargreaves (Queensland Conservatorium, Griffith University, Australia)

THINKING IN PITCH: IMPLICATIONS FOR VOCAL JAZZ IMPROVISATION EDUCATION

This paper presents new data regarding the jazz vocalist's experience of conceptualising pitch while improvising. Research which juxtaposed vocalists with instrumentalists revealed that vocalists have significantly less awareness of absolute pitch. The singer's lack of visual and tactile feedback, and the less categorical nature of vocal kinaesthetic feedback, obstructs the swift identification of absolute pitches. It shows that while improvising, vocalists are more likely to think in relative pitch or disregard thinking in pitch altogether. Consequently, educational approaches which rely on students conceptualising then applying musical devices in absolute pitch generates different learning experiences for singers than other musicians.

Data for this paper was obtained from a larger two phase, mixed methods study conducted as part of doctoral research at the Queensland Conservatorium, Griffith University. Phase one surveyed 209 Australian jazz vocalists and instrumentalists, investigating their perceptions and experiences of jazz education and performance. *PASW* was used to conduct chi square analysis

of the datum to delineate statistically significant results. Phase two employed qualitative interviews of 22 Australian jazz vocal performers and/or jazz educators in Australian tertiary institutions. *NVivo* was used to assist the thematic analysis of the datum.

This paper details vocalists' educational experiences of conceptualising pitch during improvising and their explanations of why they reject thinking in absolute pitch. The findings have implications for jazz educators using the chord-scale formulaic method which frequently utilises knowledge of absolute pitch to apply specific musical devices. It suggests that in the combined instrumental and vocal improvisation classroom, singers may be disadvantaged by this educational approach due to the difficulty of producing specified pitches on demand.

Scott Harrison & Rachael Dwyer (Queensland Conservatorium, Griffith University, Australia)
SELF-PERPETUATING LEARNING AND TEACHING PRACTICES IN MUSIC: BREAKING THE CYCLE IN RESEARCH HIGHER DEGREE PEDAGOGY

The massification of higher education and a shift in definition of research has resulted in the emergence of practice-centred research degrees in music, with significant numbers of practitioners seeking high-level qualifications. The extant literature appears to suggest that the main motivation for students undertaking higher degrees is to gain employment teaching in the academy. Students enrolling in these degrees bring with them particular expectations of the relationship between supervisor and candidate that are inherited from the master-apprentice tradition of teaching and learning, and the self-perpetuating cycle continues as doctoral students graduate to take their place as the new generation of professors.

This paper reports on aspects of a larger project into the learning-teaching transactions in music higher degrees. The project interrogated the nature of research higher degree pedagogy from the perspective of candidates and supervisors. Dialogue forums were used to identify salient issues within each group of stakeholders and case stories were developed through open-ended interviews that sought to delve into these issues in more depth. The major theme to emerge from the preliminary analysis was academic isolation, a common concern in academia, reiterated in this context by both supervisors and candidates. To address this, participants recommend that emphasis be placed on the establishment of support networks, provision of shared physical facilities and the development of relationships. The paper illustrates these themes through examples from the case stories and offers suggestions for enhancing the learning and teaching transactions in higher degrees. The findings have broader implications for the sector as these interactions take place at the precise point at which the higher education system reproduces itself.

Juliet Hess (University of Toronto, Canada)
RADICAL MUSICKING: BAKHTIN'S NOVEL VERSUS THE EPIC IN MUSIC EDUCATION

Russian social and cultural theorist Mikhail Bakhtin contrasts the literary forms of the epic and the novel in his well-known work *The Dialogic Imagination*. For Bakhtin, the epic is a closed form – complete, distant, and in a space apart from the present time. Conversely, the novel is open; it is polyphonic and set within temporal and spatial proximity of its readers.

The 'traditional' paradigm of music education in North America, with its emphasis on Western classical music, in many ways replicates Bakhtin's *epic* as a closed form. With its focus on the music of the past, students engage with the 'finished' – closed forms that they reproduce to the best of their ability.

My doctoral research examines the discourse, philosophy, and practice of four elementary music educators who consider themselves radical. Their diverse practices include critically engaging with issues of social justice, the study of a broad range of musics, creating new forms, and actively subverting hegemonic practices. In many ways, these four individuals interrupt the traditional Eurocentric focus on Western classical music to explore more open possibilities with their students.

This paper explores the work of these four music educators with Bakhtin's *novel* in mind. I consider the proximity and accessibility of the classroom material to the students and the myriad of ways in which student voices emerge. In many ways, the *epic* presents one narrative – an official narrative – reinforced by the Ontario curriculum. The music education provided by these four music educators interrupts the dominant narrative allowing for an emergent polyphony of voices. A novelistic form of music education reveals interruptions to the dominant classical narrative. It allows for the use of open and continuous creative forms and ultimately, in these four classrooms, makes room for students to actively subvert hegemony and work towards social justice.

| Maud Hickey and Jason D. Thompson (Northwestern University, USA) |
| UN/LOCKING DOORS OF MUSICAL FREEDOM FOR INCARCERATED YOUTH |

Despite the 'music education for all' rhetoric that has populated slogans in music education in the United States, there still remains a marginalized population of young people – incarcerated youth – who have been all but forgotten when it comes to music education. While the numbers of incarcerated adolescents in the United States reached an all-time high in the early part of the 21st century, and still stands among the highest when compared with other countries, there are current efforts to find alternatives to detention for these offenders. Approaches such as Positive Youth Development are becoming more common and provide avenues for music education as possible interventions. However, music programs in youth detention facilities are rare, and research about the effect of such programs even more rare.

The purposes of this paper will be to highlight the current demographics of, and educational issues surrounding juvenile incarceration in the United States, to summarize the research on arts and music activity in this arena, and share findings from our own work in a youth detention center in Chicago. We advocate for an expansion of current notions of music education to bridge the disconnect between current practices and the diverse, untapped musical practices of marginalized populations such as incarcerated youth. Our discussion will be grounded in a framework of social justice proposed by Quinn, Ayers, and Stovall (2009): Equity, Activism, and Social Literacy. Using this particular framework, we will provide narratives that highlight our experiences and invite the readers/listeners to consider the complexities inherent in this work.

We will encourage all music educators to consider moving beyond the notion of 'service' for incarcerated youth toward an ethic of solidarity with these youth as contributing members of the music education community.

| Juniper Hill (The University of Cambridge, UK / University College Cork, Ireland) |
| PEDAGOGICAL INHIBITORS OF CREATIVITY |

What types of learning methods and environments might inhibit students from developing to their full creative potentials? In in-depth interviews, I asked over eighty professional adult musicians to reflect on how their learning experiences had inhibited or facilitated their motivation and ability to be creative. Here I define creativity as exercising agency to make artistic decisions in making music that contains some element of innovation. Subjects identified a variety of pedagogical

inhibitors, ranging from failure to provide creative opportunities and develop key skill sets, to ideological, psychological and emotional factors. Focusing on notational skills to the exclusion of learning to play by ear, and learning only one version of pieces, left musicians with insufficient aural skills and stymied the development of mental storehouses of musical building blocks. Emphasizing the great genius of historical composers to the exclusion of familiarizing students with role models with whom they could personally identify, combined with teachers' dismissal of students' composing and improvising as not worthwhile, has sent students implicit messages that they are not talented enough or their creative output is not valuable. Overly authoritarian approaches have inhibited the development of artistic decision-making skills. Excessive focus on correct playing – especially in cases of (even corporeal!) discipline – has led to a fear of making mistakes that restricts musicians' willingness to take creative risks. Relationships and assessments that lead to lower levels of self-esteem and trust have left musicians lacking the courage to experiment with and share their creative ideas. Although many of these approaches may be considered old-fashioned or uncondoned, they continue to impact on a surprisingly large number of young musicians. This paper aims to raise conscientiousness and debate regarding potentially limiting pedagogical practices.

Ylva Hofvander Trulsson & Pamela Burnard (University of Cambridge, UK)
CREATIVITY, CULTURAL CAPITAL AND CLASS RE-MOBILITY – LEARNING PRACTICES BY MIDDLE CLASS PARENTS AND THEIR STRUGGLE TO POSITION THE COMING GENERATIONS

By educating children during recreational time in subjects the school is considered to have failed at, for example in musical learning, parents invest in their children's future. *Class re-mobility*, defined as the process of reconstruction of a middle class position, has been described among immigrant parents in Sweden. A similar pattern has been observed in white middle classes in the UK, though aiming at the development of creativity within the child.

This presentation explores the relationships between the concepts, 'creativity', 'cultural capital' and 'class re-mobility'. We expound on the logical relations among these concepts and attempt to construct a theoretical framework to support the rationale for the emphasis on learning practices. A counterpoint of meanings (and productive tensions) reside in the concept of 'creativity', which has significant implications for the ways immigrant parents navigate and facilitate the building of new social structures and learning communities while their children simultaneously attempt to negotiate these and create new strategies and processes to encompass the performance of musical learning.

The aim of the presentation is to share some of the findings from three case analyses of struggle for a new or renewed position in the society. The struggle involves both parents' efforts and the children's achievements.

In this presentation we draw on theoretical perspectives from Bourdieu and his thinking around various definitions of *capital*: *cultural, social, economic and symbolic capital.* Furthermore his concept of *habitus*, it will be argued, is useful to understand notions of musical upbringing, the impact of music learning, creativity and class identity. Implications for class re-mobility, the reclaiming of social position, and its possible impact on the upbringing of the child will be discussed.

Daniel Hug, Markus Cslovjecsek, Per Magnus Kristiansen, Beat Lüscher & Gregor Naef (University of Applied Sciences of Northwestern Switzerland)
CreaEduTool: DEVELOPING A LOW-TECH, INTERDISCIPLINARY, MULTISENSORY TEACHING MATERIAL FOR KINDERGARTEN AND ELEMENTARY SCHOOL

CreaEduTool aims at developing a low-tech teaching material that enables, supports and fosters interdisciplinary and multisensory learning experiences in an activity-centered way. The starting point is a generic system of small grooved quadratic tiles. The grooves can be felt and seen, as well as heard, when moving something over them. The project team integrates competences in material- and production- engineering, industrial design and pedagogy, and we strongly rely on the involvement of pupils and teachers as partners and experts, rather than 'subjects' of the research.

The project is organized as an iterative process consisting of two phases. Phase one is a participatory exploration of design possibilities, material qualities, colors, sonic and tactile properties as well as affordances and inspirations inspired by these qualities. This is achieved through structured activities in the classroom and their analysis in collaboration with the teachers. This leads to a definition of requirements that are the basis for the second phase, in which the final prototype will be produced and evaluated in the field.

In this paper, we will present the results from the exploration sessions of phase one. A first set of tiles was created, covering a wide array of plastic materials, colors, transparencies and sonic qualities. We deliberately included random tiles with 'production errors'. This wide diversity of properties was ideal to explore unforeseen possibilities for design, together with the children. Three classes with 42 pupils participated in the sessions, which consisted of open explorations of the material as well as specific tasks, such as inventing games. The sessions were recorded on video and analyzed by both researcher and teachers in order to gain multiple perspectives and to guide interpretation. Prominent insights revealed in this analysis are related to the production and negotiation of rules and value systems; the development of narratives based on the sensory properties (sonic or musical, kinesthetic, visual, tactile, etc.) of otherwise abstract objects; the interaction affordances resulting from these qualities; and their possible relationship to disciplinary and interdisciplinary educational objectives; as well as issues regarding the role of the material as 'agent' in the interaction with the teacher.

Thomas Johnston (University of Limerick, Ireland)
LIVING THEORY FOR A LIVING TRADITION: THE CONCEPTUALISATION OF A PHILOSOPHICALLY CHARGED THEORETICAL PARADIGM OF OPTIMUM EXPERIENCE FOR IRISH TRADITIONAL MUSIC IN SCHOOL MUSIC EDUCATION

Recent literature in an international context deals with the complex and sometimes confusing relationships between practice, theory, and philosophy in music education (Westerlund and Väkevä 2011; Karlsen and Väkevä 2012; Bowman and Frega 2012). Moreover, Karlsen and Väkevä (2012) contend that part of the maturation process of any scholarly field is to engage in discussion concerning its appropriate philosophical and theoretical underpinnings; important also is a consideration of the areas of applicability and reciprocal relationships between theory and practice of any framework.

This paper addresses this tripartite relationship from my perspective, as a reflexive Irish traditional musician-as-researcher, of students' and teachers' experience of Irish traditional music during an integrated action research-grounded theory investigation conducted in an Irish post-primary music education context. Firstly, a concept of experience for Irish traditional music is orientated through a synthesis of the ideals of Dewey (1934; 1938; 1958), Freire (1970; 1974), and Csikszentmihalyi (1991; 1994; 1997). Secondly, a conceptualisation of a theoretical

paradigm of optimum experience is presented with particular attention drawn to those interconnected and interdependent *principles of transmission* that emerged from the investigation, namely: aural awareness; kinesthetic awareness; obser-visual awareness; and tactile awareness. With these principles of transmission in mind, attention is drawn to the *principles of engagement* which also emerged, and which support a music student's and teacher's experience of Irish traditional music in the classroom, namely: transitioning roles of more experienced person(s) and less experienced person(s); participatory performance; presentational performance; and media integration. Finally, possible avenues for the continuing enhancement of a living theory of experience for Irish traditional music are explored, as is the relationship between such theory and its practical application in post-primary music classrooms where, in the words of Bowman and Frega, 'each informs the other and is dependent upon the other for its legitimacy' (2012: 501).

Marja-Leena Juntunen (Sibelius Academy, Finland)
TEACHER EDUCATORS' VISIONS OF PEDAGOGICAL TRAINING WITHIN INSTRUMENTAL HIGHER MUSIC EDUCATION: A CASE AT THE SIBELIUS ACADEMY

The question of how to teach to teach (instrumental) music is little addressed in music education research. The purpose of this study was to examine the visions of teachers of instrumental and vocal pedagogy (N-12) in higher music education regarding 'good' teaching and instrumental student teacher development. Theoretically the study is based on the notion of vision of teaching (e.g., Hammerness 2006) referring to images of an ideal teaching practice. Teachers' assumptions, ideals and beliefs teaching the courses of instrumental pedagogy were examined in order to understand the approaches these courses take. The data of this case study were gathered through semi-structured interviews and analysed by qualitative content analysis (Tuomi & Sarajärvi 2002).

Findings suggest that teacher educators' visions of good teaching can be seen to entail two main characteristics: on one hand, the vision was very close to the traditional understanding of a good teacher as a 'didactically thinking teacher'. On the other hand, their understanding of good teaching could be described as 'pedagogical vision' referring to an ideal teacher–student relationship. The process of teacher development was primarily understood as acquiring a package of skills and knowledge that are partly instrument specific, partly generic. The visions appeared somewhat steered and limited by traditions rather than reaching for new possibilities. The pedagogical thinking in general seemed instrument driven instead of guided by larger educational principles. The notion of vision, as such, did not seem to fit entirely the ways in which teachers thought about their teaching. They rather talked about the goals and aims of their teaching. Still, teachers were content to share their thoughts and felt the need for suitable arenas for discussing visions of teaching with their colleagues. Obviously vision serves as a good starting point for discussion aiming at developing shared reflection on pedagogical practices.

Alexis Anja Kallio (Sibelius Academy, Finland)
DRAWING A LINE IN WATER: CONSTRUCTING THE SCHOOL CENSORSHIP FRAME IN FINNISH SECONDARY SCHOOL POPULAR MUSIC EDUCATION

In Finland, popular music has firmly established its place in secondary school music classrooms. Without specified educational and teaching tasks, or objectives or content of lessons, the National Curriculum (2004) allows teachers considerable freedom in what they choose to teach, how to teach it, and what for, aiming towards inclusive and democratic music education practice. This is of particular interest taking into account arguments that 'the very reason for the existence of students' own music is to rebel against the established conventions that school music represents' (Väkevä 2006:128) and that certain musics 'just do not fit' in formal education contexts.

The narrative instrumental case study reported in this presentation explores secondary school music teachers' understandings of these musics that 'just do not fit', and their decisions regarding the inclusion, or exclusion of popular repertoire. Through semi-structured interviews with five Finnish secondary school music teachers analysed through Polkinghorne's (1995) analysis of narratives, it was found that teachers make such decisions through a *school censorship frame:* an array of broad and specific narratives that frame, guide and inform teacher practice. The school censorship frame was not defined by clearly demarcated boundaries of propriety, but was described by all teachers as 'a line drawn in water', with repertoire decisions being situational and fluid, navigating competing ideologies, norms and values.

This presentation will outline the school censorship frame as described by teachers - composed of dynamic and interrelated *big stories* and *small stories* (Chase 2011). Big stories address teachers' cultural, religious and curricular narrative environments; small stories address stories of school, staff, parents, themselves as a teacher, and stories of their students. This presentation will elaborate upon the complex and multifaceted negotiations involved in teachers' popular repertoire decisions, suggesting that such decisions require ethical deliberation in aiming towards an inclusive, democratic music education.

Olli-Taavetti Kankkunen (Sibelius Academy, Finland)
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THE SOUNDSCAPE, MUSIC, AND SPEECH: ACOUSTIC COMMUNICATION IN BASIC EDUCATION

Listening is one of the primary means by which we learn and acquire the beliefs, norms, and knowledge of our society. In our modern, networked, information society, communicative activities such as listening and soundmaking play prominent roles in daily life. Moreover, the quality and sheer amount of sound in daily environments have consequences for the whole of society. The developments of electro-acoustic technology and modes of reproduction and the transformation of sound have introduced new ways of listening. These transformations of the soundscape – by which I mean the total sonic environment as heard and understood through listening – have in turn affected social behaviors among listeners.

In this paper I argue that listening competences pertaining to acoustic communication are necessary to the ethical participation of citizens in society. Toward this end I employ and elaborate on an Acoustic Communication Model (Truax 2001) which describes all phenomena involving sound from a human perspective and which aims to understand how sound defines the relations of individual and the community to the environment and those within it. Listening – the auditory action-oriented activity of making sense of the world – is the primary intentional interface between the individual and the environment through sound.

Truax's model identifies three major systems of acoustic communication, namely speech, music, and the soundscape. Following Chomsky (1965) Truax distinguishes between linguistic 'competence' (roughly, the speaker's understanding of the grammar and underlying structure of a language) and linguistic 'performance' (roughly, the actual use of a language in concrete situations). Analogously one might think of musical competence as pertaining to rules, structures, and conventions of music and musical performance as relating to actual particular musical 'statements'.

In my own research I shall speak of 'soundscape competence' as pertaining to the understanding people have of their acoustic environment especially with reference to the organization of environmental sounds. However, I shall argue, soundscape competence necessarily has a performative element insofar as soundscape competence requires, in addition to the ability to understand the structure of sound, the actual contextual activity of the sonic actor. Listening

competence, I argue, involves both the listener's tacit knowledge of the structure of contextual sound and a kind of 'active doing' – actions that manifest the actor's knowledge of the system of acoustic communication and establish the place of the actor in the ethical sphere.

On my view, listening competence is an activity that supports personal performance and management in daily life, social participation, and active citizenship. These are activities that can be fostered or neglected. It is the purpose of educators, I shall argue, to develop socially responsible habits of attentive listening, a goal that should be regarded as one of the basic aims of education. Acoustic communication, understood in this way, is a mode of phronesis – practical wisdom, which is basic to the ability to act correctly and wisely in listening contexts. There is, then a fundamentally ethical component to soundscape competence, a component that, I argue, is a necessary skill for all citizens. Acting in the sphere of the soundscape therefore has two dimensions that argue for its inclusion in basic education: (1) the enhancement of knowledge and (2) the development of ethical behavior of citizens in the polis.

Toward this end I argue that acoustic communication in its entirety must be taken into account in basic education and in music education in particular. Music education has traditionally focused on specifically musical sounds. To that extent music education has been isolated from other aspects of the sonic environments at both the theoretical and practical levels. I argue for a reconsideration of music education that traverses this strict borderline. More specifically, I argue for a multi-perspective reorientation of the philosophy of music education that will ground and structure a comprehensive listening education framework, arriving at a model for the analysis and critical interpretation of the daily sonic environment suitable for the classroom. This involves rethinking the relation between music and other systems of acoustic communication and pushing the question of just how wide the range of listenable sounds should be in music educational contexts.

I should like to apply my findings to the context of music education in Finland in particular. In Finland the National Core Curriculum for Basic Education stipulates that listening skills concerning speech and music are carried out by many school subjects (National Core Curriculum for Basic Education 2004). I shall argue that there is an evident theoretical and practical need to bring sonic environment education to basic education and to music education in particular. More specifically, I shall argue that the strategic objectives of listening education should be (1) to establish and strengthen the ethical grounds of Finnish listening education and (2) to orient music education to embrace the phronesis of speech, music and the soundscape.

In this way my study contributes to a deeper understanding of the sonic environment and acoustic communication.

Sidsel Karlsen (Hedmark University College, Norway/Sibelius Academy, Finland), Heidi Partti (Sibelius Academy, Finland) & Heidi Westerlund (Sibelius Academy, Finland)

TEACHING AS PERFORMANCE: PRE-SERVICE MUSIC TEACHERS' SELF-REFLECTIONS ON A BI-CULTURAL EXCHANGE PROJECT

This paper originates from a Finnish-Cambodian bi-cultural exchange project *Multicultural Music University* within which nine Finnish pre-service music teachers were teaching and being taught in several Cambodian NGOs with a special emphasis on Khmer music. Through a series of focus group and individual interviews a team of researchers participating in the teaching sessions aimed to map the pre-service teachers' learning experiences, both musical and otherwise. The paper investigates the participating pre-service teachers' co-constructed self-reflections with a special focus on their experiences of learning through teaching in an unfamiliar context, and mostly in situations where they had no or only a limited common tongue with the children they taught. The participants' accounts are analysed through theories of and previous research on

novice teachers' development, mostly acquired from the field of general teacher education research, as well as through ideas of discord as being central to group learning and development.

The findings showed that the participants' most extensive experiences of learning, and also of tension, were not connected to the unfamiliar cultural context. Rather, what seemed to bring them to the borders of their comfort zones was the fact that they had to plan and execute their teaching as members of a small group. Hence, the inquiry process of their teaching was more about finding harmony and making agreements within the teachers' group instead of relating to the children's interests and starting points. In alignment with other studies on pre-service teachers' development, the participants' primary focus was on controlling teaching situations and conducting 'effective teaching', and the Finnish students' reflections focused mainly on their own performance instead of the Cambodian children's learning and development. This raises a question of pre-service teachers' 'multicultural outcome' of collaborative cultural exchange projects.

Ailbhe Kenny (Mary Immaculate College, University of Limerick, Ireland)
'MORE IRISH THAN THE IRISH THEMSELVES' – INVESTIGATING THE 'PLACE' OF TRADITION WITHIN AN IRISH TRADITIONAL MUSIC ONLINE COMMUNITY

This presentation investigates how an Irish traditional music online community preserved tradition within the global phenomenon of cyberspace. The OAIM (Online Academy of Irish Music) projected a 'local' and 'Irish' identity, maintaining genre-specific traditions and teaching approaches as well as fostering attachment through images, language and stories. Case study research carried out over a nine-month period gathered interactional data from online discussion forums and Facebook posts from this online community. Individual perspectives were also sought through participant logs and interviews. The analysis from these multiple data sets offered considerable insights into the OAIM's sense of 'place' and collective feelings of Irish 'nationhood' amongst its members. Distinct tradition practices manifested themselves through social and musical practices with particular reference to pedagogical and performance practices, projected ideology and identity. Despite the online nature of the case, the OAIM was found to be rooted in a specific tradition delineated by the genre and Irish 'context'. In this way, the study examined important issues within a socio-cultural theory of learning of how such online musical communities fashion, negotiate and project music-related identities within their 'musical worlds'. The genre-specific nature of the case being Irish traditional music uncovered significant issues about the use of emerging technologies within a deeply rooted tradition of music transmission. Rather than moving away from tradition however, the study of the OAIM revealed the importance of retaining core pedagogical approaches of the genre as well as fostering this distinct affinity with Ireland and traditional music as crucial to its member's sense of belonging and collective identity.

