THE SIXTH INTERNATIONAL CONFERENCE
FOR
RESEARCH IN MUSIC EDUCATION

University of Exeter
School of Education and Lifelong Learning

14-18 April 2009

SUMMARY PAPERS & ABSTRACTS

Notes:
1) This document contains the summaries from those who sent them, and the original abstracts from those who didn't. Full versions of Keynotes will be published in a forthcoming issue of *Music Education Review*.
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) Joint papers are accessible from each author’s name.
4) Symposia can be accessed from each contributor, and all component sections are grouped together. The convenor is identified by an underlined *Symposium* in the Mode column.
5) We have retained a mix of American and British spellings and, sometimes, punctuation.

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WHY MUSIC EDUCATION HISTORY MATTERS: THE LEGACY OF BERNARR RAINBOW

Gordon Cox (University of Reading, UK)

Abstract
The main aim of this paper is to consider the value of history to music education researchers and practitioners. The discussion will be based upon a consideration of the work of Bernarr Rainbow (1914-98) who was the key figure in the creation of music education history as a serious field of study in the UK. Three main themes of his work will be identified: cross-cultural influences upon music education; the contribution of women to the music teaching profession; relating the past to the present. These themes will then be taken as launching pads for discussion of current research which extends these themes. Finally it will be argued (drawing upon Lagemann, 2005) that for historical research to matter to music educators, it will need to focus increasingly upon presentist concerns in order to understand the past on its own terms as different from the present, and in drawing such a contrast help to illuminate both past and present, so that we may view the present in more depth.

MUSIC, COMMUNICATION, MIND AND EDUCATION

Ian Cross (Institute of Cambridge, UK)

Abstract
Over the past few years I have been trying to understand how we can make sense of music as both a biological and cultural phenomenon: as a mode of thought and behaviour that is a universal human endowment, and at the same time a phenomenon that is manifested in diverse and sometimes apparently irreconcilable ways in different cultures. I have arrived at the view that music is best conceived of as a communicative medium for managing situations of social uncertainty, and in this paper I shall attempt to explain how I arrived at this hypothesis, and to explore some of the consequences of this hypothesis for how music can – and perhaps should – be conceived of in educational contexts.

From a conventional contemporary western perspective, music appears to be a commodity that is produced and consumed with the primary purpose of entertainment. Against this conventional view, we find many instances of music in western contexts as an active and interactive behaviour, one that is significant and meaningful well beyond any entertainment value that it might possess. The 'music' that we find in all known societies generally takes this active, interactive and individually and socially meaning-rich form, and we can think of this interactive and meaningful musicality as a capacity of all humans.

This universal music, however, harbours some contradictions; music tends to possess a multiplicity of meanings in all cultures; unlike language, music's meanings seem unfixed and open. At the same time, music has apparent and universal efficacy in inducing emotion; music seems to 'mean what it sounds like', to have a fixity of meaning. Music, across cultures, also foundationally involves entrainment, the sense that individuals interacting in – or even just listening to – music are experiencing their actions and feelings within a common temporal framework.

Music thus seems to be a universal endowment of all humans, but to possess some inherent contradictions; it allows participants the freedom to interpret meanings and significances, while at
the same time appearing to ‘mean what it sounds like’ and engaging participants in a commonly
experienced temporal framework. Music, in other words, is no use as a means of exchanging
information; but it appears to be an excellent medium for allowing individuals to interact non-
conflictually. In other words, music appears to be an optimal medium for managing situations of
social uncertainty, and it is in just such types of situation that we find music manifesting itself in all
cultures of which we have knowledge.

This hypothesis suggests that the capacity for musicality is as ‘natural’ as is the capacity for
language: that is, they both appear to be universal human genetic endowments. I shall suggest
that to learn to be able to interact in music may be as important for any individual, and for any
society, as it is to learn to interact in language. How to teach music – and how to learn to be
musical – must be a function of the ways in which music manifests itself in each culture.
Nevertheless, this view suggests that one basic aim in music education should not be to teach
children to be good consumers, but rather to help them to engage with, question, explore and
interactively remake for themselves those phenomena which our culture affords them as ‘music’.

**Abstract**

Music Education as an academic discipline and music as a closely connected curriculum subject
have over the years been developed and shaped by individuals as well as institutions, system
and contexts. In my view the dialectics of this process, or rather the dichotomies and different
positions in music education we can observe from time to time, e.g. between the artist and the
educator, the generalist and the specialist, the informal and the formal, have been vital for the
development of music education and its present position or rather ‘positions’ in societies,
countries and education. What are these dichotomies? Are they real or unreal today? How can
we identify them and what to they mean to us and to music education in the 21st century? My
perspective at the outset will be a Norwegian one, but I will try and make it relevant for what might
be called our common (g)lobal/(g)local music education experience.

**DICHOTOMIES IN MUSIC EDUCATION: REAL OR UNREAL?**

Magne Espeland (Strord/Haugesund University, Norway)

**Abstract**

In a world of rapid changes, with cultural, social and economic uncertainties, music education has
had a very important role to play in the mediation of cultural conflicts and reduction of social
inequalities. As music educators we have much to offer to formal and informal educational
systems in terms of the development of a new generation of people who will be promoting a
political platform of living in a sustainable planet with great equity of access of goods and cultural
ownership.

The research literature produced around the world shows how much music education research
has advanced, with findings from various perspectives: psychological, sociological, political,
philosophical and pedagogical. Within this scenario, research in music education has played an
important role, enabling music educators to shed light on the current issues involved in teaching and learning music in different parts of the world and in different settings, whether within the formal education system or as informal learning practices.

My experience as one of the International Society for Music Education (ISME) Presidents of the last 5 years (currently Immediate Past-President) – the largest international music education society – has taught me, on the one hand, how diverse our field is, not only in terms of musical richness, pedagogical creativity, and ways of conceiving the value of music education in different countries, cultures and regions. On the other hand it has also taught me on how ill informed we still are in terms of our global wealth of music teaching and learning practices and how our research and initiatives and ways of sharing international knowledge are still fragmented.

Research in music education, although very advanced in many areas, still looks like a fragmented picture, where the jigsaw puzzle parts do not form a consistent global scenario on music education policies, advocacy, and practices. ISME has had, over the years, an enormous challenge to comply with the demands of their members from around the world in areas such as policy development, advocacy, research, theories and practices. The setting up of strategic plans and the development of specific actions have been historically based on informal and fragmented knowledge due to the lack of an integrated database (Global Information System) capable of offering national and international organizations and policy makers an integrated picture of music education international. The lack of a more global and integrated knowledge system has avoided, to some extent, a global sharing of knowledge and resources that could lead us to understand and respect different ways of conceiving and practising music education.

Having the above in mind, this presentation aims to contribute to consideration of the need to have a global research network that enables us to understand how music education is understood and advocated in different regions, countries and cultures, and how policies are developed to meet the needs of different education systems and ideologies.
cultural change and technological development on children's participation in and production of musical culture; ethical issues and challenges that are unique to researching children's musical culture; and, strategies for integrating findings with school-based research studies and practice. A final commentary summarizes the status of research on children's musical culture, synthesizes issues that are central to the research process, and identifies directions for future research.
What challenges do adolescents face when they choose to play a cross-gendered instrument? Harrison (2007), Sinsabaugh (2005), and O’Neill (1997) have suggested that when boys play “feminine” instruments and girls play “masculine” instruments they may be bullied and harassed by their peers. In this study gender is used to refer to the social/cultural construct of being male or female, while sex is used as a binary biological category. Gender associations are defined as being subjectively internalized by upbringing and education to become part of the identity of instruments. This study examined Computer Mediated Communication (CMC) – blogs, youtube videos – to better understand peer perceptions and interactions (dialogues/debates) related to gender associations with instruments.

There are over 80 million blogs on the internet. Employing purposive sampling, we used specific search terms (“girl drummer”) to identify the sample. Twenty-two English language blogs and comments related to youtube videos addressing boys’ and girls’ instrument choices served as data for the study. The participants were primarily from the United Kingdom and the US. The CMCs were sampled during the spring and summer of 2008. The texts gathered were analyzed and coded according to emergent themes.