Andrew King (University of Hull, UK)
MENTORING AND CONTINGENT SUPPORT IN THE MUSIC STUDIO

This paper will present the findings of a mixed-methods case study that investigated mentoring for groups of students working in the music studio in Higher Education (HE). Thirty-five participants volunteered to take part (31 students and 4 mentors) and the students undertook a pre-knowledge test; the mentors also undertook a programme of training. A stratified purposive sampling technique was used and students were placed into nine groups of similar ability. Each group completed two recording and mixing tasks: 1) a vocal with an acoustic guitar; and 2) an acoustic drum kit. Each group was allocated two-hours in the music studio to complete each of the tasks within a two week timescale. The independent variable in each task was the support mechanism provided which was either a human mentor or a Learning Technology Interface (LTI). Participants were exposed to both the human mentor and the LTI across the two-tasks as part of the design for this investigation. Thirty-six hours of video data was captured using a three-camera

technique and then transcribed, dual-coded verbatim and re-reviewed. Coding of the video data involved observing how the students accessed support, logging what problems emerged with technical apparatus, and evaluating how critical incidents were resolved. Then, a discourse analysis was undertaken to reveal how the students and mentors communicated within their groups using verbal and non-verbal language. Four weeks after the second task a post-knowledge test was carried out with the participants. Data analyses indicate that the LTI was not as effective when supporting critical incidents nor did the participants always work inclusively as a group. When working with a human mentor students more actively engaged with the group work and the level of communication tended to be higher amongst the group; although there was a tendency among learners to rely/call upon the support of the mentor more quickly than attempt to solve problems themselves.

Dimitra Kokotsaki (University of Durham, UK)
EXPLORING THE PRIMARY-SECONDARY TRANSITION IN MUSIC EDUCATION

Funded by the Nuffield Foundation, the aim of this project was to explore pupils' attitudes in music during the transition from primary to secondary school through the use of interviews, attitudinal questionnaires and observation of transition days. Six schools took part in the project (three 'good practice' and three 'need to improve' schools).

Analysis of data from the first phase of the project revealed Year 6 pupils' mixed attitudes towards music in their primary school. In a few cases, primary school music experiences were positive especially when there was a specialist music teacher who taught music regularly. However, most pupils would have liked to have more interesting and exciting music lessons in their primary school, especially having structured and regular music lessons where they could see the musical progress they made. In many cases, the secondary school music experiences exceeded expectations, especially when there was 'variety' – variety of musical instruments, variety of activities within the lesson, variety of after school lessons and variety of extra-curricular activities. Some pupils also mentioned the inclusive nature of their music lessons as they felt that no one was left behind and that everyone had the chance to be involved and make progress.

Pupils' overall attitudes to school were slightly higher than published scores at the end of Year 6 but fell slightly during the first term of Year 7 in line with published scores of pupils' attitudes. Interestingly, attitudes to music improved for the three 'need to improve' schools whereas they tended to fall for the two of the three 'good practice' schools. These findings will be discussed in terms of their implications in maximising the opportunities for pupils to be engaged in music throughout their education.

Chrysovalentini Konstantinou (University of Cambridge, UK)
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"I USED TO BE REALLY AFRAID TO USE TECHNOLOGY IN MY MUSIC LESSONS": EXAMINING TEACHERS' THINKING AND PRACTICE

This PhD study is looking at the introduction and use of technology in classroom music lessons in Cypriot primary schools. It aims specifically to examine the concerns teachers have and how these concerns change as they use technology more. The study also investigates the facilitating and limiting elements of this introduction and the ways teachers can be supported. Finally, the discussion moves around the possible ways in which teachers can use technology to facilitate creative teaching and develop their students' creativity.

An educational reform started in Cyprus and as part of this reform new curriculum documents for all subjects have been created. Some training seminars have been organised by the Ministry of Education and Culture to present and explain the new curriculum documents to the teachers.

Technology was included in the new music curriculum, which makes its introduction even more necessary. The implementation of the new curriculum is gradual. In Cyprus there are three types of music teachers: music specialists, general teachers with some specialization in music and general teachers with little knowledge of music (Rousia 2006).

The theoretical framework for the study regarding change in teachers' practice when introducing technology is Hall and Hord's Concerns-based Adoption model (CBAM). The methodology of the study is a combination of action research and case study. It cannot be suggested that the study exclusively follows one methodological approach, since elements of the two are adopted. Cases of teachers who are following action research reflective are examined. Ten teachers with different expertise and knowledge in both music and technology, who are following action research reflective cycles, participated.

The research design of this study comprises of three stages, and multiple methods are used which supplement each other as well. The participating teachers completed the CBAM questionnaire at the beginning and end of the data collection period. Questionnaires were completed by students as well. Additionally, initial and final interviews took place. Each teacher followed the reflective cycle at least four times. Cycles consisted of lessons with the use of technology, which were observed and recorded by the researcher, as well as follow-up interviews and teachers' and the researcher's diaries. Teachers used the technology they had available in their schools (IWB, computers, projectors, CD-player, keyboards) and some of the software programs used were MuseScore, Soundation, together with online activities, listening maps, ΕΜΜΕΛΕΙΑ – emmelia, exercises with given feedback, video. Free software programs were selected so that teachers would be able to continue using technology in their lessons even after the data collection period was over. Finally, group meetings were held, aiming to provide an opportunity to the participants to exchange ideas and views. Students' compositions and all official documents related to the introduction of technology like the old and new curriculum document and circular letters were collected and will be analyzed as well.

Some of the strategies teachers identify as valuable are lesson-related whereas others are teacher-related. Lesson-related strategies can be using technology in the form of games, as an introductory activity, for exploration, for evaluation, or to help students take in new course material. Teacher-related strategies can be strategies such as watching others teach with technology; practicing with other classes or before the lesson; cooperating and working with other teachers; having time to familiarize themselves with the new technology.

All participants highlighted the need for support, re-training and ready-to-use material and ideas at least for the first lessons they are asked to use technology. Teachers have various concerns related to the introduction of technology ranging from technical issues that might occur to ways of introducing technology in their lessons.

The use of technology is a central platform of the educational reform presently taking place in Cyprus. Therefore, this PhD project is highly significant for Cypriot music education.

Anna Kuoppamäki (Sibelius Academy, Finland)
THE AMBIVALENCE OF GENDER IN CONSTRUCTING MUSICAL AGENCY: YOUNG FEMALE STUDENTS NEGOTIATING LEARNER IDENTITIES IN FINNISH MUSIC SCHOOL BASICS OF MUSIC CLASSROOM

Education is commonly understood as a mean of socialization but at the same time as something that contributes to social change and emancipation of the students. Issues around gender and education are regularly highlighted in public discussions, and particularly the underachievement of boys in school has been a concern. Although the idea of a learner, a knower and an achiever is claimed to be a masculine one, the educational system is argued to favor femininities. The

studies indicate, however, that girls, when entering educational spaces, experience contradictions between their expected role as rational, obedient students and sense of agency.

Drawing on an instrumental case study of young music school students learning in a course of Basics of music, this paper argues that tensions between gender and agency complicate the negotiation of meanings, identities and memberships among female students in group learning situations, particularly evident in the use of voice, time, embodiment and space. These implications, I claim, become even more significant when dealing with creative processes situated in free dialogical settings, such as musical situations with bodily interaction and improvisation. In such situations, gendered social conventions may hinder the participation and create inequalities in students' learning, thus preventing them from building up their musical agency.

The paper discusses the gender-based learner identities and ambivalences experienced by female students when practicing agency in music group-learning situations in the context of Finnish music school lessons. The data was collected through teacher-researcher observation of Basics of music classes, and through stimulated recall sessions with 9-year-old children in single-sex groups, and a mixed-sex group. The preliminary findings of the study are presented.

Andreas Lehmann-Wermser (University of Bremen, Germany)
PATTERNS OF CULTURAL PARTICIPATION WITH PRIMARY SCHOOL KIDS

The term 'cultural participation' has gained considerable attention in the public discourse in Germany. Oftentimes, it has a connotation of 'social justice'. Such is the case with the initiatives offering instrumental tuition in primary schools that are currently offered especially in socially disadvantaged districts. There is also a hidden dichotomy between 'good participation' with active engagement in playing an instrument and in classical music on one side and mere listening to music and a preference for popular music in the other.

This is the background for a research project conducted within the government funded JeKi-Research-Profile. The project investigated patterns of musical experience in a longitudinal study. There was a special focus on children receiving instrumental tuition within the JeKi-Program. Most of the children participated in the program at least for some of the time covered. 63 children mostly from inner city school districts drew pictures of 'me and music' during two periods in first and fourth grade. 503 drawings were analyzed with qualitative methods following Mayring's (2000) 'qualitative content analyses'. Along with additional material such as photographs, transcripts of interviews with children, their teachers and parents, the ways to experience music were interpreted as patterns of cultural participation. Findings were also triangulated with quantitative data as the sample was embedded in a larger one (N=1265) participating in other research projects from the profile that focused on transfer effects, and on the development of listening preferences.

While it turned out that active music making did indeed appear oftentimes in the drawings as expected it also showed that other forms of experiencing music were not omitted. For most of these kids the daily use of listening to CDs and watching music shows on TV was also important. Popular music appeared in the drawings of all children. Thus the findings indicate that the dichotomy mentioned cannot be hold valid for this age group.

David Lines (University of Auckland, New Zealand)
MUSIC EDUCATION, HEIDEGGER AND EMERGING TECHNOLOGIES

'We shall be questioning concerning technology, and in doing we should like to prepare a free relationship to it' (Martin Heidegger)

Music has a powerful connection with technology in contemporary culture. Children and adults from technology-rich countries interact with digital technologies across the globe, often within the contexts of musical forms. We are experiencing rapid change in the way music appears to us, as sound production that is connected and layered with other sensory forms like visual images, histories of live performances, sensations, personal stories, game narratives, political narratives, advertising packages and other commercial multimedia structures. To people engaged in technological interaction, everyday experiences of music are embodied in these layers of meaning. Each technological musical experience (consciously or not) establishes a memory by which other musical interactions can be judged. This can mean that an embodiment of musical meaning can be powerfully patterned in our lives through constant music reception and encounter.

In this presentation I take the position that these present-day technological encounters are largely untheorised in music education. As an educational discipline, music education in its various forms (university, school-based, private instruction, community, online) remains unaware of what has become a very different technological paradigm of musical meaning in our lives. In the talk I call for a deeper questioning of the musical meanings, functions and patterns of perception that we encounter through modern technologies. I use a framework of thinking derived from Heidegger which conceives of technologies as ways of 'revealing'; as forms, structures and pedagogies that bring different musical interactions in our lives. This redefinition calls for music educators to closely question and trace the means by which they relate to the musical forms they encounter, and ponder how their teaching can continue to provoke and challenge different patterns of musical reception, learning and creative responses that come their way.

Anna Linge (Kristianstad University/Malmö University, Sweden)
MAKING ROOM FOR CREATIVE PRAXIS IN MUSICAL ENSEMBLE

My PhD research deals with the question 'What produces creative music pedagogy?' This question takes its methodological point of departure in Critical Realism (CR) that looks for the process (that is structures and mechanism) in social objects (like creative music pedagogy). According to CR, social research needs theory that is able to explain social objects and for this I, as researcher, have chosen to use a theory of creativity that deals with problem solving, flow and feelings and a theory of play. The kind of theory the researcher uses enlightens the area of research in a particular way. That is to say, if the researcher had chosen another theory for the analysis, the social object would appear in another light. According to CR, a social object (like creative music pedagogy) therefore can never be fully understood, since there are always dimensions of understanding the object that cannot be achieved. The limits lie within the theory as well as in the thinking of the researcher, but all research adds to the knowledge in society as whole. My setting is the Swedish Gymnasium (student age 17-19). I conducted group interviews with music colleagues in a school. The music teachers think that mainly the ensemble lessons develop creative activity among the students. I therefore also observed ensemble lessons in two schools during a semester to put the activity into categories. The final empirical and analytical process displays a creative learning that I choose to call 'Svängrum' (in English, 'elbow room', a room that also deals with the importance of the phenomenon of Groove). Examples of critical aspects for the creative musical classroom will be given from my research: the importance of a real problem, taking responsibility, cooperative learning, creative imitation, and the students' control of the process.

Leslie Linton (Don Wright Faculty of Music, the University of Western Ontario, Canada)
INFORMAL LEARNING IN THE GRADE 1 CLASSROOM

This paper reports on a qualitative study investigating the implementation of informal learning music pedagogy with two classes (n=26 and n=29) of grade one students (ages 6-7) in a Roman Catholic primary school in Southwestern Ontario, Canada. The study involves the delivery of three units of work co-designed by the researcher and the pupils' regular class music-specialist teacher, based on the principles of informal learning music pedagogy (Green 2008) and the application of such pedagogy to primary school students (Harwood and Marsh 2012). The study began in January 2013 and was completed in March 2013. The two classes of students received the same informal music lessons for 40 minutes three times per week over a six-week time frame. The demographic of the students provided a well-balanced sample in that there was an equal representation of males and females as well as a mixture of European ethnicities. The researcher was a participant-observer and co-designed and co-taught the units. A case study methodology was adopted. Audio/visual data was collected and analyzed during lessons along with researcher-participant observation, teacher observation, field notes, parent questionnaire and semi-structured interviews with teachers and students. Initial findings will be reported in this paper. The purpose of this study is to investigate informal learning practices in music education and as a pedagogical approach within the primary classroom setting. The impact of this research study may be significant in the creation of new knowledge, as it is the first of its kind to investigate informal learning approaches in the primary music education classroom. Although the scholarly field of informal music pedagogy is beginning to mature (Karlsen & Vakeva 2012; Wright 2010), there still exists a lack of research studies focusing on students in the primary-level age group. This study aims at exploring and expanding knowledge in the new field of informal music pedagogy through an investigation of its application with grade one students (ages 6-7). Building on the childhood culture that takes place in playground and out-of-school practices may result in an innovative pedagogical approach that has the potential to reshape music teaching and learning in the primary music classroom.

Duncan Mackrill & Alison Daubney (University of Sussex, UK)
MIND THE GAP! BRIDGING THE PRIMARY TO SECONDARY DIVIDE - CHALLENGES OF CONTINUITY AND PROGRESSION IN INSTRUMENTAL MUSIC TEACHING IN AND OUT OF SCHOOL

Following the recommendation of the National Plan for Music Education (DfE 2011), music education hubs have been introduced in England as a new partnership model to deliver and join up music education provision in and out of school. The hubs involve multiple partners and organisations who are required to work together across a specific geographical area. However, whilst funding has been reduced nationally, there is a clear priority to focus on providing quality musical experiences within and beyond the classroom, particularly for those children from disadvantaged backgrounds, such as those who qualify for free school meals (FSM) and pupils with special educational needs (Ofsted 2012). In addition, schools are now responsible for the quality of the instrumental and other teaching taking place in their schools and this will be judged on inspections by the Office for Standards in Education (Ofsted 2012). Crucially these new hubs change the relationships between traditional Music Services, schools and other music education providers.

This presentation considers the challenges for music hub partners and schools around the perennial issue of children giving up learning an instrument or ceasing to be active in formal music groups, particularly around the transition years from primary to secondary school. Using multiple data collected from the perspective of a variety of stakeholders (including pupils, school and instrumental teachers) this presentation identifies examples good practice from the

perspective of different transition models which may be replicated and adapted for particular local or regional contexts. Importantly, we consider the value and challenges of peer observation (Cordingley et al. 2003) across educational phases as well as between partners, and identify models for how what we term 'practitioner mobilisation' may be effectively implemented in order to improve continuity in pupil learning, engagement and progression across primary to secondary school transition in and out of school.

Peter Miksza (Indiana University Jacobs School of Music, USA)
THE EFFECT OF SELF-REGULATION INSTRUCTION ON THE PRACTICING, PERFORMANCE ACHIEVEMENT, AND SELF-EFFICACY OF ADVANCED WIND PLAYERS

The purpose of this experiment was to determine the effect of self-regulation instruction on collegiate wind players' practice effectiveness, observed practice behavior, performance achievement, and self-efficacy. Bandura's theory of self-regulated learning served as the theoretical framework for this research (McPherson & Zimmerman 2002). The experimental conditions designed for this study included either (a) behavioral demonstrations of strategies identified through empirical research to be related to performance achievement such as slowing, repetitions of small and large chunks, whole-part-whole playing, and chaining; or (b) instruction in self-regulation principles (e.g., structuring one's practice environment, goal selection, planning, self-evaluation, and rest/reflective activity) in addition to the aforementioned behavioral demonstrations. Volunteers (N=28) participated in a 5-day experiment during which they were randomly assigned to watch instructional videos that exemplified the aspects of one of the two treatment conditions described above. Recordings of participants' pre-test performance of an etude, 20-minutes practice, and post-test performance were collected at day 1 and 5 of the experiment using two etudes of equivalent difficulty. These recordings were analyzed for pre- and post-test measures of performance achievement as well as practice behaviors. Participants provided ratings of self-efficacy beliefs at days 1 and 5. Reliability for all measures was excellent (coefficients .81 to .96). The summary of the preliminary results is as follows: (a) although no statistically significant differences among self-efficacy beliefs were found according to experimental treatment, a trend in the expected direction was observed with higher ratings among those in the self-regulation condition; (b) significant (p<.001) increases in performance achievement were detected across both day 1 and day 5, with a larger effect size at day 5 (d=1.43) than 1 (d=.90); (c) a significant difference according to experimental condition in the amount of change in performance achievement made during day 5 was found when controlling for the amount of change in performance achievement in day 1 (ANCOVA) – suggesting that the participants receiving self-regulation instruction made more progress towards performance goals than those receiving behavioral demonstration-only; and (d) repetition and variation behaviors were most commonly observed, followed by use of metronome, and singing-type behaviors – however, no significant differences in observed practice behaviors were found between groups at day 1 or 5.

Annamaria Minafra (Institute of Education, University of London, UK/ Musical Institute Regione Valle d'Aosta FSE, Italy)
EXPLORING THE INFLUENCE OF MOVEMENT ON BEGINNER VIOLIN-GROUP PLAYERS' MOTIVATION

This research aims to explore the influence of movement and kinaesthesia on stimulating motivation in beginner violin-group players. From a neurophenomenological perspective, cognition has embedded roots in which movement has a central role in the learning process. Human beings continuously *enact* with the environment through movements and kinaesthesia, receiving perceptions and elaborating thoughts. This process also occurs in playing a musical

instrument. Some studies highlight positively that performing movement itself constitutes a pleasure by influencing motivation. Movement and kinaesthesia, if these lead to pleasant sensations, have a positive influence on the emotional state of pupils during the process of learning between peers.

This research was carried out through a case study. A two-week summer workshop was undertaken with daily sessions, each one hour long, in Italy. Participants were nine beginner violin players, from 8 to 11 years old. The five songs the children performed on the violin were learned through specific movements and kinaesthesia always while singing rhythmic-syllabic pieces of music and simulating the movement to be performed on the violin in a group.
Movements and kinaesthesia had the role, in the form of a game, to prepare and facilitate the effective movements to be used. The methods adopted were observation, questionnaire and drawings. Field-notes were taken after each session. Data was collected using a video-camera in order to observe children's progress in performing, in developing their attention span, and in listening to each other.

The results showed that children learned the songs on the violin without effort from the first performance. In addition, their attention increased over the time of the workshop, they preferred group activities performed through movement and playing, and they arrived early for each session and left late.

This study is the beginning of wider research on kinaesthesia in violin-group learning.

Marit Mõistlik-Tamm (Tallinn University, Estonia)
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"IT'S NEVER TOO LATE?": ADULT PIANO BEGINNERS' MUSICAL JOURNEYS IN THE CONTEXT OF LIFELONG LEARNING

The aim of the paper is to present the outcomes of the study conducted during a course 'Piano playing for everybody' (PPE) at Tallinn Adult Learning Centre in Estonia (Mõistlik-Tamm 2012, see http://kultuur.ee/index.php?option=com_content&view=article&id=458&Itemid=515 for the course homepage). The aim of the course was to offer adults the opportunity to (re)discover piano playing guided by the author. Individual lessons allowed the setting of personalized goals for each participant during the first meeting. Owning a piano at home or reading music was not required – as the course's title suggests: piano playing for *everybody*. This paper is based on feedback questionnaire responses and the conducted interviews with the participants of PPE and is illustrated with quotes from the interviews and selected video clips from the piano lessons.

The on-going study design was as follows: (1) initial interview with the participant to gather information about his/her musical background and previous contact with piano playing, and to mark his/her individual goals/wishes concerning the content of the course; (2) five to eight one-to-one piano lessons (45 min per week); (3) closing questionnaire about the course with re-listening of the initial interview to reflect about the outcomes of the set goals, the role of the teacher in it etc.

From October 2012 to April 2013 three courses have been launched altogether with 22 participants (17 women and 5 men): two of them have had all three consecutive courses, eight of them two consecutive courses and three had only one lesson due to health issues. For total beginners the teaching materials used were 'Klaverimängu õpetus' (*The instruction of piano playing*) 1st and 2nd exercise books by Riho Päts (2002a, 2002b). General interests of beginners were as follows: to learn music notation and to play with two hands at the same time. For those who had had some preliminary experience with piano, they mainly wanted 'to play for the soul' and to get confirmation about uncertain areas in piano playing (bass clef, different rhythms, fingering, symbols, pedalling etc.).

In this presentation I would like to give an overview of the results:

- Who are those adults who are interested enough to start learning a piano?
- What inspires them?
- What do they get out from playing piano?
- What is their most valuable experience from PPE or piano playing in general?
- What has been beneficial and what has been disruptive during PPE?
- How do they see themselves in the future concerning music and/or piano?

Lifelong learning is forcefully opening the way for instrument training – an area that is traditionally associated with starting at a young age. This presentation could give a valuable insight about adult beginners in music in general and provide an input to a relevant discussion among the members of RIME audience.

Gwen Moore (Mary Immaculate College, University of Limerick, Ireland)
MUSICAL VALUE AND THE DE-VALUING OF MUSIC: EXPLORING STUDENT AND LECTURER PERCEPTIONS OF KNOWLEDGE IN HIGHER MUSIC EDUCATION

The pursuit of musical study in higher education presents a myriad of challenges for teacher and learner whose expectations and beliefs are often shaped by their musical backgrounds and prior music education. In the Academy, social and pedagogical experiences are entwined in a complex web of political, economical and cultural matrices. Broader higher education policy of widening participation and increase in student intake would appear to be constructed without consideration of subjects, such as music, which normally require lengthy prior training and experience. This paper explores the ways in which higher music education curricula are shaped by teacher and learner and how assumptions of musical value and knowledge impact on teaching and learning experiences. Situated in the qualitative paradigm, data collection began with documentary analysis and a survey of students and lecturers from eleven Irish higher education institutions. From repeated scrutiny of the initial list of codes, a set of themes emerged from the survey that informed the purposive sampling for follow-up interviews. Using a grounded theory approach, indepth interviews with students and lecturers were conducted and analysed concurrently. Findings reveal that while student and lecturer musical backgrounds and prior music education are inextricably linked with teaching and learning experiences in higher education, they are also informed by both the micro-context of the music department and the macro-context of higher education policy and practice. Furthermore, current power structures within the macro-context of higher education would seem to shape current discourse on musical value within music departments. To conclude, the paper considers the ways in which a departure from a notation and literacy-based framework to a more performance-based curriculum at secondary level and the perceived 'explosion' of popular culture appear to contribute to the de-valuing of music within Irish higher education.