It should be noted that while blogs may provide a forum for adolescents to anonymously divulge their “true” feelings, they can also be places for extension of “real life” identities (Kendall, 1998; Mellins, 2007). Like Hookway (2008) and Markham (2003), we agree that it is important to question these trustworthiness issues as methodological implications for qualitative studies of this kind.

Six themes emerged from our analysis of the CMC data. Online participants used CMC to

- Seek out role models
- Provide mutual support
- Explore appearance/instrument interactions
- Express cross-gender jealousy and envy
- Examine genre/gender interaction
- Debate “gayness” issues related to instrumental music

In several different CMC sites we noted several blog participants seeking out role models, seemingly to gain confidence in their choice of instrument and in response other participants providing support. We categorized the following comments in this category.

- **ok, this has really been buggin me...why do i never hear about any famous trumpet players who are girls? are there any out there? or am i just gonna hafta become really awesome and show all those guys up some day?**

- **Ingrid Jenson is a awesome jazz trumpeter. If you are not much on improvisation and would rather listen to GREAT lead trumpet playing then go no further than The Army Blues band and their incredible lead trumpeter Liesel Whitaker. A buddy of mine heard her in NYC a couple of years ago with some of the best MALE lead players in the business and he said hands down SHE was the best lead player there.**

A related theme was participants providing mutual support, illustrated by online conversations such as,
I play baritone as well! I'm a beginner but I am the only girl in my school (and there is a LOT of sax players.) It's tough being the only girl sometimes, though.

I play the bari sax, and I am a girl. I looove the bari sax. It's my favorite... You aren't alone! Sadly, I'm probably not as good as you. You seem really awesome.

Thanks! I feel a lot better now!!!!! Im the only girl in our county currently!!

Don't allow your gender to dictate what you are "allowed" to do- just follow your heart! Happy playing! :)

Many participants were also focused on how appearance related to playing an instrument in some cases in a supportive way, as illustrated by the following interactions.

I have a question for all of you. are female trumpet players more masculine that non-trumpeters? i've been told that i'm reeeally masculine, and i saw something on the internet that said they were, so i was just wondering what your feelings on this were. thanks bunches!

I don't think that all female trumpet players are more masculine then other women- here are some expamples of beautiful women/girls that play trumpet: Rebecca Coupe Franks: <--click name for web link, Bonnie Macdonald is not a pro yet, but is learning: <--click name for web link, Cindy Bradley: <--click name for web link

WOOoowOOOOO I'm a female trumpet player, and no, I'm not masculine at all....but a couple of other girls that play trumpet in my band are......ugh......anyway, havent you heard of BB? she's awesome!

Adolescent males also focused on appearance in a different way when they responded to a video of a trio of female trombonists. They wrote statements like,

Ohhhh....beautiful women playing instruments are f****** hot

its so sexy to see a woman play trumpet...OMG

that's hott man...i love hott girl trombone players...there's not many lol...i want them "pull" my "slide"

You idiot! What the hell is wrong with you is that all you can think about!

You give us guys a bad name.... but you don't care what I think, huh? Haha... Haha. Whatever.

Males responding to a video of a female trumpet player illustrate what we labeled cross-gender jealousy and envy.

Ok, seriously, she plays really well, but come on....there is no way she would be famous if she was not super hot.

she dosent half bad for a girl with blonde hair and blue eyes

It's a neat clean performance, but never did she really 'touch' me with this performance. It's like watching a robot doing it's trick while thinking about tomorrow's things to do. It looks so easy which it is not (been there done that years ago) that it is almost virtual reality I am watching. Will go and check her out on other concerto's.

We also noted that participants correlated instruments, gender, and music genres. They made statements like,

Unfortunetly I find that most girl saxophone players are more classically based then jazz based, many girl (that I know) seem to fear improvisation to a huge degree as a result I hardly ever see any girls soloing or anything unfortunately. I'm still searching for the perfect girl that'll just let loose on a impro solo....
The last theme we noted related to the focus of several of the conversations associating sexual preference and instrument choice. Participants had dialogues like,

- do u people think that if a guy plays the flute, hes gay? I for one dont think that..... wut do u think?
- Saying that a boy who plays the flute is gay is equivalent to saying that a girl who plays the drums is a lesbian.
- Tell me, what's so "gay" about playing an instrument?
- I always thought that flute players were sissies... well, no more!
- thats exactly what I thought but this guy's changed my mind
- yo ur gay
- ) hahahaaha what a fag

As our data shows, playing a cross-gendered instrument can be an isolating experience. Teachers should consider using youtube videos etc. in the classroom to illustrate positive examples of "cross-gendered performance." This may lessen students' feelings of isolation. These blogs, videos, and commentary – because they are a forum that may be used for harassing and bullying – can also be a catalyst for our students’ consideration of gender stereotyping, bias, and other social justice issues.

Introduction

Regarding the use of digital media in music education, a paradox development can be observed in the German-speaking countries, which began in the 1990s and lasted until now (2008). On the one hand, there are a huge number of publications concerning the practical use of digital media. On the other hand, there is hardly any scientific research in this field and, in addition, the majority of music teachers do not use digital media in their lessons at all.

The present study aims to analyse this contradictory situation. For this reason, it is divided into a theoretical and an empirical part: The theoretical part reviews available literature on digital media. Articles published so far, their topics and focal points, are quantified and illustrated in order to illustrate the current research situation.

In the second part, an empirical investigation is carried out: A survey on the use of digital media among adolescents and on the usability of two different sequencer programs, Cubase and Sequel.
Methods
For the theoretical part of this study, as many as 123 articles which were published between 1990 and 2005 in German educational magazines and books, were summarised and structured by means of a qualitative analysis.

Within the empirical part, the following two surveys were conducted: A total of 69 secondary school students (21 female, 48 male, 14 to 16 years of age) participated in an evaluation process which focused on the usability of two different types of sequencer programs. In the empirical investigaton, 365 secondary school students were administered a structured questionnaire focusing on computer literacy, attitudes towards digital media, and on the possession and usage of digital media. Subsequently, a cluster analysis was carried out using SPSS in order to identify experienced computer users with positive attitudes towards digital media.

To test the program’s usability, a cooperative evaluation setup was created during which the participants were asked to think aloud. The signal of a video-camera and the video of a screen-recording program were parallelised. Together with the test conductor’s notes, the participants’ problems and suggestions regarding the human-computer-interface were coded twice and subsequently analysed. The participants’ problems which were identified by this method could be assigned to the categories defined in EN ISO 9241, Ergonomics of human-system interaction-Part 110: Dialogue principles.

Main research findings
The qualitative analysis found two peaks in the number of publications, located in the early 1990s and between the years 2001 and 2004. The number of published articles had increased and new journals and internet-based services had appeared. Nevertheless, the total number of covered issues and ideas remained rather manageable limited. It turned out that as few as 14 items are able to represent the contents of the complete published material of this period. The top three items are: (re)combination of musical patterns, working with MIDI-editors such as the piano roll, and recording music on a MIDI basis.

The empirical studies found that even experienced computer users are sometimes unable to solve basic tasks within sequencing software. Both in Cubase and in Sequel, operations like opening a MIDI editor or finding the stop-button produced problems as well as suggestions by the participants. The individual problems were assigned to the seven categories of DIN EN ISO 9241-110: suitability for the task, suitability for learning, suitability for individualization, conformity with user expectations, self descriptiveness, controllability, and error tolerance. The main result of both investigations is that both programs have deficits, mainly regarding their self-descriptiveness.

Conclusions
Digital media do not seem to be an important issue in German music educational research since 2004. Most of the well-known authors appear to be rather negative minded about the development of technical equipment in the classrooms and towards teachers’ attitudes and their willingness to integrate digital media.