Graça Mota, Jorge Alexandre Costa & Ana Isabel Cruz (College of Education, Polytechnic Institute Porto, Portugal)
GROWING THROUGH PLAYING: THE ORCHESTRA AS AN INCLUSIVE COMMUNITY MUSIC PROJECT

In Portugal, the creation in 2007 of the *Orquestra Geração (OG)* was inspired by *El Sistema.* Like the Venezuelan project, it builds its action upon a perspective of social inclusion through involvement with collective musical practice, primarily directed at children and adolescents of greater educational and social vulnerability. While most of what is known of Sistema-like projects, through publications and presentations in international forums, offers a descriptive approach to this type of musical intervention, the present research aims at the construction of systematic and

critical knowledge about the Portuguese OG project around two main axes: 1) its socially inclusive target; and 2) the ways through which musical meaning is achieved in this particular community of practice. This presentation represents a preliminary report from wide-ranging research based on the data from questionnaires sent to all music teachers of the OG's 15 nuclei and one case study of a nucleus in the outskirts of Lisbon. The research methodology calls for a politically implicated approach, taking arts-based inquiry as a significant contribution made by artists to the understanding of social life. The case study's collected data include socio-demographic characterization of the children involved in the project, interviews with the school director, the OG coordinator, music teachers, and the school-community mediator, as well as observations of music classes and orchestra rehearsals. Issues such as music teaching and learning methodologies, in terms of critical points raised by the questionnaires, and concepts of selection and evaluation will be raised. This data will be compared with a body of literature that documents other-than-musical gains through participation in musical ensembles, among groups that tend to live in exclusion and social disengagement. Preliminary conclusions point to the need for a systematic approach to teacher training in the OG, and a more in-depth search for evidence-based findings that may confirm its claim of social inclusiveness.

Liliya Nafikova & Carol Beynon (University of Western Ontario, Canada)
USING MUSIC EDUCATION TO IMPROVE SOCIAL ACTIVITIES IN VISUALLY IMPAIRED PRIMARY SCHOOL CHILDREN

Visually impaired children are known to have lower levels of socialization, which can lead to social anxiety and poor social adaptation. The significance of the problem is heightened because we know that all children require multiple opportunities for socialization for normal social and psychological development. One approach to alleviate concerns for visually impaired children is to encourage them to use other senses, such as hearing, to compensate for the lack of normal vision during social interaction with other children. Music education is an important tool that can be used to stimulate the compensatory use of hearing for the perception of surroundings in children with visual impairments. Moreover, music education puts children with impaired and unimpaired vision in similar conditions to succeed in completing certain tasks.

Much research have been done on the development of theoretical principles for the use of music education to improve social activities in visually impaired children, but there have been few methodologies developed, implemented or evaluated to test these theoretical principles. The goal of this research project was to develop a curriculum model; then to implement it in a setting and evaluate the outcomes. The model included five sequential stages of differentiated teaching tasks and was tested in two different residential schools for visually impaired children.

After completing the program, visually impaired children showed higher levels of socialization as compared to the visually impaired children from the control group. The entire study, including the curriculum model and evaluation methods, will be the focus of this presentation.

Flávia Motoyama Narita (Institute of Education, University of London, UK/ Universidade de Brasília, Brazil)
MUSICAL PRACTICES AND ONLINE INTERACTIONS: ADAPTING GREEN'S INFORMAL MUSIC PEDAGOGY TO AN E-LEARNING INITIAL TEACHER EDUCATION MODULE

This paper discusses the preparation of pedagogical materials student teachers had to make in an e-learning module of an Initial Music Teacher Education course in Brazil. This is part of an action-research-curriculum-and-development study in which I have been investigating my own actions as a supervisor teacher of that e-learning module I designed using some principles of Green's (2008) Informal Music Pedagogy. The adaptation of the second stage of her seven-stage pedagogic model has been one of my actions informed by my learning of Green's model and of student teachers' previous response to it. Designed as an 8-week module, the student teachers enacted informal musical learning practices that were later tried by their school pupils, prepared pedagogical materials and had two teaching practices in schools. The production of their pedagogical material initiated during their musical practices, which were recorded in audio files and uploaded on a platform named *SoundCloud* that allows subscribers to share, comment and listen to the audio tracks. Besides this sound platform, student teachers had the course platform *Moodle* to interact with their teachers and peers. They were also invited to use the online stickies *Lino it* and to join the social media *Twitter* and *Google+*. The idea to open up more channels of interactions amongst the course participants was an attempt to provide other sort of assistance when the face-to-face assistance was unavailable. The use of the Web 2.0 technologies was chosen because of their participatory affordance and uses in informal contexts. Student teachers appreciated the use of those tools as a means to contact their teachers and solve doubts, and viewed them as tools to contribute to their learning. Initial analysis of their online participation points to incipient attempts to interact with their peers, besides their teachers.

Siw Graabræk Nielsen (Norwegian Academy of Music, Norway)
LEARNING PRE-PLAYED SOLOS: LEARNING STRATEGIES IN JAZZ/ IMPROVISED MUSIC

Studies of instrumental and vocal practising conducted in the last 90 years have mostly been done in the classical music genre. Thus there is a need for elaborating our knowledge of learning activities in other genres such as jazz and folk music. Further, in higher music education, students are expected to assume the responsibility for their own instrumental achievement between lesson meetings, and there is a concern of instrumental teachers to guide their students towards more effective learning maximising performance. Thus, the current study contributes to knowledge about how musical expertise is developed by investigating a specific learning situation in jazz/improvised music, namely, the learning of pre-played solos. The learning of pre-played solos by prominent jazz players has considerable precedence in the jazz tradition (Berliner 1994), and the present case study investigated the use of self-regulated learning strategies of two students learning two different pre-played solos.

The students were enrolled in a four-year performance programme in jazz/improvised music in a music academy, and could be classified as advanced students. One student played a traditionally solo instrument and the other an accompaniment instrument. The results presented are based on stimulated recall interviews and videotaped individual practice sessions. The students' videotaped their own individual practising during a week between individual lessons, and the stimulated recall interviews were conducted with each of them afterwards. The observation protocols included the students' verbal and non-verbal activities made from the videotapes.

The findings of the present study indicated two different approaches of learning, and a repertoire of learning strategies that resembled the self-regulated learning of advanced classical students.

Bo Nilsson (Kristianstad University, Sweden)
MUSICAL EXPRESSIONS IN PRESCHOOL AS A FORM OF PLAY

Recent research shows that Swedish children aged 2-9 have access to all kinds of modern media, like TV, computers, the Internet and mobile phones. Our media revolution has produced new tools for musical activities for all of us, also for the youngest children. Nevertheless, preschool children still spontaneously sing and embed musical activities in their play.

There are a number of studies of children's spontaneous musical creativity, from research by Pond in the 1930s and Sundin in the 1960s, to recent research by Young and Barrett. According to Barrett spontaneous singing is an element in play activities from about 18 months to the age of seven. Campbell's examination of the musicking behaviours of children includes many other forms of musical activities than singing.

This presentation examines Musical Expressions (ME) observed in Swedish preschool. 35 experienced preschool teachers observed children during `free play` for a period of six weeks. The teachers created their own definitions of what should be recognized as a ME. They reported their observations and wrote a short reflective text related to their observations.

The results indicate that the definitions of ME made by the pre-school teachers were not limited to the children's vocal expressions but also included non-vocal ME such as spontaneous use of musical instruments, toys and artefacts for musical purpose and bodily related ME, e.g. rhythmic movements, jumping, dancing, clapping and making sounds with your body. The children's musical expressions appear to accompany their play, in a balance between abilities and challenge, described by Csikszentmihalyi, and between different degrees of order in play, suggested by Caillois. Thus play may be considered an important concept to explain and understand meaning in musical activities.

Jessica O'Bryan (University of Queensland, Australia)
RETHINKING THE ART OF APPRENTICESHIP: A CASE STUDY OF TERTIARY ONE-TO-ONE MUSIC TEACHING IN THE CONSERVATOIRE

The master /apprentice model of pedagogy has been the subject of substantial critique in recent years, at times disparaged for its apparent adherence to outmoded learning and teaching approaches. This paper seeks to rethink the way apprenticeship functions in the twenty-first century. Drawing on the case studies of three singing teachers and six of their students, the paper will examine the ways in which the teachers prepare their students for a professional performance career in music.

Employing Richard Sennett's theory of 'The Craftsman' to interrogate apprenticeship, and using as its theoretical underpinning the work of cultural psychologists Bruner and Rogoff, this paper presents narrative accounts of the teachers and their students, which recasts apprenticeship as a relevant approach to teaching and learning for future performers. The paper will examine how these teachers tacitly encourage enculturation into the opera industry; how they teach the craft skills required to meet the performance requirements of such an art-form; and how they shape their mentoring of students in the one-to-one lesson. More than mere teachers of domain skill, they reveal their approaches to the provision of emotional support and networking for young singers, and the challenges they face as education professionals in a rapidly changing cultural landscape. The singers in their tutelage perceive their teachers to be vital conduits to the music profession, without whose guidance and support they feel they have little chance of success.

For the three singing teachers and their students, a master-apprentice approach, recast for the twenty-first century, is still the most efficient and holistic way of training students to possess the unique qualities required of performers in an ever changing music industry.

Lluïsa Pardàs (University of Otago, New Zealand)
MUSIC EDUCATION IN SOUTHWESTERN EUROPE: TRADITION OR INNOVATION?

For the last decade the Bologna Declaration has prompted moves in all European countries towards convergence and a common understanding at the level of higher education in music. But what happens at previous levels? How is music education shaped at primary, secondary, and music schools levels? Taking as a starting point the school music curriculum documents from four Southwestern European countries this paper will analyse whether any common trends and underlying philosophies are present. Documents from France, Italy, Portugal and Spain are examined using content and comparative analysis. Issues such as the use of standards, integration of music in an Arts Learning Area, prevalence of outcomes, contents or processes, level of detail, and language used are addressed. The role of music schools in these countries and how both general and music school systems fit together is also taken into account. Analysis of these Southwestern European curricula shows changes in philosophy and approach similar to those occurring in English-speaking countries, in which traditional ways of teaching music are rethought to suit new educational paradigms and changing musical conditions. Earlier research undertaken on the curricula of English-speaking countries allows a comparison to be made between Southwestern Europe and the United Kingdom.

Pamela Pike (Louisiana State University, USA)
SIX DAYS IN THE PRACTICE DESERT: HOW MUSIC MAJORS *REALLY* REHEARSE BETWEEN LESSONS AND HOW WE CAN HELP THEM TO DEVELOP METACOGNITVE PRACTICE SKILLS

One of the most important components of successful performance is effective preparation and practice. It has been noted that one of the most important skills that a studio teacher can impart to a student is how to practice (Zhukov 2009). While one study (Nielsen 2001) found that music majors knew how to practice effectively, the number of subjects was too small to generalize the findings. A greater quantity of research (Duke 2007; Hallam 2012; 1997; Jorgensen 2004; 2002; McPherson & Zimmerman 2002; Pike 2012; 2011) has indicated that students preparing to enter college or in their first years of undergraduate study do not employ effective practice techniques when rehearsing. Evidence also suggests that undergraduate teachers do not universally teach practice techniques to students (Zhukov 2012).

If this ineffective practice cycle is to end, it might help to educate future teachers on practice techniques. Many performance majors (without a vested interest in pedagogy or music education) end up providing private tutelage in beginning through university music (Donald 2012). Therefore, it might stand to reason that all music majors would benefit from learning how to think metacognitively in the practice room so that future generations could learn how to practice effectively prior to beginning advanced music studies.

A random sample of music majors (N=20) at a large American university was observed practicing six times throughout a 15-week semester. The experimental group was given explicit instruction in practicing for four sessions and asked to journal following rehearsals that were videoed. The control group received no special practicing instructions. Practice footage from the initial and final practice sessions of each subject was coded and data were triangulated from practice footage, student questionnaires and journals, and teacher surveys. Findings revealed actual practice behavior, including some deliberate practice among experimental subjects, and implications for college teaching.

Clint Randles (University of South Florida, USA)
TEACHER IDENTITY COMPARISON US/FINLAND

The purpose of this study was to validate a measure of creative identity with a population of pre-service teachers in the United States, to further validate the measure with a Finnish population, and to compare the perceptions of both populations regarding their perceptions of themselves as creative musicians. The researcher developed a tool, the *Creative Identity Measure (CIM)*, based on the work of Isbell (2007) to examine this area. The specific research questions were as follows: 1. What factors can explain creative identity in music? 2. What is the internal consistency within the factors that explain creative identity in music? 3. Do differences exist between the two populations with regard to each sub-scale? Results of factor analysis reveal that the *CIM* can be meaningfully divided into four sub-scales with a US population (n = 159), and a combined US and Finland population (n = 277). Significant differences were discovered for sub-scales one (Creative Music Making Self-Efficacy), two (Value of Creative Musicianship Areas), and four (Value of Popular-Music Making/Listening in the Classroom), suggesting that the Finnish pre-service music teachers possess a stronger creative identity than their contemporaries from the United States. Significant differences were not found for sub-scale three (Willingness to Allow for Creativity in the Classroom), suggesting that both populations of pre-service music teachers are equally willing to allow time for creativity.

Joshua S. Renick (New York City Department of Education, USA)
COLTRANE'S LIVING ROOM: REIMAGINING AN ENSEMBLE EXPERIENCE BETWEEN STUDENTS AND TEACHERS

This paper is based on my doctoral research, which investigated what occurred when aspiring jazz students and professional jazz musicians came together in the spirit of collaboration to create an alternative learning environment. While many jazz educators, musicians, and critics alike have called for the rethinking of jazz education, few have explored pedagogical alternatives beyond the master-apprentice model, a formal method favored by the Western conservatory system. My research used collaborative inquiry, a method of participatory, action-based inquiry, to discover if such a horizontal environment was effective in 1) reconnecting jazz education to its historic pedagogical roots while simultaneously working toward a new direction in jazz pedagogy; and 2) seeking a viable learning model which would allow jazz musicians of all levels to deepen their understanding of themselves and their art. Over a three-month period, two novice undergraduate saxophone players and two professional jazz musicians worked through and across varied musical abilities to form a learning community founded on the democratic principles of jazz music's historic roots. Eschewing binary conceptions of formal vs. informal learning, they explored myriad musical concepts and topics which affected their growth as musicians, teachers, and improvisers, creating a hybridized environment which resembled the historic learning environments found in jazz pedagogies past, while working within the advantages of university space and institutional support.

Patricia Riley (The University of Vermont, USA)
MUSIC/DANCE IMPROVISATION PROJECT: INVESTIGATING PERSPECTIVES

This research paper examines a collaborative dance and music improvisation project designed to provide students in a choral methods course experience with the creative activity of improvisation. The intent was to increase the students' competence and comfort level in implementing US National Standard #3: Improvising melodies, variations, and accompaniments. Participants (*N*=15) were pre-service music educators in their second/third year of a music education degree program. In this collaborative project, two to three musicians (music education students) and one to two dancers (students in a dance improvisation course) combined to create a free

improvisation music/dance piece in response to a video prompt. The pre-selected videos were assigned at random on the first day of the project. The music, dance, and video functioned as a triangle – the musicians responded to the video, the dancers, and each other; and the dancers responded to the video, the musicians, and each other. Videos were viewed on the music education students' program-provided iPads. It was stipulated that the improvised music include singing and accompaniment. The length of each improvisation was assigned to be two to three minutes; and the entire project length was two 50-minute sessions. Data included video of the improvisation performances and post-project reflection papers. Questions guiding the reflections included: How do you think this project impacted your competence, confidence, and comfort in your improvisation skills? How do you think participating in this project will help you better implement the improvisation National Standard? What sort of similar collaborative improvisation project might you design to implement with your future students? A content analysis was employed - data were coded and emergent themes identified. Predominant themes included freedom, apprehension, growth, time constraint challenges, creating in new ways, thinking about improvisation differently, and opening new cross-media collaboration possibilities.

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ASSESSMENT STAGES AND PROFESSOR COMPETENCE IN ITALIAN HIGHER MUSIC EDUCATION

As students we may have sometimes wondered: if I had been assessed better would I be a better musician? Has being assessed contributed to my personal and artistic realization and to reach an awareness of my musical identity? If the answers to both were curtly negative there would be dread of the uselessness of the assessment since it would be neither a cause of success nor lack of success whether in the world of work or in personal life.

As teachers we might wonder: does assessment in higher musical education really result in efficient teaching? Or is it an action that is instrumental to an academic training course for the student that has its beginning, its development and its end, and that imposes specific tasks on the professor?

This study, as part of the debate on academic teaching, highlights the situation of Higher Music Education in Italy: to increase the effectiveness of teaching/learning and the quality of the results achieved by the students it is necessary to improve the teaching skills – and here especially that of the assessment – of Conservatory professors, the musicians who teach musicians and the trainers of trainers.

Assessment of learning and the subsequent allocation of credits according to the European Credit Transfer and Accumulation System in European countries is no longer an educational tool or duty that concerns only the professor, or team of professors, on the basis of agreed criteria, but has become a statutory task that sees the individual conservatory of music as part of a network of relationships and comparisons. A new organisational model cannot express a changed educational model also in higher musical education without changing its players and what is demanded of them.

It is necessary to focus on that regulatory profile – from Law 508/1999, which restructured higher musical education in Italy – in which Italian conservatories developed rules and customs to assess multiple skills through:

1) *initial assessment* when the student undertakes/is undertaking a specialist music training,
2) *in itinere assessment* when the student develops/is developing through different types of training a preparation that allows access to the concrete world of work with its various employment opportunities, and
3) *final assessment* when the student shows/is showing the final high level of ability attained.

The history of assessment in higher musical education has not yet been written, although everyone knows the famous story of Giuseppe Verdi being 'failed'. The failure may have come about not because the Commission had not understood the capacities of the young man from Busseto, but because the conditions envisaged by the regulations did not exist. Giuseppe Verdi's life in his formative years was interwoven by entry exams, regulations and assessment procedures to be shared and demonstrated. There is always the possibility of errors and misunderstandings but the position of those making the assessment must be free from any doubt. In reality, the commission who assessed Verdi considered him over age (he was 18 while 14 was the maximum age allowed for entry) and also considered the position of his hand on the piano to be incorrect. In addition he was a foreigner, since he came from the duchy of Parma. For Verdi, this failure represented an affront to the extent that in 1900 he refused to have the Conservatory of Milan named after him. A dedication to this musical genius, loved all over the world, would only come later.

If the story of Verdi sounds more like an anecdote it can instead be read by specialists in education as emblematic of the limit of the possibility of assessment to be predictive of artistic success, and also as emblematic of the limit of the capacity of acceptance of those who fail exams.

Assessors of higher musical education are requested to have artistic sensibility in order to recognize the artistic/musical value of the candidate both in its more original forms and its more usual ones. The nature of this artistic sensibility has confines to be investigated but, at the moment of the assessment, there must be other guiding principles: *correctness*, *consistency* and *fairness*; and this must be clearly revealed in practice based on procedures that guarantee *transparency* also as regards students' expectations to receive information on the motives that lie behind assessments (Cox 2010).

To find out how Italian Higher Music Education is managing procedures to assess students in the transition phase, we:

a) considered teaching regulations and exam programmes from a sample of 20 Conservatories located in regional capitals by means of documentation accessible online on institutional sites;
b) considered opinions on experience as assessors in a sample of 88 professors from 13 Conservatories, using an anonymous questionnaire, as part of a wider-ranging investigation that involved 268 music teachers of various levels of education (Bordin, Cantamessa, De Cicco 2011).

What emerged was a dynamic situation that nonetheless wished to optimize the system, whose visibility has introduced clarity and the comparability of standard practices.

The timescales and stages of assessment imposed by the curriculum are identified, highlighting objectives, methods and evaluation tools and how these relate, in order to systematize the problems and teaching prospects, and contribute to bringing out and developing new professional awareness.

Strong structuring of study courses does not correspond to an equally strong enunciation of professionalism in a professor as assessor in guaranteeing the development of the student's artistic profile in an optimal way.

Professors should be offered the possibility to enhance their teaching capabilities, by supporting them via suitable training schemes before they begin and during their working life, clearly redefining their artistic and training responsibilities (Rossi, Fedrigo 2012).

Certainly successful training is not guaranteed by the efficacy of an assessment, however, in the equilibrium of teaching action, it is possible to systematize the problems and teaching prospects, and contribute to bringing out and developing new professional awareness.

Victoria Rowe (University of Exeter, UK) & Angeliki Triantafyllaki (University of Athens, Greece)
"IS IT PLAYING MY TUNE?" YOUNG PIANISTS IMPROVISING WITH REFLEXIVE MUSIC TECHNOLOGY

What does improvisation mean to young players? Many authors have placed value on the informal, aurally based side of music making for children (Sloboda *et al.* 1996, MacPherson 2002, Allen, 2013), but little has been reported about how, or whether, children experiment with the activities that fall into this category, or about how such activities can best be encouraged at home or in instrumental lessons. This paper investigates the various ways in which young children aged 6-10 who had been learning the piano for between 1-4 years interacted with a music software program that reflected back their musical ideas in order to encourage free improvisation; and shows that children used the freedom afforded by free play sessions to begin to improvise, and also to play by ear and from memory.

The MIROR project is an EU funded international partnership seeking to develop new music technology and explore children's interactions with it. Much research in music technology to date has focused on secondary age students: this project looks at what children under the age of ten can gain from playing with a system that reflects back to them their musical ideas. Addessi, Ferrari & Young (2011) describe how reflexive interaction is 'based on the idea of allowing children to manipulate virtual copies of their own inputs through specifically designed technology-learning software.'

Nineteen young pianists (10 girls and 9 boys) in two settings, one in South-west England and one in Athens, Greece, were introduced to the improvisation program, MIROR-Impro (MI). They played with the system in individual sessions with support from a researcher for 20 minutes each week for 6 weeks. One control group played musical games with their teacher for the same number of sessions and another control group had no intervention. In pre-and post-tests, each child was asked to make up some music, which was recorded. These melodies were assessed by teachers and musicologists using Webster's (1983, 1987) and Amabile's (1996) measures of creativity, and also musically analysed using paradigmatic and motivic analysis techniques. Qualitative data were also collected on the children's opinions of the different MI settings and flow experiences (Macdonald et al. 2006) of working with the system.