Data suggests that the programs themselves are too complicated and not self-explanatory at all, even for experienced users. Manufacturers should improve their programs’ usability accordingly. Furthermore, the programs should be geared to applications such as office software, games or Internet browsers. These programs are well known to secondary school students and their recommendations regarding the improvement of software confirm this. Eventually, a didactically optimized sequencer program should be able to turn features, graphics and complete parts of the program on and off to in order to meet the different requirements of the various types of users.
Abstract
The history of music education is the story of instruction, particularly the teaching of methods. From curricular approaches like Suzuki, Kodaly and Gordon to the skill-based practices that shape and define classrooms and ensembles, music education methods are characterized by predicability, uniformity, efficiency, and clarity. Some critics contend that music educators maintain an over-reliance on method, claiming that methods are ideologically residual and thus oppressive (Regelski, Benedict). Meanwhile, contemporary research has expanded beyond the school to include new instructional approaches, such as the introduction of informal learning practices as well as burgeoning interest in the ways in which popular, folk, and multicultural musics can be methodically taught and learned (Green, Folkestad, Campbell).

The authors of this paper agree that methods are a justified means for the attainment of certain predefined ends (Dewey). As such, "a method" is the very ordering of intelligence present in situations that involve any and all forms of inquiry. Taking a conceptual turn, we see "instructional method" as much more than a one-directional delivery system, but rather one in which the teacher is part of a classroom ecology – she is an inquirer: an interpretive researcher. Understood ethically, this means that methods are foremost located in the contingencies and pluralities of human interactions, where uncertainty and change are the requirements for creative intelligence and constructive agency. Instruction that stays within authentic musical traditions (even informal ones) is no assurance of ethical practice because its ends (and means) preexist the learner, the environment, and his existential situation. The ethical music educator – unable to work outside of a method and accepting a world that is uncertain – will ask what kind of means? to what kind of ends?

MUSICAL-EDUCATIONAL STRUCTURES AND CREATIVITY – THE ROLE OF PRIMARY SCHOOL MUSIC TEACHERS

Maria Argyriou (Ionian University, Greece)
email: maria.argiriou@gmail.com &
Panagiotis Kampylis (University of Jyväskylä, Finland)
email: pankabilis@gmail.com

Introduction
Music Education is in 'constant flux' as new curricula, contemporary teaching methods and cross-thematic approaches are introduced and require well-trained and flexible teachers. The reformed Cross-thematic Curriculum Framework for Music - CTCFM (Pedagogical Institute, 2003) underlines the fact that creativity should be one of the main factors in musical achievement. Despite the fact that a curriculum very easily becomes a summary of knowledge to be passed on, in this particular curriculum established skills are acquired. Furthermore, the word creativity is frequently used in the music educational contents and contexts – as well as in everyday discourse – with vague definitions. Therefore, there is a fundamental need to expose what teachers really mean, what their implicit theories are when they make use of the word creativity and its various cognates and what they suggest for their personal progress.
In a recent presentation we posed questions such as “What are the music teachers’ perceptions and implicit theories of creativity?” and “How do music teachers feel regarding their training as facilitators of students’ creativity?” (Kambylis, Argyriou, 2008). In this particular presentation we focused on closed answers based on questions such as whether they feel well-trained to facilitate creativity in students or to assess creative products of students and furthermore if they can serve as a role-model for creativity. Our research findings reveal that Greek music teachers do not feel confident enough to play the new role of facilitators of students’ creativity and this might put more stress on them. Furthermore, the research findings, as well as the literature review, reveal that Greek music teachers face similar problems as their counterparts worldwide when they strive to effectively implement music curricula as well as facilitate students’ creativity.

In the next section we provide more information based on open-ended questions, which define school assignments or tasks in music education likely to enhance pupils’ creativity and what teachers think is required, in order to promote creativity in the classroom and develop teachers’ personal progress.

Key findings
- Different working styles and tasks are evident according to music teachers’ presumptions and offer many opportunities to students to express their creativity.
- Lack of time and space seem to be the most seriously impeding factors for teachers.
- A more detailed description of teaching material and content could re-enforce good practices in the classroom.
- A high percentage of teachers admitted to having a gap in knowledge of music education, and expressed willingness to be re-trained.

Aims of the research
In order to offer further insight into musical structures and creativity this study sought to address two specific questions: a) which are the music educational tasks in the classroom that prove creativity is a well-defined term and comprehensible educational target? b) what do teachers suggest in order to improve themselves as facilitators? Specifically, these particular questions were posed in order to investigate developmental paths of creativity experienced by music educators.