Having been taught in the traditional master/apprentice manner – in which the teacher is seen as the authority; the repertoire mainly consists of classical music; and the musical score is there to be reproduced faithfully – most of these children were unfamiliar with the idea of improvising, and initially were concerned that they would play 'wrong' notes. Many of them preferred to play from memory pieces they already knew and felt secure with. Over the course of the study, however, as they played in dialogue with MI, they began to explore possibilities and even invent games. Some children made up verbal 'questions' which they played on the keyboard and then they verbally interpreted the answers they received from MI. Some told stories, illustrating them with musical ideas, and one chose to imitate whatever the system played, showing a development of his aural skills. Another child interacted with the system much as a jazz musician might do, sharing and developing ideas. For some children the sessions were an opportunity to play popular tunes

beyond the classical music spectrum (the dominant tradition during their weekly lessons), occasionally merging these with their more classical repertoire.

Quantitative analysis of the data is still on-going. The Flow questionnaire results indicate that most of the conditions that Csikszentmihalyi & Csikszentmihalyi (1988) believed would promote a state of Flow – high levels of competence, control, motivation, absorption and general empowerment – were reported by these children. However a small contra-indication was found in the respondents' estimated levels of challenge and skill: Csikszentmihalyi postulates that for Flow to occur, these two levels should be evenly balanced and not too low, whereas these children rated the task difficulty as low and their skill as high. The Settings questionnaires showed that the children were aware of the differences between settings and they found the setting Very Different to be the most fun to play with. The younger children seemed to like to play 'copycat' games with the Echo and Similar settings.

Thematic analysis of interview data is revealing of children's understandings of interacting with MI across the six sessions. Children started from a first level of understanding the system's response as very similar to – and nearly echoing – their own playing. They then moved on to an understanding as acknowledging slight differences in pitch and tempo. Some of the children then proceeded towards an understanding of the system's response as combining different elements from all their previous melodies.

The study raises some interesting lines of enquiry, which we hope to pursue as we complete the analysis. The children's listening skills developed through working with MI and such an enhancement of their aural awareness could well be beneficial in music lessons. The ways in which children drew on prior musical knowledge (e.g. of favourite popular tunes) and brought this to the sessions encourages knowledge transfer between pupil and teacher and can be an empowering experience for the pupil. The increase in confidence that was observed in the children's playing could have a beneficial effect on future performing experiences (Allen 2013), as had already been noted by one of their teachers. Finally, learning through play in this manner gave the children some enjoyable experiences that may have a positive impact on their piano learning.

Joshua Russell (The University of Hartford, USA)
INFLUENTIAL DOCTORAL PROGRAM EXPERIENCES IN MUSIC EDUCATION: IMPLICATIONS FOR CURRICULA

In a time of change and variety in instructional delivery (e.g., online, summer study, etc.) in music education doctoral programs as well as evolving curricular foci, it is increasingly necessary to examine the impact of various graduate experiences on students' ability and desire to continue in higher education as a faculty member. If music teacher educators hope to design doctoral studies in which students develop a music teacher educator occupational identity, we need to understand what experiences and interactions are most meaningful to students. Therefore, the purpose of this paper was to examine the influence of various university-related experiences, interpersonal interactions, and coursework during doctoral studies on participants' desire to seek and keep a position in a music education department at a doctoral granting institution. Participants, (N = 159) who teach at doctoral granting institutions completed a questionnaire designed to elicit information regarding the level of influence their various experiences and coursework had on their desire to seek and keep their current position. Participants indicated that the most influential experiences included working with graduate music education faculty members and conducting original research for a capstone project. The most influential coursework included research-based courses. The most influential non-curricular reasons for seeking and keeping a position at a doctoral granting institution included the desire to learn, love of teaching, and a desire to add knowledge to the profession. Doctoral students need to adopt as many roles of a university faculty member as possible. The more often students work with faculty colleagues,

engage in research endeavors and coursework, and teach appropriate classes, the more likely they will be to develop a music teacher educator occupational identity and therefore, seek and be able to keep a position at a doctoral granting institution. Additional data, analyses, and implications for doctoral program curricula will be discussed.

Paul Sabey, Scott Harrison & Jessica O'Bryan (Queensland Conservatorium Griffith University, Australia)
THE ROLE OF ASSESSMENT IN PREPARING STUDENTS FOR PERFORMANCE CAREERS: A CASE STUDY IN MUSICAL THEATRE TRAINING

This paper reports on aspects of a project on assessment practices in musical theatre. The perceived misalignment between training processes and professional reality has resulted in the interrogation of assessment protocols and the subsequent development of practices that attempt to emulate the professional realities in some facets of tertiary music training.

As part of a suite of endeavours investigating aspects of assessment in music (including the alignment of assessment with graduate outcomes, ensemble assessment and higher degree assessment), this project reflects on the perceptions of students and their lecturers in relation to the implementation of a continuous assessment regime in a musical theatre degree in Australia. This assessment process is designed to provide students with regular commentary about their progress. In addition to end-of-semester exams, weekly marks are awarded for approximately twenty sub-activities within the broad areas of acting, dance, performance project, singing, and speech. Students and staff are therefore in a position to regularly scrutinize progress. In addition, this means of assessment is located within a degree structure that employs a sliding scale across three years, with formative assessment in the early years, and summative in the later years.

Through individual interviews with staff, the efficacy of this assessment process was documented. Staff members who worked with students in the first year of the program were interviewed to ascertain the strengths and weaknesses of such an approach. Grounded theory was used to analyse the data and the findings demonstrate a relatively high degree of agreement between expectations of lecturers within the course and the proposed outcomes at the end of the degree. These findings, combined with artefacts from the program and previously reported student perceptions, are presented as a model that may provide the potential for replication in other music settings that seek to prepare students for the realities of the profession.

Jon Helge Sætre (Norwegian Academy of Music, Norway)
EDUCATING NON-SPECIALIST MUSIC TEACHERS: A STUDY OF THE CONTENT AND EPISTEMOLOGIES OF TEACHER EDUCATION

The aim of the research reported in this paper is to investigate the content and epistemologies of music course work in general teacher education. In other words, how are teacher educators and programmes preparing their students for work as music teachers in compulsory schooling?

Teacher education is characterised by (and has been for a long time) disputes regarding theory and practice, teaching and researching, and relevance and rigour (Labaree 2008). Additional debates concerning the role of musicianship in teaching, including the generalist versus specialist issue, are found in music teacher education (Bladh 2004; Årva 1987). The choice of educational content in teacher education is therefore made within a social field consisting of several structural and discursive orders and conflicts (Bourdieu 1984; 1990; Foucault 1972), in particular conflicts regarding epistemologies and educational discourses.

To shed light on these issues, a particular body of content is chosen as a kind of indicator: *pedagogical content knowledge* (Shulman 1987) and *teaching methods* (Alexander 2001; Jank

2005). These concepts are chosen to frame content that introduces the student teachers to various and specific ways of teaching music: learning tasks, lesson ideas and plans, musical activities and interaction, and music teaching traditions or practices (e.g. listening methods, band methods, music and body movements, Orff-inspired methods, creative methods, and so on).

The main research methods are a national survey and a series of qualitative interviews, asking teacher educators of general teacher education about the content of their music classes. The paper will present and discuss findings from the first analyses of the data, in particular descriptions of the distribution of different types of content, and a discussion of its attendant educational discourses and sociological regularities. Further analyses will be presented briefly.

Winfried Sakai (IAE Zurich, Switzerland)
MUSIC CULTURAL PEDAGOGY IN THE 'NETWORK SOCIETY'

The following theoretical reflection focuses concern about democratic standards in music education in an increasing technological determined music cultural world; i.e. digitally produced and distributed music cultural artefacts, digitally exchanged (meta-)comments in social networks influencing everyday musical behaviour (e.g. Lamont; Merrick).

Starting with John Dewey's claim on *Democracy and Education* (1916) to consider the effects of the 'industrial revolution', I draw attention to the effects of the 'digitally revolution', continuing since the 1990s (e.g. Lash; Urry; Connell/ Gibson).

Different authors underline the need to follow democratic ideals as self-determination and participation in general education. Klafki emphases the need to provide the growing up citizens with the adequate knowledge and skills to face the expectable future challenges. Giroux and Stevenson state an emerging heteronomous and undemocratic culture in the age of (neoliberal) consumerism. In music education, the need to change pedagogies into more democratic paths is claimed by Ruth Wright. Lucy Green proposes a change to informal learning, pleading for independent learning and musical autonomy.

Against this background, I argue for a music pedagogical move to social networking and digitally music production (editing and recording) in combination with conventional 'musicking'. Thus, the digitally interacting pupils might experience democratic accountability in the (school) net. This kind of *music cultural* media education should provide skills *in* handling the contemporary tools of digitally music cultural production and distribution as well as knowledge *about* contemporary music culture and its discourses in the media (cf. Buckingham; Friesen/ Hug). The music cultural work in the net might provide a wide range of opportunities for democratic and informal learning in the music (computer) classroom, beyond that, promoting reflections about democratic concerns in music cultural developments as e.g. 'power' and 'heteronomy' (Foucault).

Lilian Simones, Franziska Schroeder & Matthew Rodger (Queen's University, Belfast, Northern Ireland, UK)
COMMUNICATING MUSICAL KNOWLEDGE THROUGH GESTURE: A CASE STUDY OF PIANO TEACHERS' GESTURAL BEHAVIOURS ACROSS DIFFERENT LEVELS OF STUDENT PROFICIENCY

The study of body movements and gesture in music has enjoyed a growing level of interest from the field of music performance in the context of the Western classical musical tradition during the last twenty years. Remarkable advances have been made in areas such as solo performance, ensemble performance and gestures used by orchestra/choir conductors, mostly with expert music performers. However, little consideration has been given to the role that teaching/learning contexts can have on the resulting musical performance; to how body movements and gestures

essential for performance develop during the process of skill acquisition; and to the role of teachers in the development of this embodied skill.

This paper seeks to address such under-investigated topics by comparing gestural behaviours of three piano teachers teaching a pre-selected repertoire of two contrasting pieces to Elementary, Grade 1, Grade 4 and Grade 8 piano students (proficiency levels equivalent to Associated Board of the Royal Schools of Music). The data was collected by video recordings of three weekly consecutive piano sessions. Gestures were categorised according to the spontaneous co-musical gesture classification, as developed in a previous study (Simones, Schroeder and Rodger, submitted) and annotated using Elan Software developed in the Max Planck Institute of Psycholinguistics, Nijmegen, Netherlands (Lausberg & Sloetjes 2009).

Preliminary analysis revealed that teachers' gestural behaviours differed across student levels of proficiency. In addition, teachers used gestures simultaneously with verbal communication as well as independently and were at times seen performing two or more gestures at the exact same time, each assuming a specific particular function or working together towards a same musical end. These results suggest that teachers' spontaneously adapt gestural and verbal musical communicative behaviours to suit student specific circumstances.

Janice P. Smith (City University of New York, USA) & Michael Albertson (Teachers College, Columbia University, USA)
INSTRUMENTAL MUSIC PROGRAMS IN URBAN SETTINGS: CHALLENGES AND SOLUTIONS

The purpose of this research is to look for common themes in the experiences of young urban instrumental music teachers. The research questions are: 1) what challenges do instrumental music teachers with less than five years of teaching experience face; and 2) what solutions to these problems have they found. While some research exists on the problems of urban educators, very little has been focused on the unique issues faces by urban instrumental music teachers.

This study is excerpted from seven exploratory case studies of young urban music teachers. Several started programs where none previously existed.

Data are collected via email reflections done as the occasion arises and through face to face interviews once each semester. The interviews are transcribed and both the interviews and emails are coded for common themes. Only the views of the teachers themselves are included. The opinions of other stakeholders in urban education have not been sought.

This research is exploratory in nature and provides a basis for future studies. The findings should be approached with caution as they may not be applicable in other urban settings or for music ensemble settings other than those whose teachers are involved in this study. However, the emergence of common themes in the transcripts and emails is quite clear and suggests the necessity for further study. It is quite clear that some urban administrators seem unaware of the support systems needed to maintain an instrumental music program in terms of equipment, scheduling and budget. It is also clear that the teachers involved in this study do not view the students, their parents, cultural diversity or native language among the most serious challenges they face. On the contrary, they are quite insistent that it is precisely those qualities that help them stay in urban teaching.

Janice P. Smith (City University of New York, USA) & Michele Kaschub (University of Southern Maine School of Music, USA), Suzanne L Burton (University of Delaware, USA) & Gena R. Greher (University of Massachusetts Lowell, USA)

COLLABORATIVE WRITING

(I hour session)

This session is a panel presentation that will present our thoughts on writing with a partner. We are two pairs of writers who have repeatedly written and published joint works as well as writing and publishing separately. The panel will discuss how to collaborate on articles, book chapters, edited books and co-authored books. We will share some of the challenges of collaborating on each of those types of writing. Key questions addressed by the panel will include how to choose a writing partner, what are some legal considerations, how to divide up the workload, how to find time to work together, how to provide honest feedback and resolve conflicts, and how to develop a unified voice.

Next, the members of the panel will present some approaches we have used in writing together. These approaches include dividing up the sections between the authors, writing together in real time, jointly creating and using a detailed outline, and a 'fill in the gaps' approach to collaborative writing. We will conclude with comments on what we feel are the benefits of collaborative writing.

Following our formal presentation, we will allow fifteen minutes for discussion with the audience about their experiences with benefits and drawbacks of collaborative writing and for any questions they wish to address to the panel.

Gary Spruce (The Open University, UK)

'GOODBYE TO ALL THAT'?: CRITICAL PEDAGOGY, PUPIL AGENCY AND 'THE NATIONAL MUSIC PLAN'

In late 2011, the Department for Education in England, published *The Importance of Music. A National Plan for Music Education* (DfE/DCMS 2011). The NMP articulates a vision for music education that makes it possibly the most significant statement of policy around music education in the England for the last decade. It has the potential to impact upon the musical life-chances of a generation of English children and will establish a policy-framework for music education in England until 2020. Although initially positively received, concerns are now being raised about the narrowness of its vision both in respect of the range of modes of musical learning that it promotes and its seeming lack of interest in the creative and individualised aspects of musical experience (Spruce 2012).

In this article I will argue that the NMP represents a *policy instance* of a broader conservative/ neo-liberal education policy agenda towards education which seeks to use education as a means of returning '...to a more autocratic, ordered and structured society…' (Woodford 2005: 65), allowing for the promotion and furtherance of a neo-liberal ideology. I shall suggest that one of the main purposes of the NMP is the creation of what Bernstein calls 'horizontal solidarities' (Bernstein 2000: xxv) which act as the means by which schools, as agents of the state, create the illusion that they have a 'levelling' effect through mitigating and neutralising the social inequalities that children bring into school. In the case of the NPM, I suggest that these 'horizontal solidarities' are constructed primarily through the promotion of particular types of pedagogies, models and sites of musical learning and a particular conception of national consciousness which encourages uniformity and homogeneity whilst at the same time down-playing those pedagogies (such as critical pedagogy) which promote individuality, diversity and pupil agency. A potential consequence of this is the exclusion and alienation of many young people from formal music education.

Jonathan Stephens (University of Aberdeen, Scotland, UK)
I ONLY HEAR FAMILIAR THINGS…

It is commonly accepted that unfocused listening arising from a sound-saturated environment has a negative effect on the development of listening skills, devaluing both the listening experience and music itself. This paper revisits the issue from theoretical and practical perspectives, and considers whether or not the perceived problem has been overstated. Whilst the educational difficulties arising from indiscriminate use of background music deserve serious consideration, the tendency for individuals to limit their listening to a familiar musical landscape is considered to be of greater significance in developing and shaping musical understanding.

A perception that music exists primarily to *entertain* provides common ground between exposure to background music and limiting one's musical experience to the realm of the familiar. Whilst background music differs in many respects from background art, it can fulfil a similar function in setting a suitable context for learning; much depends on the imaginative approach of the music educator to engage and challenge learners. Moreover, the association of music with visual image or the spoken word can create a distinct art form where neither medium is devalued, but where each enriches the other in establishing a new identity and encouraging individual perception.

Different historical and cultural perspectives are analysed and evaluated in this paper and linked to curricular emphases in music education. It is proposed that a re-evaluation of the place of background music in society can help music educators establish positive learning benefits for its use. In this regard, the role of background music in extending familiar aural boundaries and encouraging indirect learning contributes to the process of linking formal and informal learning in curricula.

Verity Stoffell & Marina Gall (University of Bristol, UK)
'MUSICAL FUTURES' IN THE SECONDARY MUSIC CLASSROOM AND THE DEVELOPMENT OF A POSITIVE 'MUSICAL IDENTITY'

In the UK, for many years, there has been considerable debate about the place of 'popular' music in schools. Green (2003) acknowledged the positive effects of including popular music in the curriculum, but stressed the need for this to be accompanied by informal learning practices adopted by the majority of popular musicians. Some time later, the Paul Hamlyn Foundation supported the development of 'Musical Futures' – a new pedagogical approach to musical teaching and learning in schools; its primary aim of was to maximise the enjoyment and achievement of all pupils in their musical learning within the classroom (Green 2008). Musical Futures was seen as 'a new way of thinking about music-making...that brings non-formal teaching and informal learning approaches into the more formal context of schools' (D'Amore et al. 2009: 9). Recently, the approach has been adopted by many schools across the UK.

This paper reports on a study of six English secondary school teachers' views on the introduction of 'Musical Futures' into their music curricula for students aged 11-14. Since 'Musical Futures' is a pedagogical approach that is subject to wide ranging variations in term of how it is delivered, the research study took the form of semi-structured interviews; this enabled the collection of broad-based contextual information from participants which supported a more detailed exploration of the following research questions:

1. What are teachers' perspectives on how 'Musical Futures' impacts upon student motivation and attainment? Does this impact differ according to students' attainment in the subject or to whether or not they have instrumental tuition?

2. What are teachers' perspectives on how 'Musical Futures' impacts upon student motivation towards musical genres other than those related to 'popular music'?

3. What are teachers' perspectives on the success of 'Musical Futures' in terms of impact upon both uptake and suitability for study towards school music examinations after the age of 13/14 (Key Stage 4)?

This paper reports on key findings, particularly questions 1 and 3, and discusses how these point to the significance of 'Musical Futures' in relation to the development of a positive 'musical identity' in students aged 11-14.

Pamela Stover (University of Toledo, USA)
BEYOND MUSIC THERAPY: GERTRUD ORFF AND THE ORFF-SCHULWERK

Who was Gertrud Orff? Gertrud Orff (1914-2000) was Carl Orff's second wife, a former composition student, and a composer in her own right. During their marriage (1939-53), she also served as his secretary and copyist. In the 1970s, she developed the use of the Orff-Schulwerk in music therapy by using a multi-sensory approach with the Orff instrumentarium and rhythmic speech to remediate physical and mental handicaps. Her healing work at Kinderzentrum München with children with developmental delays and disabilities is well-known in music therapy circles.

What is unknown to many is that Gertrud Orff, along with Gunild Keetman, played a key role in developing the teaching materials for the 1940s-1950s Bavarian Radio educational broadcasts of *Wir Singen und Musizieren* (*We sing and make music*). These broadcasts served as the basis of *Musik für Kinder.* Gertrud wrote supplemental Orff'sche Schulwerk materials, including *Sayings – Riddles – Auguries – Charms – Studies for Speech I.* Frau Orff used this volume to teach in one of the first U.S. federally-funded Orff-Schulwerk projects in Bellflower, California. This biographical sketch highlights Gertrud Orff's musicianship and her important, yet mostly unknown, role in developing the Orff-Schulwerk.

Information about Gertrud Orff was obtained by using archival materials held at the Orff Zentrum München, where her estate has recently been deposited, as well as the AOSA Archives and the Canadian National Archive and Library. Primary sources in German include her daily diary, her typed manuscripts of *Wir Singen und Musizeren* and correspondence. The primary sources are corroborated with published grant reports, music therapy materials, her music compositions and publications, interviews and other material found in obscure theses and dissertations.

Leonard Tan (Indiana University Jacobs School of Music, USA / National Institute of Education–Nanyang Technological University, Singapore)
CONFUCIAN *CREATIO IN SITU* – PHILOSOPHICAL RESOURCE FOR A THEORY OF CREATIVITY IN INSTRUMENTAL MUSIC EDUCATION

In this paper, I propose a theory of creativity for instrumental music education (defined as the teaching and learning of music through wind bands and symphony orchestras) inspired by Confucian *creatio in situ* or 'situational creativity'. The research questions that guide this study are: (1) What is Confucian *creatio in situ*? (2) How can Confucian *creatio in situ* inspire a response to critical issues with respect to creativity in instrumental music education? (3) How does Confucian *creatio in situ* resonate with extant ideas in Western philosophy? To answer these questions, I examine three major texts from classical Confucianism: the *Analects*, the *Zhongyong* ('Doctrine of the Mean'), and the *Daxue* ('The Great Learning'). I analyze key passages related to creativity in these texts; compare multiple English translations with the

original Chinese version; draw on commentaries from Chinese and Western scholars; synthesize the data; and relate the principal ideas to the phenomenal world of instrumental music education.

Based on the analysis and synthesis, I propose a theoretical model of creativity for instrumental music education that comprises the following facets: meaning, sincerity, training, tradition, change, and circumscription. I conclude by sketching how aspects of this model seem to bear striking similarities to the writings of the American pragmatists, in particularly, John Dewey and Richard Shusterman. This study complements extant theories of creativity for music education, addresses critical issues surrounding creativity in instrumental music education, and serves as an initial step towards a transcultural theory of creativity for music education relevant to the present globalized world.

Ketil Thorgersen (Stockholm University, Sweden)
WRECKING A MUSICAL LIFE

When I introduce myself to new people as a researcher in music education, a frequently encountered response is "Oh – I wish I could play an instrument" or "I really cannot sing, but I wish I could" or something along those lines. There are obviously a lot of people, at least in the Nordic countries, who crave for being able to express themselves musically, but despite years of musical training in school assume that they are deprived of the possibility to do so for some reason. Some people consider themselves music illiterates and trace this back to one or more music teachers. In this paper I investigate some of these narratives from how the grown up pupils remember meetings with music educators in retrospect, and the perceived consequences for what they characterize as fatal meetings for their musical self-esteem. The study is based on in depth interviews with 6 grownups who have volunteered to talk about how this has infected their lives. A pragmatist base in the heritage of John Dewey, combined with perspectives from Spinoza and Deleuze makes a foundation to understand these stories. The results will focus the narratives in relation to democracy, happiness and meaningfulness and possible implications for the music teacher profession.

Angeliki Triantafyllaki (National and Kapodistrian University of Athens, Greece), Lilly Kotsira (Athens College Elementary School, Greece) & Christina Anagnostopoulou (National and Kapodistrian University of Athens, Greece)*
LEARNING TO COMPOSE USING INTERACTIVE TECHNOLOGY: A CASE STUDY INVESTIGATION OF WHOLE-CLASS COMPOSITION PROCESSES USING THE *MIROR* PLATFORM IN A GREEK PRIMARY SCHOOL*
*Some author details and the title of this summary are slightly different from those in the conference programme.

Introduction
Advances in music technology have profoundly affected the research and practice of children's creative music-making, including composing (Burnard 2007). Related research has investigated the affordances of the technology when composing, the different strategies children use when interacting with the software, the use of technology as a pedagogic change agent, or the use of the technology in studying creative processes. Yet, the pedagogical interaction between teacher and students during composing experiences (Ruthmann 2008) is less explored, particularly at the primary level of education and while using new music technologies to compose. As such, the pedagogy of composition using new music technologies remains an area in need of further exploration, particularly in the case of whole-class teaching that continues to be the main strategy for music teaching in the Greek primary sector.

The Study
In this case study investigation, part of the FP7 European research project MIROR (Musical Interaction Relying on Reflexion, see www.mirorproject.eu), we investigate the ways in which a primary school teacher engages a class of 25 eight-year old children in composing across a three-month intervention, using the interactive reflexive music system MIROR Compo (see Addessi *et al.* 2012). The technology was used/integrated in one of two weekly music lessons (40 minutes/wk). In particular, the study explores the pedagogical practice of using MIROR Compo (MC) in whole-class teaching situations and focuses on students' understanding of the fundamental musical concept of structure as it is developed through classroom dialogue. The MC system encourages users to draw on their own previously generated improvisation-type melodies in a sequential way, and proposes various new musical phrases based on these initial melodies. This process allows for compositional elements such as repetition, variation, transformation, contrast or use of original material to be manipulated in forming a new composition.

Reflection on teaching composing using MIROR Compo
The study is currently in its final weeks of completion. A range of data have been collected, including teacher interviews and reflective writing, children focus group interviews, classroom observations, and musical data from the system. Two excerpts below from the teacher's reflective writing are presented here as examples that serve to highlight some of the issues that are emerging for the study as a whole.

> *Reflective Excerpt 1: When we entered the stage of composing with the technology I really wondered about whether to interfere in the process, providing from the beginning some parameters. The composer Igor Stravinsky in a series of lectures in 1939-40 has said: The more I constrain my activity and myself, the larger and full of meaning my freedom will be. I really felt that some of the children saw the creative process of composing as a threat, considering perhaps they were not able to produce something creative. So I decided to draw some parameters that would unlock the creativity that I feel is present in every human being, careful at the same time not to limit those children who seemed at ease with the activities. I considered it would be really important to be able to balance the lesson somewhere between freedom and constraints. This was achieved I feel through some scaffolding of the activities in groups that needed me, acting as a safety net almost so they could proceed… It is very important and interesting that children's views arose from a process that placed them in control of the procedure and emphasized personal agency.*

This excerpt highlights the significance of the role of the teacher in scaffolding and encouraging children's thinking and learning by setting parameters for the composing task. We see here how the teacher struggles with making an informed decision about when and how to provide guidelines for the composing task, careful not to restrict learner agency in the process (Ruthmann 2008) and balancing her pedagogy somewhere between freedom and constraint.

> *Reflective excerpt 2: The children saw how it was possible to be 'stuck on something' and then to become 'un-stuck'; how it was possible to deal with a situation and not lose sight of the aim; and how weaknesses are shared by everyone. My role was important here as I suggested solutions, being however careful not to make judgments. Children practiced listening, analyzing and describing the musical result, asking their classmates to explain or support their compositions, the end result.*

In this example we see how the teacher places emphasis on dialogue, questioning and an analytical attitude to learning in her classroom when using the program. As key authors in generalist educational research suggest, dialogue lies at the heart of how children learn and develop through classroom experiences (Alexander 2004/2006; Mercer & Littleton 2007). In the context of music composition with young children, Major & Cottle (2010) suggest how the role of the adult is significant in creating time and space for rich conversational experiences which contribute to the development of young children's thinking and understanding.

Concluding thoughts
The kind of pedagogical practices fostered through engaging with the MIROR Compo system seem akin to those found in 'possibility thinking'; the teacher seemed to balance teacher and child-led initiatives, explicitly fostering a sense of agency in her young learners (Cremin *et al.* 2006). In this case study, the introduction of the MC system in a whole-class teaching situation was assisted by (but also encouraged) a learner-centered pedagogy based on inviting children's reflections on the composing process through classroom dialogue. Further analysis aims to highlight learners' processes of problem-finding and problem-solving through classroom talk while engaging with the MC system.

Janice Waldron (University of Windsor, Canada)
RESEARCH METHODOLOGIES AND CONCEPTUAL MODELS: INVESTIGATING INFORMAL LEARNING AND TEACHING IN ONLINE AND CONVERGENT MUSIC 'COMMUNITIES OF PRACTICE'

Recently, music education researchers have begun to examine online music communities as communities of practice (CoPs) (Partti and Karlsen 2010; Waldron 2011a, 2011b, 2009). The purpose of this paper is to discuss methodological approaches and theoretical models established by new media and social science researchers to investigate online and convergent communities in general but applied instead to investigations of informal music learning in online and convergent music CoPs.

Although Wenger originally conceived CoP theory as a framework for examining learning in offline communities, he now contends that, when current and developing technologies are combined with the many ways people employ them, CoP also serves as a useful social learning framework for investigating online community:
> [*Online*] Communities of practice offer a useful perspective on technology because they are not defined by place or by personal characteristics but by people's potential to learn together. Communities often start tentatively and with modest technology resources. Then they continuously reinvent themselves. Their understanding of their domain expands. New members join, others leave. Their practices evolve (Wenger et al. 2009: 11).

However, investigating online CoPs is complicated by how online contexts are often situated in relation to offline ones. In early Internet studies, researchers tended to focus solely on online settings with the assumption that what happened online was strictly separated from offline contexts. Now, researchers recognize that the two are, in many cases, 'not separate, but thoroughly intertwined' (Hine 2009: 15) and I define these, for the purposes of this paper, as 'convergent communities.' Investigating these phenomena calls for methodologies and frameworks that encompass on and offline data together and is important for researchers to consider when exploring convergent music COPs.

Christopher Wallbaum (Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy", Leipzig, Germany)
INTERFERENCES BETWEEN MUSICAL AND EDUCATIONAL CULTURES IN THE CLASSROOM

The paper summarizes results from an exploratory study, which brought up the hypothesis that there are interferences between musical and education cultures in the classroom, and it depicts a theory of '*music as practice (praxis) and culture*' and '*education as practice and culture*' to explain the hypothesis. It focuses on the meaning of constructive and destructive interferences in situations of teaching music.

Five national groups of music-teacher-students from Sweden, Netherland, Estonia, Germany and Portugal – in total 32 students – were asked to watch and relate three music lessons on DVD to their experience during their own schooldays. The context was an 'Intensive Programme', supported from the EU. The DVDs present 45-minute lessons from three German countries with three camera-angles and English subtitles. (The research design and data collection process will be detailed in the presentation.) The comparison of different perceptions and assessments of the same lessons became the catalyst for the hypothesis about interferences.

Since the 1960s we know the term *hidden curriculum* to describe values, attitudes and knowledge frames, which are embodied in the organization and processes of music lessons in general schools. But this term sometimes seems to be fixed to the implicit content only (and beyond that talking about its phenomena has a connotation of revelation). So I prefer to talk about *culture* in the meaning of a set of shared attitudes, values, goals and activities, that characterizes an institution, organization, or group. If we don't understand 'music' as an object only, but as a practice including object and activity, than we always have more than one culture in the classroom.

At the end there are more questions than answers. If we accept the reality of constructive and destructive interferences between both musical and musical and musical and educational cultures in classroom practice, we will have to ask: Which kind of music/ musical culture(s) do we want to teach in music education – and how?

Nancy Whitaker (University of Wisconsin-Parkside, USA)
BUILDING CREATIVITY AND LEADERSHIP: AN ACTION RESEARCH STUDY OF A STUDENT-CREATED MUSICAL

The President's Committee for the Arts and Humanities released *Reinvesting in Arts Education* (2011), a proposal for increasing the partnerships to enhance student engagement while developing creativity. An innovative program exists at a Chicago suburban high school that develops student leadership and creativity through creating an original musical. The production develops throughout an eight-month period. Students collaboratively write a script, arrange music/rehearse/conduct a pit orchestra, develop and direct scenes, choreograph dance routines, rehearse soloists and chorus, and develop/implement all aspects of staging, lighting, and sound support for the production.

Studies have documented different forms of arts integration P-8 (Burnaford 2009; Chen-Hafteck 2007; Kosky & Curtis 2008; Strand 2006) but there is no research examining a project-based approach that involves multiple arts areas working to develop student capacities in a secondary school student-created production. The development of student leaders, shared decision-making in several arts areas, and the capstone experience of multiple performances exemplifies faculty dedication to student capacity. The action research component allows the faculty members the opportunity to articulate the challenges and dimensions of the model that has become a much-anticipated community event based on 15+ years of implementation.

This ethnographic study involved four teachers (theatre (2), instrumental music, and history/writing) as they coached and supported students throughout this intensely collaborative process. Methodological support is derived from research on communities of practice (Hodkinson & Hodkinson 2003) and action research on school-university partnerships (Gimbert 2002; Crocco, Faithfull & Schwartz 2003). The purpose of this study is to illuminate the obstacles and opportunities represented by this model of learning in a time of arts program illumination. This case study analyzes and documents this unique model that uses a multi-disciplinary creative experience to develop student collaborative leadership abilities. This study will provide information for school planning teams seeking to increase creative student engagement, and provide information about levels of support for teachers engaging in collaborative arts integration.

Nancy Whitaker (University of Wisconsin-Parkside, USA) & Catherine Larsen (DePaul University, USA)
URBAN CLASSROOM ARTS INTEGRATION: FROM PRE-SERVICE TRAINING TO POSTGRADUATE IMPLEMENTATION

This longitudinal study examines the residual impact of an urban PDS (Professional Development School) network on novice teacher and arts integration in public, private and charter K-8 schools. This study analyzes the impact of a field-based, collaborative, and reflective pre-service teacher education program and investigates connections to early career teaching practice. PDS partnerships are designed to develop organizational structures thought to be most supportive of teacher development, and consequently, most likely to impact student learning.

There is a range of teacher preparation models preparing the elementary classroom teacher to implement music instruction (Jeanneret & DeGraffenreid 2012), as well as interdisciplinary or integrated arts instruction (Barrett & Veblen 2012). The pre-service university experiences for these participants included an integrated music, visual art and movement course with linked clinical experiences in PDS sites.

This three-year cross-case comparison (2009-2012) is based on a larger data set collected from 2005-2009 from seven urban schools that supported university methods courses, fieldwork, and student teaching placements. Findings of the first round of data analysis during the 2010-2011 suggested that administrator leadership style, school structures, and the collaborative ability of classroom and arts teachers support the enrichment of student understanding through arts integration (Larsen & Whitaker 2012). The second round of data collection and analysis (2011-2012) focused on investigation of structure, leadership style, and teacher collaborative behavior in two contrasting schools supporting whole-school classroom arts integration (one private, one public school). The main sources of data were interviews and classroom observations, supported by secondary sources that included curricular planning documents and reflective teaching journals. Data were analyzed and interpreted as the study progressed, as suggested by Creswell (1998) and Corbin and Strauss (2008), progressing through triangulation (Creswell 1998; Gimbert 2002) and involving a category check from an external researcher (Duffield 2005).

Yi Lien Yeh (University of Exeter, UK)
AN INVESTIGATION OF THE POTENTIAL FOR CREATIVITY IN PRIVATE PIANO LESSON THROUGH EXPLORING TAIWANESE TEACHERS' EXPERIENCE, BELIEFS AND REFLECTIONS ON PRACTICE

Although teachers are able to attend to the specific needs of individual students in one-to-one-settings, research findings have identified that instrumental teaching is dominated by issues of technique. In terms of creativity, research on creativity in music education has been conducted.

However, most are associated with school music teachers' or student teachers' attitude towards musical creativity, namely, improvisation and composition.

The purposes of the following qualitative research are to investigate the potentiality and limitations of creativity in piano lesson in Taiwan. Specifically, the research foci are on (1) understanding how Taiwanese piano teachers articulate their beliefs about teaching through reflecting on their heir learning and teaching; and (2) exploring the scope for creativity in piano teaching afforded to piano teachers by the one-to-one lesson.

The study is situated in the interpretive paradigm. The theoretical framework is based on three concepts; piano teaching in music education and teachers' professional development and creativity in education. Six teachers are involved in the study and non-participant observation, semi-structured interviews, video stimulated recall and reflective diaries are used in this qualitative research design.

Currently, I am developing my coding system to articulate my analysis results clearly. The implications of the research findings will be discussed and recommendations made for future research and practice.

Olle Zandén (Linnæus University, Sweden)
MUSIC TEACHERS' CONSTRUCTIONS OF TEACHERS' AND PUPILS' ROLES AND IDENTITIES

This presentation focuses on how the role of the teacher and the roles and identities of pupils are constituted in music teachers' dialogues with their colleagues. The data consists of recordings of eight music teacher groups that have been discussing and evaluating audio- and video recordings of pupils' musical performances. Half of these discussions was recorded in 2007 and focused on 17-18-year old pupils' ensemble playing while the other half was recorded in 2011 and focused on 15-16-year old pupils' ensemble playing and musical compositions. In this study, the data are reanalysed in order to elicit the music teachers' constructions of pupils' and teachers' roles and identities as expressed in the dialogues. The analytical technique draws from dialogical theory with inspiration from discourse psychology. In short, the preliminary results suggest a stereotyping of pupils according to gender and instrument and the internal pupil-teacher relationship is expressed through several dichotomies.

Olle Zandén (Linnæus University, Sweden) & Susanna Leijonhufvud (Örebro University, Sweden)
ON THE DEVELOPING OF A SWEDISH NATIONAL ASSESSMENT SUPPORT IN MUSIC: CONTEXT, COMMISSION, DESIGN AND POSSIBLE OUTCOME

This paper will present an assessment support for music teachers in Swedish compulsory school that has been developed between 2010 and 2012. In addition to presenting the commission, design and production of this pedagogical material we present some possibilities that the internet platform brings in favour of sonic and visual musical expression in recorded real time activities.

In 2011 the Swedish government launched an extensive revision of the Swedish school system from 1994. This revision was due to the National Evaluation of the school system in 2003. One of the key issues that the National Evaluation brought forth was equal assessment. In an attempt to further national equivalence when it comes to teaching, assessment and marking, the Swedish National Agency for Education decided to issue supporting material in different subjects. We have been responsible for the design and production of the supporting material in music for primary and lower secondary education. Shortly, the commission is to provide music teachers with concrete assessment situations combined with pupils' work that illustrate subject-specific

competencies. The curriculum in music is quite extensive so only some aspects could be focused on: ensemble playing and composition for year nine and singing, talking and expression of musical experiences for year six. Our two projects resulted in two, partially interconnected sets of material that provide music teachers with audio- and video recordings of pupils' music making. The assessment support contains recordings where music teachers comment on the music making in 'real time'. It also incorporates written material, for example suggestions for how to conduct assessment seminars among music teachers and brief summaries of research on ensemble playing, composition and assessment of music making.

Katie Zhukov (University of Queensland, Australia)
INSTRUMENTAL MUSIC LEARNING AND TECHNOLOGY AT THE BEGINNING OF THE 21ST CENTURY

Life in the 21st century in the developed world relies heavily on a vast range of electronic devices. But has this technological revolution had any impact on instrumental music learning? This paper presents the findings of a survey on the role of technology in the musical lives of university students studying music. A questionnaire consisting of multiple choice answers and individual comments was administered at three universities through an open call for volunteers over a two-month period, and the data analysed in percentages of total responses. Most of the 189 respondents fell into 15–25 age group and played a variety of instruments at advanced and intermediate level. The students practised exclusively at home, choosing repertoire with teachers' help and own exploration of YouTube. A quarter of the students had difficulty in learning new works; yet, most attempted learning the notes by themselves, using listening to recordings and watching unspecified YouTube performances to guide their practice. Teacher feedback was still important in evaluating progress made, but half the students also recorded themselves. Wide ownership of technology was reported. 73% of students already owned some music software, most popular being the GarageBand and Sibelius, and 78% were interested in technology that could assist in instrumental learning.

The findings demonstrate that today technology plays an important role in instrumental music learning in higher education: students are recording themselves on a regular basis to monitor their own progress, are comfortable using music software and open to the idea of using technology to monitor their practice. In particular, YouTube has become a basic tool that provides an immediate access to multiple performances of the same work, assisting in repertoire selection and note learning. Instrumental teachers need to develop students' critical evaluation of YouTube performances and harness technological innovations in studios to remain relevant.

POSTERS

Hal Abeles, Carla Becker, Brittany Bonney & Justine Dolorfino (Teachers College, Columbia University, USA)
THE LIVES OF MUSICIANS WHO PLAY INSTRUMENTS ATYPICAL FOR THEIR SEX

As one musician stated - choosing to play an instrument that is atypical for your sex can change your life completely (Taylor, 2009). Previous research by O'Neill (1997), Abeles (2009) suggests that males, who play instruments that are typically played by females, and females, who play instruments that are typically played by males, are likely to be treated differently by their peers.

This study focused on the describing the lives of musicians who play instruments that are atypical for their sex. A perspective on their lives was gained through semi-structured interviews which took place between 2005 and 2012. The 73 male and female musicians interviewed ranged in age from 12 to 43. They were interviewed by multiple investigators using a protocol based on Sinsabaugh (2005). The interview transcripts were analyzed by the authors using the principles of Interpretive Phenomenological Analysis (Smith & Osborn, 2003).

The results indicated that there are both positive and negative consequences of choosing to play an instrument atypical for your sex. For example, while several of these musicians reported being teased for their instrument choice, they also reported that they had strong support from their families and developed solid peer relationships with other musicians, which frequently led to developing a positive self-image. Musicians who selected an instrument atypical for their sex often sought out same sex role models. These musicians reported both supportive and unsupportive interactions with older music professionals. Negative sex-stereotypical actions and comments tended to make these musicians even more determined to succeed. While many of these musicians did not necessarily think of their instrument as atypical for their sex, they also acknowledged that their choices were unique. An ecological model of development and action theory, as described by Henrich (2006), is used to interpret the results of the study.

Monika Benedek (University of Jyväskylä, Finland)
INDIVIDUAL AND PEER-IMPROVISATION IN LEARNING JAZZ AND BAROQUE HARMONY

Improvisation is considered to be the fundamental musical activity in jazz music education in both individual and collective learning environments. It is however moderately applied in either to individual classical instrumental training or general classroom education (Dolan 1996-1997; Huovinen et al. 2011; Kingscott & Durrant 2010).

Improvisation in classical music training is generally limited to baroque keyboard studies and it is usually combined with style specific harmony studies. The keyboard studies in both classical and jazz tertiary music education, however, traditionally focus on teaching keyboard harmony, these are rarely combined with improvisation (Sarath 2009). Furthermore, especially in classical music training, the improvisation is rarely applied in peer-learning context (Green 2008; Lebler 2008).

Qualitative data was collected through a spring term-long teaching course in a Finnish university with five students. The study aimed at investigating the development of both individual and peer-improvisation skills in the context of learning of both baroque and jazz harmony. Two baroque

and two jazz improvisation tasks – one alone and one with teacher – were recorded both at the beginning, and in the end of the course. All improvisations were evaluated by experts, rating them on seven-point scales according to four criteria: Musicality, Originality, Rhythm and Melody-Embellishment. Furthermore, video recordings of the improvisation tasks during the lectures were collected, in order to conduct detailed qualitative investigation into the process of the improvement of the students' improvisation skills.

The qualitative analysis of the video recordings will be finished by the end of 2012, and detailed results will be presented at the conference. However, the preliminary results, drawn from the ratings of the improvisations and preliminary observation of the video material, indicate higher development of peer-improvisation in both styles compared to improvisation alone, pointing towards the relevance of peer-improvisation as an effective tool in learning both baroque and jazz harmony.

Stephanie Cronenberg (University of Illinois, USA)
"THE LIFE I LOVE IS MAKING MUSIC WITH MY FRIENDS": TWO STUDENT BANDS, TWO LEARNING PATHWAYS, MULTIPLE STORIES

Since the late 1960s (Hebert & Campbell 2000), the use of popular music has been one of the most controversial topics in United States music education. Yet, the absence of an ensemble with which to perform often results in secondary general music that is inactive and didactic rather than centered on authentic music making (Boardman 2002:3). Kevin Gerrity argues that middle school general music ought to be focused on 'problem-based learning [that] can enhance students' intellectual capacity, promote creative expression, and allow students to interact with peers in various social roles' (2009: 42). The creation of a popular band is one possibility as it places primacy on group interaction, engages students in hands-on music making, and gives control of learning to the students (Emmons 2004; Green 2004).

This poster demonstrates a practitioner inquiry study (Cochran-Smith & Lytle 2009: 38) of a middle school general music unit in which eight girls formed two popular music 'bands'. Drawing on data from student reflection journals, student created CD liner notes, and my own teacher reflection journal, I examine the multiple learning pathways and stories that can co-exist within one unit. I use my students' own words to tell stories about the formation of two bands that began and ended in the same place, but that took very different paths of development. In telling these stories, I also explore how a teacher's perspective (in this case my own) of students' progress can starkly contrast with the students' own perceptions of their progress. I will highlight these differences in teacher and student perspective to help tell the two band stories, first the band 'The Undecided' and then the band 'Ctrl Z'.

Rachael Dwyer (The University of Queensland, Australia)
MUSIC TEACHERS' VALUES AND BELIEFS: NARRATIVE CASE STUDIES OF MUSIC EDUCATION

There is substantial evidence within the literature to suggest that teachers' practice is shaped by their values and beliefs, and where these values and beliefs remain tacit they have the potential to be covertly reproduced. In the case of music teachers, many have cited the elitist and exclusionary values drawn from Western art music practices that position talent as a necessary condition for music participation, allowing elitist and exclusionary values to inform curriculum and pedagogy, creating a music classroom that is disconnected from the musical lives and experiences of secondary school students.

This study sought to investigate and understand music educators' values and beliefs about music and music education. Specifically, it interrogated how four secondary school teachers' values and

beliefs were influenced and shaped by institutions of music, music education and schooling, and how they were enacted in the teachers' classroom practice. Narrative case studies were developed, in which the stories told were juxtaposed with those told in the literature, in an attempt to shed light on the congruencies and conflicts within and between them, which in turn, allow for deeper understandings of these issues to be developed.

The findings of this study suggest that teachers' values and beliefs are shaped by a variety of forces, including their own experiences of music education and schooling, the school context and culture in which they work, and broader societal attitudes towards music and music-making. Importantly, it was found that the teachers, in some cases, actively resisted these forces, while at other times the absence of reflective thought allowed the teachers' tacit values and beliefs to be reproduced. Another significant outcome of the research was an increased level of cognizance demonstrated by the teachers with regards to their own values and beliefs and how they inform their pedagogy. This reinforces the need for pre-service and in-service music teachers to critically reflect upon how their values and beliefs are shaped by their own experiences of music education and schooling.

Martin Fautley (Birmingham City University, UK)
INVESTIGATING A SECONDARY SCHOOL COMPOSER-TEACHER-PERFORMER COMPOSING PROJECT IN ENGLAND: AN APPLICATION OF ACTIVITY THEORY

Activity Theory (AT) builds on the work of Vygotsky in placing human actions into a social context. It takes as its central unit of analysis '…the concept of object-oriented, collective, and culturally mediated human activity…' (Engeström 1999:.9)

It also:

> …insists upon [,] a pedagogic imagination that reflects on the processes of teaching and learning as much more than face-to-face interaction or the simple transmission of prescribed knowledge and skill. (Daniels 2004)

According to Burnard and Younker (2008: 62), 'In music education, however, AT research remains relatively under-represented', and little has changed since.

This study uses AT to investigate a school-based project wherein a composer and a performer worked with a teacher to jointly develop the composing work done by the pupils at a secondary school in the English Midlands. AT is usually represented by what is known (after Cole & Engeström 1993) as a *mediational triangle*. Here is the mediational triangle for this analysis:
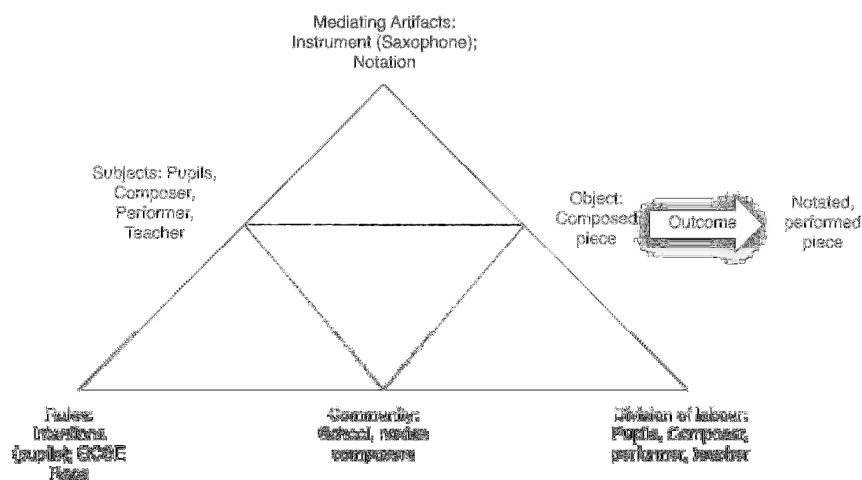
Findings of this research were that the activity of conjoint composing benefitted significantly from the different perspectives which the various stakeholders brought to it, and that lessons can be learned from this analysis which will benefit teachers more widely. These include notions of pupil compositional intentionality, and how composer/performer/teacher helped them reach these; and the vital role of questioning in the development of novice composing.

AT findings include the appropriateness of conceptualising the roles of the various actors within a conjoint setting such as this. The distributed nature of the composing process here renders it as a developmental stage in the move towards individuated competence too, which is helpful for teachers to know.

Jens Knigge (Stuttgart University of Music and Performing Arts, Germany), Christian Rolle (Saarbrücken University of Music, Germany) & Lisa Knörzer (Saarland University Saarbrücken, Germany)
DEVELOPMENT AND EMPIRICAL VALIDATION OF A MODEL OF MUSIC-RELATED ARGUMENTATIVE COMPETENCE (PROJECT MARKO)

In many countries learning outcomes have been formulated in the form of achievement standards for several school subjects in the last ten years, including music. In Germany, standards developed on the basis of competence models are demanded (cf. Hartig/Klieme/Leutner 2008). However, necessary groundwork from music education researchers is almost completely missing. This lack concerns the theoretical and empirical development of competence models that should provide scientifically based ideas for possible levels and graduations of assumed competencies (cf. Jordan/Knigge 2010).

In light of this shortcoming the MARKO project aims at developing a competence model for the area of 'music-related aesthetic argumentation' (Rolle, in press). From 2013 on we are going to develop test items and undertake initial pretests with students in ninth grade (14 to 15 year-olds). For this development and further validating procedures we will use Item Response Theory (IRT) methods.

In our poster presentation we will present a theoretical model for the music related competency of aesthetic argumentation as well as the empirical design for the operationalization and validation procedure.

Kaarina Marjanen (University of Helsinki, Finland) & Markus Cslovjecsek (University of Applied Sciences of Northwestern Switzerland)
EFFECTIVE PROFESSIONAL DEVELOPMENT OF IN-SERVICE TEACHERS AS FACTORS TO INFLUENCE THE IDEAS OF INITIAL TEACHER EDUCATION THROUGH MUSIC, IN MUSIC AND LANGUAGES DIDACTICS

Teacher training as well as teaching development requires relearning processes and changes within the occupational beliefs that are not easy to accomplish. It habitually takes years until new education models are implemented into daily practice (Reusser 2011). Teachers' expertize is continuously processed from the perspectives of individual professional self-esteem and the demands deriving from the general professional framework (Marjanen 2005, 2009).

How to implement didactic innovations into curricula and practices of teacher education? Prerequisites for successful school development are the prerequisites for a successful professional development of teachers (Reusser & Tremp 2008; Timperley,2008).

In an antecedent pilot study (Marjanen & Cslovjecsek 2013) the participants of six Continuing Professional Development (CPD) courses about the EU-Comenius Project 'European Music Portfolio: A creative way into Languages' (EMP-L 2009-2012) completed an e-questionnaire derived from the criteria of efficient teachers' professional development (Lipowsky 2004, 2009; Reusser 2011). In the recent study, an antecedent study about the effectiveness of in-service teacher training was presented to teaching staff of initial teacher education programs in European countries. The present sample is composed out of two pairs of a music and a foreign language didactics teacher of primary teacher education, involved in primary teacher education in 3-4 European countries. In a semi-structured interview they were asked as a tandem to estimate the results (Marjanen & Cslovjecsek 2013), and how best to use them for the structure, concepts and contents of music and languages didactics in the initial teacher training. The aim of this study is to increase our general understanding on effective initial training and professional development of teachers, especially on implementing didactic innovations in the field of music and languages education.

The EMP project pages are available at http://www.emportfolio.eu

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Kaarina Marjanen (University of Helsinki, Finland) & Patricia Driscoll (Canterbury Christ Church University, UK)
THE EUROPEAN MUSIC PORTFOLIO – THE EMP-L: INTEGRATED MUSIC PEDAGOGIES AS A FRAMEWORK FOR LEARNING

Within the sphere of education, music generally features in two intertwined approaches. The first involves learning about music and musical activities as well as the development of musicality within the child; and the second involves activities for the child's holistic development. The European Music Portfolio (http://www.emportfolio.eu), which was created through the collaboration of partners in seven European countries, has been grounded on the shared properties of language and music. Music and language are both tools for human communication, the seeds of which are planted prenatally. On the basis of Brown's (2000) theory, language and music have evolved from a common ancestor, a 'musilanguage' stage. Our voices can serve the most primitive brain structures (Odent 2008). Singing, for example, can support the repetition needed for learning vocabulary and grammatical structure without the tedium of repetition (Driscoll et al. 2004). When considering theories for music teaching, it is important to understand how a child's musical development and the ongoing musical, holistic learning events are structured and connected. In a deep holistic learning event, emotions, body and reason work together (Hannaford 2004; Damasio 1994). For successful holistic learning to take place these connections need to be articulated when designing musical activities (Ludke & Weinmann 2012) in order for learning to remain in the long-term memory (Hannaford, 2004). The goals of music education encompass cognitive, socioemotional, psychomotor and aesthetic goals (Marjanen 2002; 2009a; 2009b). The connections of music are here considered in relation to language development in order to promote a better understanding of the underlying musical processes which support children's learning.

Constance L. McKoy, D. Brett Nolker, Rebecca B. MacLeod & Jennifer S. Walter (The University of North Carolina at Greensboro, USA)
THE IMPACT OF A PROFESSIONAL DEVELOPMENT MENTORING WORKSHOP FOR COOPERATING TEACHERS ON THE QUALITY OF STUDENT TEACHING PORTFOLIOS

The purpose of this research was to investigate the effectiveness of a weeklong in-service workshop designed to prepare cooperating teachers to mentor student teachers through our state's new Teacher Portfolio. We wanted to know whether student teacher mentorship relative to

the new teacher portfolio could be improved by increasing the involvement of the cooperating teachers.   Our primary research question was: Will increased involvement from cooperating teachers relative to the new portfolio improve the quality of student teachers' portfolios? Secondary research questions investigated: (1) whether increased involvement from cooperating teachers improve their personal experience as student teacher mentors; and (2) whether increased involvement from cooperating teachers improve student teachers' experience completing the new portfolio.

Participants (N = 52) included 26 student teachers who were assigned to 26 cooperating teachers. Fifteen of the cooperating teachers attended the in-service workshop and constituted the treatment group. The 11 cooperating teachers who did not attend the workshop served as the control group. During the student teaching experience, all 26 student teachers were enrolled in a seminar course in which the music education faculty delivered content related to the portfolio. The cooperating teachers in the treatment group were expected to provide additional support in portfolio preparation to the student teacher under their direct supervision.

The student teachers' portfolios were scored by external reviewers and comparisons were made between the mean scores of students supervised by cooperating teachers in the treatment group and those of students supervised by cooperating teachers in the control group. No significant difference in mean portfolio evaluation scores across the two groups was observed. All study participants completed exit surveys, rating their experience with the new portfolio. The combined quantitative and qualitative data provided multiple implications for the roles and relationships of mentors in the portfolio development process.

Henrique Meissner (University of Sheffield, UK)
CAN TEACHING ABOUT MUSIC & EMOTION IMPROVE CHILDREN'S EXPRESSIVE PERFORMANCE?

Since children can express happiness and sadness in their singing and music making from a young age (Adachi & Trehub 1998; Davies 1986, 1992), it seems likely that they are also capable of expressing such emotions in their instrumental playing, provided that appropriate methods to develop expressive performance are adopted.

To investigate methods for improving children's expressive performance, an Action-Research (AR) project was initiated. Ten music teachers and sixteen pupils took part in this project, which consisted of ten weeks teaching on music and emotion. At the beginning and end of this period, informal concerts were held and students' performances were audio-recorded.

Participating teachers used a variety of strategies to develop students' expressivity: *teacher's inquiry, discussion, explanation of expressive devices, gestures & movements, singing, imagery, modelling, 'projected performance'* and *listening to own recordings.* According to teachers, these strategies had been useful in lessons. However, analysis of assessments of students' performances did not show a significant improvement.

Interestingly, four out of five students who did improve their expressivity were taught by teachers who used *discussion* of musical character and *instruction about modifying expressive devices.*

The AR-project influenced the practice of most participating tutors, as they focussed more on teaching expressive performance.

Additionally, in a Small Exploratory Study, children's progress in expressive performance during one lesson was investigated. Eight children were given two pieces portraying contrasting emotions and received a lesson on music and emotion. Their performances at the beginning and end of the lessons were audio-recorded. In most performances expressivity had improved.

Discussion of musical character, *instruction about modifying expressive devices* and *modelling* were used to improve students' musical communication.

The findings of these exploratory projects form the foundation for further research investigating teaching and learning expressive music performance.

Claire Slight (University of Leeds, UK)
"I APPLIED BECAUSE I DIDN'T REALLY KNOW WHAT TO DO": MOTIVATIONS OF ACADEMIC MUSIC GRADUATE STUDENTS

This research investigates the career transitions of music postgraduate students. The focus will be on their motivations, influences, musical identity and coping mechanisms in relation to the career transition from study to work.

Current literature tends to overlook the transitions of postgraduate students due to assumptions that that they are the same as with first degrees (O'Donnell *et al.* 2009). This assumption needs to be explored so that universities can better understand postgraduates' expectations and motivations and ensure their future success. The music job market is known to be difficult with many jobs in high demand (Gembris & Langner 2006). Many musicians make a living through 'portfolio careers' which involve a variety of jobs including teaching and performance, and require a wide set of skills (Gembris & Langner 2006). Universities can provide both musical and transferable skills whilst providing students with wide experience of different musical areas (CETM 1978); however many musicians graduate without knowing how to on these typical portfolio careers (Bennett 2005).

A pilot study funded by SEMPRE (Slight 2012) showed five motivational themes behind music students' decisions to pursue a master's degree: career postponement, self-concept, the role of others, external priorities and the transitional process. The current study aims to use interviews over a period of two years to study students' experiences and needs during the transition from master's study into their careers, in order to identify areas where support from institutions is needed.

The poster will describe the pilot study results, background to the research, aims, reasons why it is needed and explain the future plans.

Stefana Titeica (Music Academy Gheorghe Dima, Cluj-Napoca, Romania)
ABSOLUTE MUSIC IN THE ELEMENTARY CLASSROOM – AN INTERDISCIPLINARY CREATIVE APPROACH

In schools, as well as in educational concert settings, children are all too often introduced to classical music using works with extra-musical content – program music. At least since Leonard Bernstein creatively addressed the problem in his program 'What does music mean?' (Young People's Concert, 1958), music educators should have taken action against the dominance of program music. Yet a look into both the repertoire of educational concerts and music curricula for elementary schools (in places where these exist at all) shows that works of program music are still overrepresented, leading to a distortion of the way children think about the meaning of classical instrumental music.

Since 2007 the author has experimented on different occasions in elementary classrooms with a self-designed project aimed to orient children aged 7-10 towards absolute music and its power to trigger emotions in the total absence of non-musical content. An interdisciplinary creative approach was chosen which links the creation of abstract art with the appreciation of absolute

music. In different instances other elements were added: children's self-written poetry, appreciation of abstract art, music composition (inventing and performing their own music).

The rationale and design of the project, the observations during the children's group work and the analysis of the children's work are presented. The value of the project for the fostering of artistic and creative expression in children, and its impact on music and art appreciation are discussed. The reproducibility of the project in the elementary classroom provides educators with interdisciplinary units linking music, art, and language arts, which help students relate to absolute music and listen attentively and responsively.

The project has been carried out in Germany. Repetition in a similar setting is planned in Romania. Results of the comparison are expected to be available for presentation at the conference.

Kimberly Van Weelden (Florida State University, USA) & Jennifer Whipple (Charleston Southern University, USA)
INTERNATIONAL PROVISION OF INDIVIDUAL EDUCATION PROGRAMS FOR CHILDREN WITH DISABILITIES

In 1975, the United States congress passed Public Law 94-142 (Education of All Handicapped Children Act), which required all public schools accepting federal funds to provide equal access to education for children with disabilities (Katsiyannis, Yell, & Bradley 2000). Since then, this law has been amended and reauthorized as the Individuals with Disabilities Education Act (IDEA) and contains a comprehensive set of requirements in the education of children with disabilities. Among these requirements is a child's Individual Education Program (IEP), a written document containing information on the child's current levels of performance, goals and objectives, special services, supports and assessment that are provided to him or her (Wright, Darr-Wright, & Webb-O'Connor 2010). Within the United States, all teachers, including music educators, are responsible for knowing, understanding and implementing the goals and objectives of a student's IEP (Adamek & Darrow 2010).

The IEP model can be found in several countries, such Australia, Canada, Ireland, New Zealand, and the United Kingdom (National Disability Authority 2005). Additionally, other international communities also have policies in place to educate children with disabilities (http://www.european-agency.org 2012). While these provisions are described in basic terms, little research has been conducted to determine how these provisions compare among countries. Furthermore, little is known about the responsibilities of music educators in implementing IEP-type goals and objectives. Therefore, the purpose of this study was to ascertain how children with disabilities are educated within 13 countries, representing all seven continents: Argentina, Austria, Cyprus, England, Finland, Greece, Hong Kong, Japan, New Zealand, South Korea, Spain, Sweden, and Taiwan. These countries were chosen because a representative from each participated in the International Society of Music Education's (ISME) 2012 pre-conference on Music in Special Education, Music Therapy, and Music and Medicine. These representatives were surveyed regarding eligibility and funding for special education and use of IEP-type documents and processes for students with disabilities within their countries. Survey analysis and conclusions will be discussed.

Ruth Wright, Carol Beynon, Betty Anne Younker (Don Wright Faculty of Music, Western University, Canada)
SHIFTING LANDSCAPES WITHIN LEARNING COMMUNITIES: TOWARDS A PEDAGOGY OF INTERRUPTION FOR MUSIC?

In North America, school-based music programs have been largely defined by the large ensemble model in which students engage with Western European Art music written for the specific ensemble that is led by a conductor. Smaller ensembles, e.g., chamber music ensembles, may be part of the students' musical experiences in which their roles shift between peer-teacher and student; but for the most part, the experiences occur in large ensemble settings.. While we acknowledge that some formal music learning situations, student voices are taken into consideration and that roles shift for all involved, in others the roles are more solidified within teaching directed pedagogies.

There has been an increased interest in examining informal music spaces in which student voices interrupt and determine the learning experiences thus creating interruptions of accepted rationalizing discourses (Biesta 2010) as one would expect in informal learning environments. Such interruptions might not be considered as 'welcomed' in traditional learning settings but are considered as 'normal' engagements in informal settings during which discourse is non-predictive, recursive, and immediate. While such discourse could be considered interruptive in traditional settings, it is considered intentionally interruptive in informal settings as roles of teaching and learning shift as required and in response to reflective thinking in action. Notions of what is defined as rational within a community also shift and are re-defined due to the critical interruption of voice as part of informal learning environments.

The purpose of this poster is to examine informal learning environments that require us to re-define the nature of a rational community, and thus require us to examine whether or not the indeterminacy of outcomes in informal learning provide opportunities within music for 'pedagogies of interruption' (Biesta 2010). The question that will be asked is: Do the indeterminacy of processes and outcomes in informal learning provide a framework for such pedagogy?

SYMPOSIA

Conveners: Stephen Broad (Royal Scottish Academy of Music and Drama, Glasgow, UK) & John O'Flynn (St Patrick's College, Dublin City University, Ireland)
+ Jeremy Cox (Association Européenne des Conservatoires), Rosie Perkins (Royal College of Music, London, UK) & Randall Allsup (Teachers College Columbia University, USA)

CHANGING CONTEXTS, EVOLVING PERSPECTIVES: RE-APPRAISING MUSIC IN HIGHER EDUCATION

Overview

This symposium considers some challenges to music in higher education (MHE) posed by a variety of inter-related factors that include: increasingly diverse student populations with varied levels of access to, and engagement with multiple modes of musical experience; processes of review and reform across conservatoires and university/college music departments; and a range of socio-cultural, economic and ideological shifts in many contemporary societies. John O'Flynn opens with a critique of the axiomatic status of music as a branch of humanities in many higher education institutions, arguing the need for a more dynamic articulation of music-as-humanities in contemporary and evolving contexts. Jeremy Cox continues by charting how European conservatoires have responded and continue to respond to standardisation across the sector following the EU's Bologna Declaration in 1999, and poses questions about the relationship between MHE and other levels of music learning, along with perceptions of a two-tiered system within MHE. Adapting an interpretive lens from Bourdieu, Rosie Perkin's paper presents an ethnographic study of hierarchies within the institution of a conservatoire, and discusses the implications of her findings for the identities of students progressing into diverse professional areas. Stephen Broad meanwhile reports on a conservatoire-based initiative that aims to stimulate collaborative and reflective practice in individual performance development through the use of social media tools. Finally, Randall Everett Allsup returns to an experiential view of humanities, this time focussing on the formation of music teachers. Referring to the philosophy of Pierre Hadot, he suggests that graduates' eventual 'lived lives' be recognised as a central concern in the design and enactment of MHE programmes.

John O'Flynn
PROBLEMATIZING MUSIC-AS-HUMANITIES IN HIGHER EDUCATION

As part of this symposium I ask what is meant by 'disciplining' (Bergeron and Bohlman 1992) music and musicology as a branch of humanities, with specific reference to the content and culture of music departments in higher education, and go on to explore: a) the extent to which perceptions and beliefs shared by university music departments in respect of humanities come to be consciously articulated and experienced in practice; b) the application, 'translation' or otherwise of aspirational and/or experiential music-humanities phenomena from the viewpoint of higher education to that of the wider society. This is done initially by revisiting a range of philosophical positions that consider music within the field of humanities, along with those that also incorporate social science perspectives (Rudd 2010). Critically, I consider the extent to which curricular and pedagogical developments, artistic and technological innovations, and social, demographic and political change have in various ways combined to challenge assumed epistemological positions vis-à-vis music-as-humanities in higher education.

Jeremy Cox

HIGHER MUSIC EDUCATION 'ALLA BOLOGNESE': THE IMPACT OF THE BOLOGNA PROCESS OF HIGHER EDUCATION REFORM ON THE STRUCTURE AND CONTENT OF MUSIC PROGRAMMES IN EUROPEAN CONSERVATOIRES

Much of the impetus for the recent change in the structure and content of music programmes in European conservatoires has come from one overwhelmingly important external source – the reform process of European higher education ushered in by the Bologna Declaration in 1999 (see *ec.europa.eu/education/higher-education*). The implications of this process for conservatoires, especially those in Southern European countries, were immediately felt. In the first instance, this was because it called attention to a sharp boundary between higher education and other levels, a hinterland in which many conservatoires had previously operated rather ambiguously. By sweeping away such ambiguity, the Bologna Declaration appeared to pose a real threat of excluding some music training institutions from the HE sector altogether.

But even for those whose eligibility to function in the 1st Cycle, or Bachelor degree, was not under threat, participating at any higher level than this was by no means assured. Above all, the prospect of any kind of engagement with Doctoral, or 3rd Cycle, work seemed utterly out of the question for all but a lucky few institutions whose previous histories had already established the precedent of their being active at this level. Once again, the clarifications of Bologna carried potential threats insofar as they exposed a two-tier aspect to European higher education, in which conservatoires and other higher arts institutions seemed destined to be pigeonholed in the lower tier.

Taken as a whole, these implications amounted to a challenge of seismic proportions to conservatoires' prevailing desire to continue unmolested, with the same teaching traditions and professionally-oriented qualification titles that, outwardly at least, had served the sector well in the training of successive generations of musicians from the nineteenth century and through the twentieth. This presentation aims to chart some of the ways in which the conservatoires of Europe have responded to this challenge over the last 13 years, and how they are addressing the on-going agenda of Bologna in its second decade of operation from 2010 to 2020.

Rosie Perkins

CONSERVATOIRE CULTURES OF MUSICAL HIERARCHIES: IMPLICATIONS FOR MUSIC IN HIGHER EDUCATION

While studies of conservatoire cultures remain relatively rare, we know of hierarchically-organised institutions where students compete for performance opportunities and recognition. This paper explores this phenomenon in relation to a UK conservatoire, investigating the occurrence and nature of 'musical hierarchies' and their impact upon students' learning and progression. Drawing on an ethnographically-informed case study conducted over ten months, the paper relies on data collected through semi-structured interviews, participant observation, document analysis and participant self-documentation. Thematic and narrative analysis is informed by the sociologist Pierre Bourdieu, whose conceptual 'tools for thinking' – habitus (collective and individual dispositions), capital (available resources) and field (social space) – offer a means of unpacking the construction of power and hierarchies within the conservatoire.

Findings are divided into two parts. First, elucidation of cultural practices that construct hierarchies, focusing on three interrelated themes: the 'taken-for-granted' nature of musical hierarchies, the importance of position-taking among students, and the privileging of 'superstars'. Second, consideration of the impact of this hierarchical organisation on students and learning. Through Bourdieu-informed analysis of the narrative of one percussion student, we see how his position in the conservatoire's hierarchies, embodied in his habitus and capital, contributes to the ways in which he thinks about himself and his future career. The paper concludes with a discussion of the implications of this work, recognising also the need for further research. In particular, it is proposed that conservatoire cultures may benefit from redefining notions of 'success' within current hierarchies to more readily reflect the multiplicity of professional fields

that conservatoire students now enter, and through providing spaces for students to build, develop and challenge their professional identities.

Stephen Broad
DOCUMENTING DEVELOPING PERFORMANCE: USING MANAGED SOCIAL MEDIA TO SUPPORT PERFORMERS IN TRAINING (DOCUMENTING A MOMENT OF EVOLUTION…?)
In higher music education, traditions of structure, approach and pedagogy often seem to evolve at a painfully slow pace. In conservatoires, those traditions are usually the principal agent shaping the experience of students, for whom the main elements of the education on offer remain one-to-one lessons, performance classes, orchestral rehearsals and ancillary tutorials and lectures. While the aspiration to develop musicians with broader and transferrable skills has led to some important developments in the supporting elements of a performer's training, the basic ingredients of one-to-one lesson and performance class have continued more or less unchanged. In this paper, I will explore the example of an innovation undertaken in the performance classes of one department of a British conservatoire.

The Department of Keyboard and Collaborative Piano at the Royal Conservatoire of Scotland has, since late 2010, documented all performances at departmental performance classes and masterclasses through video clips hosted on an online portfolio and group-working platform, Mahara. As well as permitting students to review their own performances (both immediately and as their studies progress), they are also required to comment constructively on each other's performances and debate the merits of different interpretative approaches.

Illustrated with examples drawn from the archive and drawing on data from student questionnaires and focus groups, I explore some of the new avenues opened up by this evolution of traditional music education practice and, in particular, its potential to support a truly *higher* education in musical performance.

Randall Everett Allsup
A PLACE FOR THE HUMANITIES IN MUSIC EDUCATION
What is the role of the humanities in the preparation of today's music teachers? Are the humanities still vital in shaping human experience, and what have they to say about preparation for life and work? Once upon a time an education was synonymous with freedom, with the development of the intellectual capacity to elevate one's life by 'conscious endeavor' – to 'live deliberately' (Thoreau). I start with the question, *what preoccupies us*? – what preoccupies us as persons inserted into this time, inserted into this place in history? Is it speed? Information? Industry? Violence? Human beings are defined (and delimited) by the projects they take on. As leaders in the field of education and the arts, do we still hold as self-evident that the humanities can be turned to as a way to interrogate the norms, habits, and preoccupations of everyday life? Against what and through what means can we debate the following truth, as spoken by the former School Chancellor of Washington DC, "This is exactly what life is about. You get a paycheck every two weeks. We're preparing children for life" (Michelle Rhee). Drawing on the work of Pierre Hadot, I suggest that we should judge the study of music by the ways in which lives are lived (*notre manière de vivre)* and less by the rigors of scholarship, the objects of study and practice, standardized repertoire, and the virtues of performance technique. To what degree are we formed by the contents of our study, or merely informed?

Conveners: Carol Frierson-Campbell (William Paterson University, USA) & Hildegard Froehlich (University of North Texas, USA)
+ Lori Custodero (Teachers College Columbia University, US), Felicity Laurence (University of Newcastle, UK), Sidsel Karlsen (Hedmark University College, Norway), Alexandra Kertz-Welzel (Ludwig Maximilian University, Germany), Gary McPherson (University of Melbourne, Australia), Ruth Wright (Don Wright Faculty of Music, Western University, Canada/ University of Wales Institute, Cardiff, UK)

CURRICULA AND PEDAGOGIES OF MUSIC EDUCATION RESEARCH (MER) WORLDWIDE: PURPOSES, PRACTICES, AND VISIONS

Purpose
To initiate an international conversation about MER in Higher Education:
- Differences in sequence, content, and style across
  - regions and countries, as well as
  - types of institutions of higher education that offer music teacher education programs
- Policies and processes at various levels of instruction
- Tangible and stated learning outcomes
- Curricular and pedagogical issues pertaining to the research mindset at all levels of formal studies in music education (e.g., teachers as researchers)
- Current practices and their impact on desired professional, philosophical or musical changes within and outside of schooling.

Topics Addressed
- Specifics of research advising processes and committee responsibilities
- University, disciplinary, and government policies
  - Expectations for research skill sets at various levels of study
  - Discernible content sequences for beginning, intermediate, and advanced courses
  - Differences in particular requirements for master's and doctoral degrees
  - Explicit and implicit means of evaluation
  - Instructor qualifications
- Consequences, efficacy, and effects of research training for those entering the teaching profession at primary, secondary or tertiary level

Session participants' input and feedback are actively sought in two ways:
(1) Brief questions for clarification after each presentation
(2) Concluding discussion moderated by the conveners

> **Convener: Scott Harrison (Griffith University, Australia)**
> **+ Pamela Burnard (University of Cambridge, UK), Gary McPherson**
> **(University of Melbourne, Australia), Susan O'Neill, (Simon Fraser**
> **University, Canada) & Heidi Westerlund (Sibelius Academy, Finland)**
> **PREPARING THE NEXT GENERATION OF MUSIC RESEARCHERS: EXPLORING**
> **APPROACHES TO RESEARCH EDUCATION IN TERTIARY MUSIC**

The research space in music and music education has recently undergone significant transformation. The acceptance of practice-based activities in both staff and student research, combined with an ageing academic population and the massification of higher education have led to the need to reconsider fundamental concepts of music research. By implication, a reconceptualisation of research education is required as tertiary music institutions seek to provide appropriate forms of training for emerging researchers.

This panel aims to describe and explore recent approaches to these interrelated concerns. Drawing on context-specific experiences of music research activity in the tertiary setting (incorporating both the conservatoire and university schools of music and education) the symposium will discuss emergent practices and realities and their influence on the generation and maintenance of institutional research cultures. A particular feature of the presentation will be to provide commentary on international trends in research education in music, drawing on blended, braided and blurred approaches to pedagogy. The panel will seek to apply concepts of research training in the broadest sense to staff inculcation into research culture as well as student training through honours, masters and doctoral programs. In the case of the latter, a lifecycle approach to research training will be proposed for criticism and evaluation.

The panel members will present 5–7 minute provocations as a means to stimulate discussion into the central issues of research education for staff and students in tertiary music settings.

Gary McPherson
GROUNDING RESEARCH IN THEORIES OUTSIDE OUR DISCIPLINE AND DEVELOPING A RESEARCH CULTURE
One of the major challenges for music education research is to reach out beyond our discipline and embrace, as well as actively draw upon, theories and established research traditions from other disciplines. My comments will focus on the task of supervisors to develop within their institution and more generally, a research culture within the student body which is broad, and which makes connections across disciplines, as a means of enabling students to devise the types of studies which are transformative and translational for the discipline of music education.

Heidi Westerlund
WHY WE COLLABORATE? LEARNING TO SHARE AND NEGOTIATE IN MUSIC EDUCATION DOCTORAL STUDIES
Research is increasingly completed with the support of external funding agencies, and within expert networks and groups. At the same time, there has been an increased emphasis on publishing in academia, with universities and individuals needing to consciously build their research profiles. The individualistic 'publish or perish' attitude held by many is seemingly at odds with current research in psychology, indicating that innovative knowledge communities emphasize participation, networking and collaboration in knowledge creation. In this presentation I will discuss principles that have been applied to doctoral and postdoctoral work at the Sibelius Academy, implemented to meet the new demands of academic scholarship. Central to these educational designs is the mixing of social relationships and interaction within and beyond the university, to enhance informal learning through real-life tasks, and to see both students and teachers as learners and producers, even co-producers, of knowledge.

Pam Burnard
TRANSLATING THE EPISTEMOLOGICAL, METHODOLOGICAL AND INSTITUTIONAL CAPACITY FOR SUPPORTING PRACTICE-BASED RESEARCH AS AN EMPIRICAL ENDEAVOUR
While there is an ever-expanding number of books available to support doctoral research and the process by which doctoral researchers become scholars there is much less literature on coming to terms with practice-based research. The PhD used to be primarily recognised as the standard entry qualification for an academic career but is now considered, along with Educational Doctorates, to be of vital importance as an important qualification for ever-widening professional fields, such as arts leadership, arts and educational development roles in higher education, and for contemporary professional practitioners in the creative and performing arts, new media art and related industries. This presenter will imagine a rubric that may assist researchers, editors and reviewers in translating practice-based research scholarship as credible and defensible empirical research which, in the real world of promotion and tenure decision making in the academy, hinges increasingly on empirical publication venues and impact potential.

Susan O'Neill
COMPLICATED CONVERSATIONS: ARE POLARIZED POSITIONS IN RESEARCH EDUCATION OBSTACLES OR OPPORTUNITIES FOR PERSONAL AND PROFESSIONAL DEVELOPMENT?
Longstanding traditions of research methodologies and disciplinary approaches actively communicate singular and situated visions that 'polarize' heterogeneous practice-based approaches that step outside these traditions. Too often, polarization is equated with controversy when researchers with different perspectives attempt a conversation. However, Pinar (2012) reminds us that these 'complicated conversations' are an ethical, political, intellectual undertaking, and a form a curriculum that 'enables educational experience'. I will discuss some of these complicated conversations that take place within a research culture as a way of 'working through' research problems and challenges. Although research methods may be incommensurable, understanding different research intentions is reconcilable provided we educate our students to respect knowledge equity, seek out relational understandings, and identity the academic integrity of any research endeavour that aims to prepare students for personal and professional future challenges.

Convener: Alexis Anja Kallio
+ Olli-Taavetti Kankkunen, Hanna Nikkanen, Andries Odendaal & Lauri Väkevä; Heidi Westerlund and Heidi Partti; Marja-Leena Juntunen, Sidsel Karlsen, Anna Kuoppamäki, Tuulikki Laes and Sari Muhonen (**Sibelius Academy, Finland**)

SCHOOL MUSICKING: A COLLABORATIVE INQUIRY INTO CHRISTOPHER SMALL'S LEGACY FOR MUSIC EDUCATION

In his last writings, Christopher Small (1927–2011) suggested that the only way to achieve significant musical experiences in teaching and learning was to take the subject out of schools altogether (see Small 2010). An interest in these seemingly pessimistic claims led twelve doctoral students and senior researchers from the Sibelius Academy, Helsinki Finland to further investigate Small's writings – which have been somewhat neglected in mainstream scholarship.

This project was envisioned as an experiment in co-authorship and collaborative research, mixing the social relations between music education doctoral students and experienced researchers at the Sibelius Academy. The project involved prolonged discussion and research into Small's published works and visiting Christopher Small at his home to discuss his writings in April 2011. The aim of the project was to collaboratively explore Small's claims of music as a social activity, and consider the implications of these ideas for the field of music education, particularly in school contexts: *Is* the *only* remaining option to save music(king) from the schools?

This symposium presents three theoretical papers, written collaboratively by participants in this project.

Olli-Taavetti Kankkunen, Hanna Nikkanen, Andries Odendaal & Lauri Väkevä
WHAT'S WITH THE K? EXPLORING THE IMPLICATIONS OF CHRISTOPHER SMALL'S 'MUSICKING' FOR GENERAL MUSIC EDUCATION
In this paper, we discuss Christopher Small's concept of musicking in order to explicate his understanding of music as practice and the implications of such an understanding for today's general music education. Our main argument is that, armed with Small's concept of musicking, we can deal with music in its full social-cultural significance. From this standpoint, music is not just a collection of exclusively musical practices, but also a community of practice that affirms our existing social habits and helps us to transcend these habits through exploring and celebrating new relationships. Rather than taking music merely as something that people do, Small suggests that it is one of the most important ways of living as human being, comparable to verbal communication. We also argue that, based on this view, music should be seen as a central part of general education, not to be compromised by taking it out of school.

Alexis Kallio, Heidi Westerlund and Heidi Partti
THE QUEST FOR AUTHENTIC MUSIC IN SCHOOLS: SINKING OR SWIMMING?
This paper begins with Christopher Small's critique of the 'authenticity movement' in music discourse, as a point of departure for discussing the demands of authenticity in music education, particularly relating to multicultural issues. Through locating Small's critique within Bauman's sociological perspective of Liquid Modernity, we argue that a focus on authenticity in music education has constructed value-laden borders, that can be interpreted as efforts to attain certainty, identity and stability in our present social world that is unavoidably in constant flux. We will show how Small's understanding of musicking – with a focus on the social – provides conceptual tools for dealing with the meaning of authenticity in Liquid Modern life. Through this, authenticity may be reconsidered as a property of interaction and experience in the everyday musical life of schools, rather than the inherent properties pertaining to any one knowledge or artefact.

Marja-Leena Juntunen, Sidsel Karlsen, Anna Kuoppamäki, Tuulikki Laes and Sari Muhonen
ENVISIONING IMAGINARY SPACES FOR MUSICKING: EQUIPPING STUDENTS FOR LEAPING INTO THE UNEXPLORED
Rather than teaching music as 'appreciation of musical works', 'learning to play an instrument' or even 'learning to play in a band', this paper argues that teachers should focus on envisioning their students' imaginary spaces for engaging with music and equipping them for leaping into the musically unexplored. This is particularly necessary given the fast-changing societies many teachers work within. Taking Christopher Small's writings as a point of departure, we contest his recently expressed view that music education should be taken out of schools. Through leaning on his concept of musicking, we explain how school-based music education practices can be transformed from spaces dominated by enforced structural demands, to spaces in which teachers' and students' engage in a joint exploration of musical identities, relationships and possibilities. Leading a discussion of how music teachers may reach the understanding of themselves as transformative intellectuals or change-agents, facilitating and leading such reconstructions of their own practices, we also attend to the frameworks of critical pedagogy and culturally responsive teaching.

Conveners: Alexandra Kertz-Welzel (Ludwig Maximilian University, Germany) & Paul Woodford (The University of Western Ontario, Canada) + Lauri Väkevä (Sibelius Academy, Finland), Jakub Martinec (Bel Pueri Boys School, Prague, Czech Republic), Ruth Wright (Don Wright Faculty of Music, Western University, Canada), Chris Philpott (University of Greenwich, UK), Stephanie Horsley (The University of Western Ontario, Canada)

BORDER CROSSINGS: TOWARD A MACRO-POLITICAL AND ECONOMIC UNDERSTANDING OF MUSIC EDUCATION HISTORY SINCE 1900

As historian Niall Ferguson remonstrates, we ignore the past at our peril because individuals will have no idea of 'why and how' their own problems have arisen and may come to perceive themselves as helpless victims of fate and incapable of contributing to the shaping of the future (2011: xix). Cultural achievements such as music, art and education are also 'unintelligible' without some appreciation of the social, economic, political or other forces that have contributed to their shaping through time, many of which have long operated at supranational levels (ibid.: 2). Researchers should accordingly seek to 'transcend disciplinary boundaries erected by academics, with their compulsion to specialize,' while also locating their work within wider international political and economic contexts (ibid.: xxvii). Today's music education historians acknowledge the necessity of transcending disciplinary boundaries (e.g., Cox 2002, 2010), but there remains a dearth of historical and comparative research that goes beyond individual nation states to reveal how music education policy and practice have been influenced by international political and economic ideas and events. The papers to be presented at this symposium transcend disciplinary and national borders to link the history of music education in selected regions during the 20th century and first part of the present century with larger international political and economic developments that shaped music teachers' and the public's perceptions and understandings of the profession and its problems.

Paul Woodford
MUSIC EDUCATION, CASINO CAPITALISM, AND THE DOCTRINE OF ECONOMIC NECESSITY
This paper introduces the symposium with a discussion of historical method and the value of historical research in, for example, 'exploding cherished myths' (MacMillan 2008: 44). This latter theme is illustrated with reference to the history of the still persistent beliefs among some teachers in music's autonomy and in the political neutrality of music education (Hope 2002). Probably few teachers realize that the historical roots of these beliefs are in nineteenth century German analytical musicology and contemporary politics. Political leaders in that region viewed serious music as contributing to a burgeoning pan-German nationalism, and musicologists contributed to that project by claiming the imprimatur of science to 'immunize . . . that music' against external criticism. This created the illusion that 'inner coherence' was all that mattered (Applegate 1998: 277). Something similar happened during the early Cold War when American scholars and teachers, including those associated with the aesthetic education movement, adopted those analytical methods as their own and turned a deaf ear to music's political meanings. This had the appearance of political neutrality, but it was driven by a doctrine of national military and economic necessity as democratic capitalists used education reform to consolidate their hold on political power by stifling political dissent (Stoke 1958). In this neoliberal age of 'casino capitalism' (as British economist John Maynard Keynes once described the kinds of practices that led to the Great Recession of 2008), music teachers are still reluctant to link music teaching and learning to wider political developments (Jorgensen 2004: 5), even as education is increasingly being driven by a doctrine of economic necessity. These and other examples from the profession's history are placed in broader historical contexts involving national, international, and global politics and events to demonstrate how music teaching is 'unintelligible' without an appreciation of how the present has been shaped by the past (Ferguson 2011: 2).

Alexandra Kertz-Welzel
MULTICULTURAL OR INTERCULTURAL? THE IMPACT OF POLITICAL CONCEPTIONS ON MUSIC EDUCATION APPROACHES IN GERMANY AND THE UNITED STATES
For several decades, musics of the world have been part of music education curricula in many countries. It is thought to be important that students learn about the music of other cultures and parts of the world. The interest in, but also the need for, multicultural music education in western countries has been prompted by the fact that immigrant populations in those countries have been increasing for the past half century. Politicians had to find ways to facilitate their integration into western society while helping them to preserve their own cultural identity. But, in fact, this also changed the cultural identity of the host nations which had to define themselves in new ways as they sought to accommodate those immigrants, whether that be an immigration country such as the United States or a relatively culturally static society such as Germany, which long ignored immigrants, calling them 'guest workers' or 'fugitives'. These two different political attitudes or approaches to immigration had an impact on the development of multicultural or intercultural music education in these two countries. This presentation offers a cross-cultural view on the impact that political conceptions had on multicultural and intercultural music education in the United States and Germany. It compares their development, approaches, terms, and perspectives. It thereby also offers new perspectives for comparative or international music education in the 21st century.

Lauri Väkevä
MUSIC FOR ALL? HOW NATIONALISM AND CULTURAL POLITICS FRAMED FINNISH MUSIC EDUCATION IN THE 20TH CENTURY
This paper examines the history of Finnish music education in the frame of cultural politics, arguing that its key prerogative 'music for all' is double-barreled. On one hand, the entitlement is based on a modernist ideology that takes music as a fundamental ingredient of the cultural process of civilization of Finnish people, or national Bildung. In particular, Western art music has been, and is still, understood as an imperative ingredient in this process. This emphasis can also be seen in the public funding policies of Finnish music institutions: established institutions with most of their teaching centering on Western art music get a lion's share of public support, even if there is a growing demand for increasing education in 'other musics' and for establishing more extensive curricula in these institutions. The situation also seems to be significantly different from that of the other Nordic countries, a difference that can be largely explained with how Finnish cultural politics have guided the economic decisions over public funding over the years.

On the other hand, since the 1960s, Finnish cultural politics became increasingly influenced by the egalitarian idea that music (and more generally, art) *education* should be for everyone – an idea that the Finnish education system shares with the rest of the Nordic countries. Combined with student-centered pedagogy that transformed Nordic educational institutions in the 1970s, the claim for 'music education for all' has offered an alternative for the exclusivist cultural argumentative strategies of the field, transcending the claims that certain musical genres would be pedagogically more relevant than other.

Owing to historical and cultural political reasons, there is still an observable breach between these cultural and educational strategies of argumentation in Finnish music education discourse – a breach that is largely upheld by continuing debate over the rationale of public funding. I will argue that reconstruction of this bifurcated argumentation strategy is necessary for more inclusive discourse of how to develop music education institutions. However, this necessitates thinking over the bases of public support of music education.

Jakub Martinec
A HISTORY OF THE IMPACT(S) OF MUSIC EDUCATION ON CZECH AND ROMANIAN CULTURE AND NATIONAL IDENTITY BEFORE AND AFTER THE DISSOLUTION OF THE SOVIET UNION IN 1989
Culture and identity are important signifiers of a nation. This paper presents a brief historical overview and comparison of music education in the Czech Lands (now Czech Republic) and Romania to show why and how music education, as a central part of the curriculum for centuries, contributed to the shaping of national identity and culture in those territories. The main focus is on music education practices and perceptions during the dramatic political changes that occurred during the twentieth century, including the separation of the Austro-Hungarian Empire into specific nation states after World War I, developments during World War II, and during communist rule from 1948 to 1989. Particular emphasis is placed on explaining the recent history of music education in the Czech Republic and Romania as those counties have been transitioning to democracy.

Ruth Wright & Chris Philpott
GOOD MUSIC EDUCATION IN AN AGE OF MEASUREMENT? BRITAIN AFTER TONY BLAIR
The past twenty years have constituted a period of unprecedented attention for music education in England in terms of funding and initiatives, all with the stated common aim of working to ensure a democratic and socially just music education. This paper will explore, through a comparative perspective, the challenges for some of the more recent music education initiatives in the face of a continuing neoliberal educational agenda emphasizing 1) instrumental and economic justifications for music education (Philpott 2012); 2) elitist notions of what counts as success in music education (Philpott 2010); and 3) a hierarchical dichotomy between the sciences and the arts. In light of this analysis, the possibility of change in the politics of music education will be discussed with reference to what Basil Bernstein calls 'discursive gaps' (Wright 2011) and also to what might constitute an appropriate pedagogy for a socially just music education today.

Stephanie Horsley
A COMPARISON OF NEOLIBERAL EDUCATION POLICY AND MUSIC EDUCATION REFORM IN ONTARIO, CANADA AND ENGLAND, 1979-2003
Investigation into the effects of neoliberal education reform has been taken up by relatively few music education researchers, even though such effects have been studied in the broader field of education for quite some time now (Arnove & Torres 2003; Apple 2004; Fuhrman, Cohen, & Mosher 2007). This is somewhat surprising given the strong emphasis on 'the problem' of hegemonic neoliberal reform in much of the general education literature. However, these reforms can and do affect music education. Documenting the ways in which educational policies, including curriculum, are created in neoliberal regimes (where the construction of the 'well-educated' workforce and enterprising individual are considered vital to a state's success) can help us understand how and why our current systems of music education function as they do. Particularly concerning in this process, however, is a lack of analysis of the concepts of *neoliberalism* and *neoliberal education reform* in favour of a reification of the term as well as an often heavily biased (though frequently uncorroborated) negative view of this political ideology. This paper explores how applying a comparative approach with a more nuanced conception of neoliberalism and neoliberal education reform reveals a variety of 'neoliberalisms' that are shaped by social and historical locations in which they are introduced (Turner 2008). This, in turn, influences government and community support for music education, as well as related funding and policy initiatives and implementation, including curricular content, funding, and instructional time, thus creating a variety of 'music educations'. England, under the Thatcher and Major Conservative governments (1979-1997) and Ontario, Canada, under the Harris Progressive Conservative government (1995-2003) are used as examples in this historical comparative approach.

Convener: Susan O'Neill
+ Deanna Peluso, Gordon Cobb & Yaroslav Senyshyn
(Faculty of Education, Simon Fraser University, Canada)
YOUNG PEOPLE'S TRANSFORMATIVE MUSIC ENGAGEMENT IN TODAY'S DIGITAL AGE

This symposium examines what it means to be an engaged music learner in today's digital age. In technology-infused societies, youth are exposed to increasingly complex, dynamic and diverse forms of expression and meaning making through music and digital media. We know that the ways in which music influences young people is related to the ways in which they interpret it, respond to it emotionally, make their own personal connections with it, and construct their own sense of engaged agency or active engagement in relation to their involvement with music activities. With technology and media advances there are fewer barriers to youth musical expression and this means there are emerging forms of affordances for some and constraints for others. Yet, we know little about how youth are constructing their sense of music engagement. This symposium attempts to shed light on the significant challenges that music educators face in engaging young people today in meaningful, purposeful music learning. It considers relational changes in both music learners and music learning environments. It offers a framework for evaluating transformative music engagement as a process that moves beyond traditional hierarchical and linear approaches, such as the transfer of musical expertise from teacher to learner, towards interactive and interconnected active music learning that matters to young people and that makes a contribution to their community. Four papers report on findings from recent studies of youth music engagement across diverse music learners in school and outside school contexts. The studies, whose diverse methodologies include interviews, surveys, and youth-led action research, include over 200 music learners attending elementary, middle and secondary schools in Canada. The findings suggest a pivotal role for music, personal identities, interpersonal relationships, and digital media in creating a lens of interconnectivity that can contribute to transformative music engagement and expansive learning opportunities among diverse young people.

Susan O'Neill
USING AFFORDANCES AND CONSTRAINTS TO EVALUATE YOUNG PEOPLE'S TRANSFORMATIVE MUSIC ENGAGEMENT IN TODAY'S DIGITAL AGE
It is widely recognized that youth growing up in technology-infused societies are experiencing learning and learning environments differently than even a generation ago (Green & Bigum 1993). Although the presence of new digital technologies makes learning transformations possible, they do not guarantee it. There are obvious and not so obvious affordances and constraints that enable some learners and limit the potential of others (Gladwell 2008). The term *affordance* has its origins in Gibson's (1977) work on perception in psychology to express the relationship between the perceiver (human) and the perceived (environment). As music education has shifted from a dominant epistemology of transmission to constructivist approaches, a relational focus on affordances and constraints from the perspective of youth themselves offers insights into their construction of transformative music engagement (O'Neill 2012). According to this approach, learning transformations occur when music learners reflect critically on their values and make conscious efforts to plan and implement actions that bring about new ways of transforming themselves, others, and their community in relation to music activities. This paper provides evidence for using the concepts of affordances and constraints to evaluate young people's transformative music engagement across diverse music learning contexts including those involving digital technologies. Drawing on data from an interview study with 188 music learners, aged 11 to 18 years from 21 Canadian schools, affordances and constraints were analyzed according to 'turning points' to identify change processes (Lofland et al. 2006) and then compared to a 25-item measure of music engagement. Findings indicated that youth and music are connected through an evolving engaged agency or active engagement. Further, boys were more likely to experience transformative music engagement involving digital media technology

compared to girls. Discussion will consider the implications of using affordances and constraints to help maximize learning opportunities across diverse music learners.

Deanna Peluso and Susan O'Neill
INTERCONNECTED MUSIC LEARNERS: DIGITAL MEDIA AND SHAPING IDENTITIES IN AN AGE OF MUSIC CONVERGENCE CULTURES
In all modern societies, technology is ubiquitous in young people's daily lives (e.g., Sefton-Green 1998, 2006). Easily accessible and multimodal forms of expression in and through digital media provide youth with the ability to construct an expanded sense of self within their personal, social and environmental contexts (Ching and Wang 2012). There are increasing instances of what Jenkins (2006a, 2006b) calls convergence culture, where old and new media fuse together. As such, music learning and digital media have become inextricably linked in many forms of youth artistic creation, sharing and expression. Our recent research has shown that youth music activities within the contexts of digital media have led to expansive and transformative learning opportunities (O'Neill 2012a). Taking into account the 'blended, blurred and braided' forms of music and digital media engagement that youth are involved in outside of school walls (O'Neill 2012b), and the diverse socio-cultural and linguistic contexts that emerge from these activities, further investigations into young people's daily music and media engagement are needed. Drawing on Gee's (2000) notions of identity, we examined all instances of music and digital media from an interview study with over 160 Canadian youth. A thematic-analysis indicated: the use of technology within their daily lives was not an extraneous accessory, digital media and musical expression and learning had an interdependent relationship, many youth reported involvement in informal and formal music learning activities at the same time, and engagement in complex in-depth musical and digital media activities were related to Jenkins' (2006) notion of convergence cultures. The findings will be discussed in relation to how music educators can build on the ways that youth are currently engaging with music and technology, as well as the ways that youth are constructing identities through these interactions in their everyday lives, to foster expansive learning opportunities.

Gordon Cobb and Susan O'Neill
EXPLORING TRANSFORMATIVE MUSIC ENGAGEMENT THROUGH SONGWRITING AND VIDEO PRODUCTION WITH INNER-CITY YOUTH
Today's youth are employing digital technology that affords new modes of creative expression and new genres of music composition (Gilje 2010). Affordances of digital media also include expansive music learning opportunities that are autonomous, self-directed and capable of acting as a vehicle or catalyst for change or transformation across a diverse group of music learners. Drawing on a transformative music engagement framework (O'Neill 2012), this study explores these expansive forms of music learning with inner-city youth during weekly songwriting and music video production classes. Specifically, we were interested in young people's sense of agency (Benson 2001) and stance (i.e., their opinion or outlook toward something they value) (Taylor 1989), and how they related these concepts to their sense of identity within the context of their own songwriting, filmmaking and life-worlds. Participants were nine disadvantaged youth (aged 14-16 years) attending a 32-week community-based music program taught by the first author using collaborative pedagogy. The classes were video recorded and participants were interviewed at various points during and at the end of the program. Drawing on social semiotics (Kress 2011), multimodal analysis (Gilje 2010), and interpretative phenomenological analysis (Smith & Eatough 2006), we examined instances of participants' meaning making and evolving understanding of the concepts of agency and stance. The findings indicate that the affordances provided by music and video editing software and new media composing practices provide highly engaging opportunities for youth to produce music videos that transform their personal narratives into a form of multimodal literacy. They also create expansive learning opportunities associated with transformative music engagement. We found that a variety of different modes provide semiotic resources for meaning making that resonate with young people who have grown up using digital technologies. Implications for incorporating transformative music engagement pedagogies in different music learning contexts will be discussed.

Yaroslav Senyshyn and Susan O'Neill
WHAT DOES TRANSFORMATIVE MUSIC ENGAGEMENT LOOK LIKE IN THE MUSIC CLASSROOM? A COMPARISON OF TWO MIDDLE SCHOOLS
This paper examines transformative music engagement in practice and compares the processes, outcomes and classroom music experiences of music learners from two Canadian middle schools. Transformative music engagement (O'Neill 2012) is an approach to music learning that fosters expansive learning opportunities through young people's critical reflections on their values and conscious efforts to plan and implement actions that bring about new ways of transforming themselves, others, and their community in relation to music activities. With this goal in mind, we developed two curriculum projects that fostered intentionality, reflection, identity development, and transformative learning during regular music classroom activities that took place over several months. The studies at both schools used a collaborative methodology involving youth-led action research (Langhout and Thomas 2010) with music learners in Grades 7 and 8, their music teachers, and two researchers. In one school, the music learners were encouraged through a process of dialogue, inquiry, and shared meaning making to explore their own ideas about why music matters. Students developed music-related projects in response to questions they had about their own music engagement. In the second school, the music learners were involved in informal music learning (Green 2001) and the 'Musical Futures' project, as well as student-led inquiry and real-world learning experiences. In both schools, the classes were video recorded and the students provided written reflections of their experiences. A detailed analysis of the videos using Larson's (2011) framework for examining emotional, motivational, and cognitive-ecological processes revealed that the students became more engaged in their learning as they experienced a greater sense of empowerment, purpose and contribution to their own music learning. Both learning opportunities led to transformative music engagement experiences according to the students' self-reports and the teachers' reflections. The implications and challenges that were experienced in implementing and evaluating the projects will be discussed.

Conveners: Maria Varvarigou (Institute of Education, University of London, UK) & Kim Burwell (Canterbury Christ Church University, UK)
+ Cynthia Stephens-Himonides, Yuki Morijiri (Institute of Education, University of London, UK), Matthew Shipton (Canterbury Christ Church University, UK), Ruth Rondas (University College Ghent, Belgium) & Angeliki Triantafyllaki (University of Athens, Greece)
Discussant: Dawn Bennett (Curtin University, Australia)
CHALLENGES FOR 1-1 TEACHING

Cynthia Stephens-Himonides
PURPOSES AND PRACTICES OF ONE TO ONE PIANO TEACHING FROM A SOCIO-CULTURAL PERSPECTIVE
This study examined the means by which social and cultural factors may shape 1-1 piano teaching practices. The aim was not only to seek *what* the practices were, but also *why*. Research questions were:

What behaviors do we observe from the teacher and student?
What behaviors do we observe between the teacher and student?
What can*not* be observed in a lesson – what is not evident in the observation?
How might we consider what *could* be observed in our observation of piano teaching and learning with the knowledge of what we cannot perceive?
What do the teacher and student bring into the lesson (unobservable) that directs observable behaviors?

I chose to pursue the research questions through two theoretical frameworks: Activity Theory (AT) and informal learning in the workplace. AT provides a method of understanding and analyzing a phenomenon, finding patterns and making inferences across interactions, describing

phenomena and presenting phenomena through a built-in language and rhetoric. It accounts for environment, history of the person, culture, role of the artifact, motivations, and complexity of real life activity. I incorporated Eraut's 'what is being learned in the workplace' typology (from Informal learning in the Workplace) to facilitate data collection and analyses.

The categories of task performance, awareness and understanding, personal development, teamwork role performance, academic knowledge and skills, decision making and problem solving and judgment were interwoven with each section of the Activity Theory triangle. These were used as a basis for interview questions and lesson analyses.

For the purpose of this presentation, I will focus on two 1-1 piano teachers, one in the context of higher education and the other in precollege teaching. Teacher interviews and video-recorded lessons were analyzed using NVivo and SCRIBE. The results of using the framework of Activity Theory and informal learning in the workplace did reveal relationships between what the teacher brings to the lesson and what the teacher does during the lesson – both the purpose and the practice. The implication of this study is to provide a framework for observation, reflection, and deliberation of 1-1 piano teaching practices from a socio-cultural perspective.

Maria Varvarigou
'PLAY IT BY EAR' – TEACHERS' RESPONSES TO EAR-PLAYING TASKS DURING ONE TO ONE INSTRUMENTAL LESSONS

Aims: This paper reports on findings from the Ear Playing Project (EPP) in relation to the teaching strategies that 15 teachers adopted during one-to-one instrumental lessons in order to help their students' copy music by ear from a recording. The participant teachers attended an induction to the project and were given the audio materials and a handbook with a suggested approach to the ear-playing tasks. The paper discusses the teaching strategies adopted and the teachers' self-perceived impact of the project on their students and themselves.

Methods: Data have been collected through audio recordings of the first lesson (n=75) with 15 teachers. The audio recordings were transcribed and analysed thematically in NVivo. Additional data were collected from questionnaires (n=12) and interviews (n=10) with a sample of the teachers. The qualitative data were analysed thematically in NVivo. SPSS was used for the analysis of the quantitative data from the questionnaire.

Outcomes: Overall, the teachers used a variety of strategies during the first lesson such as singing or humming along, with or without the recording, asking questions, giving verbal explanation, stopping and starting the recording, singing prolonged notes, modelling and giving positive feedback. In addition, the teachers encouraged the students to listen carefully, find the starting note, sing or hum the melody and explore different pitches. The teachers' responses from the interviews and questionnaires indicated that the project showed them a new and fun way to introduce aural-training tasks, it helped them learn more about their students' musical interests and it gave them the opportunity to step back and observe their students' learning.

Implications: There are clear implications of the study for pedagogic practice. Instrumental teachers' awareness and understanding of their students' musical taste and their students' different learning approaches to musical tasks could help them devise pedagogies that are sensitive to a greater range of needs.

Yuki Morijiri
THE PERCEIVED IMPACT OF PAST AND CURRENT PRIVATE MUSIC TEACHERS ON PIANISTS' PROFESSIONAL EXPERTISE

Research studies (e.g. Fredrickson 2007; McPhee 2011) have emphasised the significance of teacher expertise in private music lessons, especially in higher levels of instruction. Most piano tuition at this level is provided privately and individually, which becomes a personal matter in terms of the relationships between piano students and their teachers. When pianists look back on their piano learning from childhood to the present day, their memories about their teachers

contain reflections on the subsequent influences and learner/teacher roles that were (are) adopted. This research investigates the reported influences of piano teachers on expert pianists and what they remember having learnt from such teachers.

The participants in this study were 63 piano performers who live in the UK and Japan. The average of age at interview was 28.9 years old (SD=7.8) and the average age of beginning piano lessons was 6.0 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 main foci of this interview were: length of time taking lessons, their experiences of the teacher, what the participants remembered learning and how they were influenced by each teacher.

Data analysis using NVivo 9 revealed that the sense of values in their prioritization of musical components in piano performance were likely to have been cultivated primarily by teachers who had taught them either in their late adolescence (15–18 years), or as a young adult (18–25 years). An emphasis on technical issues to establish a foundation technique tended to precede a focus on coming to understand the music in greater depth and to consider the music on a macro scale. The most influential teachers were likely to teach how to understand music itself and demonstrate their own professionalism as pianists. A key feature of a teacher's relative influence was the emotional connection that developed with their student.

Kim Burwell & Matthew Shipton (presented by Cynthia Stephens-Himonides)
'SHE DID MIRACLES FOR ME':   AN EXPLORATION OF THE INTERPERSONAL RELATIONSHIP BETWEEN TEACHER AND STUDENT IN THE 1-1 SETTING
There is a good deal of research evidence indicating that the interpersonal relationship between teacher and student can have an important effect on the success of their work together. The character of the relationship may vary, as pupils pass through successive stages of development (Burland & Davidson 2002; Mills & Smith 2004); but its importance remains, even at elite levels of achievement (Sosniak 1985; Manturzewska 1990). Further variety has been identified among different styles of music, with the 'significant other' appearing to be particularly important for classical musicians (Hewitt 2004; Creech *et al.* 2008).

The particular nature of the teacher-student relationship is no doubt connected to the highly personal nature of music. For the young pupil, the teacher may seem to be the gatekeeper to a subject that the child adores, but which might not be shared in the same way, with anyone else. In the study of music, too, teacher and student may be 'emotionally exposed', and thus find themselves working through a particular kind of intimacy (Nerland & Hanken 2002). At times, in addition to providing musical guidance, the teacher may play the part of mentor, parent, confidant, motivator, model.

Such roles might be consciously adopted by the teacher; equally, they might be seen as cast upon her. The teacher may be more, or less, willing and able to fulfil them. As the student matures as a musician, too, the shifting of roles – or failure to shift – within the relationship, or from one relationship to another, may have consequences for learning. In this presentation, we examine interview evidence with students whose attitudes toward their teachers would seem to be problematic. Issues of dependency and reliance, expectations, social conventions, and managing change, emerge in discussions of teacher-student relationships, which may have a significant effect on the trajectory of the learner.

Ruth Rondas
EXPERIENCES WITH OTHER TEACHERS DURING A MUSICIAN'S TRAINING
There are two important features that give Higher Instrumental Education a unique character. First of all, students are taught in a one-to-one context. Secondly, this is usually a long-term relationship. If all goes according to plan the student will spend five years with the same teacher. Never the less during their education, students can still obtain educational experiences with other instrument teachers outside of the Conservatoire. In the context of Lifelong Learning,

Conservatoires support initiatives such as the Erasmus Exchange Programme. It is also very common for music students to take masterclasses. From our research we could conclude that not every teacher was excited about their students being taught by others.

Our research data has been collected through qualitative research methods: observing the one-to-one lessons (90 lessons), interviews with both the teachers (9) and the students (18) and student journals. Using data-triangulation provided additional insights into the perceptions about the one-to-one relation in Higher Instrumental Education. After analysing the answers concerning experiences with other teachers during a musician's training, we concluded the following: on the one hand a number of students would not participate in the Erasmus Exchange Programme because they were afraid of the reaction of their teacher and on the other hand students secretly follow masterclasses, hoping their teachers will not find out. This appears to be a very sensitive topic: for both student and teacher. Why is this? On top of that, there are discrepancies in between what teachers say about it and the perception of the students on this subject. At the start of their education it seems like students have committed a silent, exclusive agreement to stay with their instrumental teacher during the next five years. Breaking this 'contract' is not at all appreciated.

Angeliki Triantafyllaki
TEACHER IDENTITIES IN THE CONTEXT OF 1-1 TEACHING: AN OVERVIEW AND SYNTHESIS OF THE LITERATURE
What do we mean by the term 'teacher identity' or 'professional identity'? Why are teacher 'identities' so important in the educational process, particularly in the context of 1-1 instrumental teaching? And how have 'performance teacher identities' in general been explored in music education research?

In my presentation I will present both an analysis and synthesis of research on teacher identities in advanced instrumental teaching that will cover the investigation of a range of mediums, from research articles, book chapters, and books, as well as other materials such as websites and professional development tools.

This research overview is conducted with the assistance of proposed dynamic model of teacher identity that is intended both as a framework for a necessary 'categorization' of the examined literature and as a framework for reflection and action for teachers and institutions offering 1-1 teaching. The model comprises three interrelated components: sociocultural influences on identity construction; the concept of multiple identities and their reconciliation; and the complex interplay between identity and knowledge.

By acting as a framework for the organization of the research, the model will initially provide an overview of the distribution of research between and within the three components highlighting the particular areas that are currently less understood in this sub-field. It will then serve as a guideline for tackling the above questions and presenting implications pertaining to the daily practice of teachers and institutions within this area of instrumental teaching.

WORKSHOPS

Markus Cslovjecsek (University of Applied Sciences of Northwestern Switzerland)

APPLIED ACTIVITIES OF THE EU-COMENIUS PROJECT "EUROPEAN MUSIC PORTFOLIO: A CREATIVE WAY INTO LANGUAGES (EMP-L)" – PRACTICE, REFLECTION AND BACKGROUND

The goal of the Comenius Project EMP-L (http://www.emportfolio.eu) is to integrate musical activities into foreign language education. Research and experience show that language and music support each other and promote motivation through the development of skills and understanding. Listening, perceiving, imitating and creating are basic skills in both language and music.

The purpose is to
- rethink and develop Music Education in dialogue with other teaching experts (outsider's view)
- learn as musicians and music pedagogues about other fields in which the children are involved in school (holistic view)
- develop the musical competences of generalists and colleagues teaching other subjects (musical training)
- provide more space, more time, more situations, more people for more musical activities, sound learning at school and the pupils musicianship (change of culture)

The aim is to increase overall potential of learning and personal development and encourage a more holistic, creative, purposeful and socially integrative approach to teaching 4-16 year olds. Musical activities are seen as meaningful contexts for learners to pay close attention to what they hear and how to express themselves appropriately. The hereby developed skills are considered fundamental for effective learning in many subjects and key competencies AND as well as for increasing musical competence.

Building on material, tools and activities designed and collected in collaboration with the partners and teachers involved in the EMP-L project, the workshop offers practical experience in integrating sound and movement in every day teaching. It shows ways for a music teacher how to involve colleagues from other subjects in musical thinking and simple but meaningful musical activities during their classes, and it opens a discussion about ways how to bring back music in the education of teachers.

A brief overview of what the EMP-L project in long term hopes to achieve is shared. The workshop shares ideas how generalist teachers as well as specialists can contribute to this project and benefit from the various products.

Ashley DiStefano DeAntonio (Cranbury School, NJ, USA), Eric Haltmeier (Pingree School, MA, USA) & Paul Scea (West Virginia University, WV, USA)
"OH, PIERRE!": A CUE-DRIVEN SYSTEM FOR IMPROVISED DEMOCRATIC ENGAGEMENT

Improvisation in school music ensembles, when practiced in a context that is safe and welcoming for all students, can empower creativity, encourage musical decision-making, instill confidence, and develop critical listening skills. Although more commonly practiced within jazz and contemporary music idioms, improvisation is often reserved for more experienced students and is less commonly seen within larger traditional ensembles (bands, choirs, orchestras). Additionally, idiomatic frameworks often suggest stylistically appropriate 'rules' or 'practices' that should be learned and adhered to in order to allow for improvisation that generates the highest quality 'end product'. "Oh, Pierre!" is a new framework for improvised musicking which is an example of a CD-SIDE (Cue-Driven System for Improvised Democratic Engagement). Influenced by the work of Walter Thompson (Soundpainting) and John Zorn ('Cobra'), "Oh, Pierre!" makes use of a system of hand cues that generate improvised musical gestures from involved performers; it was developed to be quickly accessible to all musicians, regardless of instrument/voice or level of musical experience. All musicians who learn the parameters of the "Oh Pierre!" are able to perform the piece with one another. Additionally, the work was designed so that the process of music making remains non/pan-idiomatic and democratic, allowing for all performers to have equal roles in giving cues, shaping musical direction, and making musical choices.

Improvisation is the perfect catalyst for '21st Century Skills', a global movement that has been promoted in education over the past year. "Oh, Pierre!" engages creative critical thinking skills in a collaborative atmosphere that aligns with constructs of this new initiative. Attendees will journey through the creation and progression of "Oh, Pierre!" and the participation of students ranging from primary school through university level musicians. This workshop will culminate in attendees' ability to conduct/teach, perform and develop an understanding of the democratic engagement and critical thinking skills that occur while performing "Oh, Pierre!"

James Hennessy (University of Exeter, UK)
AN EXPLORATION OF AUTHENTIC INTERDISCIPLINARY PRACTICE IN TEACHING THE ARTS

What are the advantages of teaching the arts 'subjects' separately within the school curriculum? Some might argue that this demarcation deprives young people of an authentic understanding of what the value and relevance of the arts are to our lives.

This is not an acting workshop! It simply offers an opportunity to explore practically what the shared creative principles might be during Music and Drama making. The activities planned offer participants the chance to examine some of the ways Music and Drama may interact and merge during artful activity.

Other questions arising are likely to include:
- What is the nature of the learning embedded within the narratives created when working this way?
- What is necessary to nurture an authentic dialogue between Music and Drama practice?

Frank Heuser (University of California, Los Angeles, USA) & Gena Greher, (University of Massachusetts Lowell, USA)
MUSIC MAKING IN IPAD JAM BANDS

The iPad is emerging as a dynamic mobile music-making tool for engaging students performing and composing by using a wide range of readily available inexpensive apps. The portability and flexibility of the iPad seems especially conducive to collaborative music making where it can be used during jamming, to enhance acoustic performances, or in 'iBands' in which all musical voices are created and performed on iPads. These portable digital multimedia devices offer educators a variety of tools for helping students, both with and without formal music backgrounds, develop their creative skills through composition activities, as well as through experiencing the joys of performing in ensembles.

This workshop will engage participants in hands-on iPad music making and provide the basic understandings necessary to develop iPad jam band and music creation classes in a variety of learning settings. Specifically, participants will explore selected music applications, learn how to create loops and jam with colleagues, and rehearse a piece designed for performers with no previous music making experience. Various approaches to teaching with this technology will be discussed ranging from formal direct instruction to student directed projects that can be co-constructed with an instructor or peers. In addition to interactive music making, the session will explore both the practical and philosophical aspects of teaching with mobile digital devices.

Presenters will provide a limited number of iPads and iPod Touchs for the session.

Janice P. Smith (City University of New York, USA) & Michele Kaschub (University of Southern Maine School of Music, USA)
PERSONIFYING COLORS: AN INTRODUCTORY SONGWRITING WORKSHOP

This workshop is a composition workshop that introduces songwriting as a small group composition project. It is designed for teachers and professors of music methods to be able to take back to their classrooms and use. While the focus is songwriting, it is also applicable to instrumental settings. We originally did this project with a middle level band.

This project is based on the album *Colors* by Ken Nordine. After a brief introduction about group working styles, and expressive composition we will teach the lesson as we would in a classroom. The class self selects groups. One member of the group is chosen to select a color from a variety of paint chips obtained from a paint store, preferably ones with evocative names. The group then brainstorms ideas suggested by the color including metaphors and similes. They then work to construct a poem or 'word jazz' from their ideas. Next they consider what music would best 'personify' that color and how it might sound. Using whatever instruments, electronic devices and other sounds are available, they create an accompaniment that enhances and sonifies their poem. These pieces are shared with the class. Examples from Nordine's work conclude the session.