Methodology and methods
Descriptive data were obtained through the use of a self-report questionnaire in order to gather qualitative and quantitative data from 168 Greek Music teachers who work in primary education. Music teachers completed the questionnaire during the 2nd Pan-Hellenic conference with international participation, entitled 'Music Education in the 21st century: challenges, problems, prospects', organized by the Greek Association of Primary Music Education Teachers in Athens, Greece on 20-22 April 2007. Music teachers completed the questionnaire in approximately 20 minutes’ time. The participation in the study was on a voluntary basis and participants constitute a convenience, non-representative sample of Greek music teachers. For that reason, results from this study are somehow limited and follow-up studies are necessary in order to verify the consistency and general validity of the presented data.

Main research findings
The evidence suggested a wide range of tasks which music teachers think prove creativity such as: improvisation with voice and musical instruments, active listening, participation in musical ensembles, school plays, choirs, song composition, setting poetry to music, simple orchestrations, construction of musical instruments, telling sound-stories, linking music theory with experiential activities, use of audio-visual materials, combining music with other art forms such a drama and dance, rhythmic and motion games. Activities involving motion, construction and composition seemed to prevail, compared to the rest.
In contrast to teachers’ views about what they consider creative activity in the classroom, other findings of the same study indicate that the majority of music teachers belong to the school-sceptics group. More than two out of three (69.8%) shared the view that primary school does not offer many opportunities for students to manifest their creativity and only 21.0% had the opposite view. One possible explanation for these results could be that many Greek schools still utilize lectures and recitation methodologies catering for lower thinking and recall than for critical, reflective and creative thinking. Almost four out of five of the participants (78.6%) reported that students do not have enough time to express their creative potential in the classroom.

With time and place constituting basic conditions for creative teaching, music teachers think that their weak formal background in music education and low self-efficacy beliefs put them in a controversial situation since they regard themselves as having strong and constructive personal and professional attitudes towards music teaching. The research findings show that music teachers consider re-training to be a necessity and driving force so that they can become more creative in the classroom. Finally, one out of two (54.1%) belongs to the ‘self-confident group’ and replied that they can serve as a role-model for creativity. On the other hand, the other half belongs to the ‘non self-confident group’ in which 11.8% did not feel self-confident at all to play this crucial role and 34.2% feel somehow confused and did not answer. Furthermore, additional research in other educational and cultural frameworks is needed in order to enhance the understanding of the cross-cultural dimension of music teachers’ perceptions of creativity.

Conclusions
Music teachers, in Greece and worldwide, already face radical changes in their workplaces as they strive to cope with their twofold identity as artists and educators and facilitate students’ creativity. However, they need more support training and self-confidence. We strongly believe that music teachers should aim to facilitate not only students’ creative thinking but also critical, reflective and caring thinking. In any case, Music teachers’ tacit knowledge and perceptions of creativity are more valuable than ever and require more attention from researchers.

Rational

There has been interest in the field of music education regarding social justice. An entire edition of **Music Education Research** (July, 2007) and a special section of **Philosophy of Music Education** (Fall, 2007) were devoted to the topic. Two conferences, of which I am aware, one held at Teachers College and another at the University of Toronto, occurred expressly to address the challenges and problems that surround understandings related to social justice. The scholarship that emerges from these articles and conferences demonstrates a fundamental belief that music teaching is both a value-driven and highly political act (Baxter 2007, Benedict 2007, Gould 2007, Jorgensen 2007, Reimer 2007, Schmidt 2007). Questions and critiques revolve around how to
confront troubled times in education through music teaching and how to enact practice that recognizes complex notions of justice. As the scholarship begins to create a foundation for study in our field, the rationale is to bridge the perceived gap between the academy and the classroom in order to question what a translation of this scholarship might look like in practice.

**Methodology and methods**

To frame the study, I diligently searched for different conceptions of justice as presented in historical philosophical texts such as Plato's *Republic*, Aristotle's *Ethics*, Hume's *A Treatise of Human Nature*, Walzer's *Spheres of Justice*, and Rawl's *A Theory of Social Justice*. The exploration led me compare the notions of "justice as a virtue" and "justice as fairness," and explore different categories of justice that exist in the legal scholarship inherent to a democratic state. I also wanted to honor the work of scholars such as Delgado Bernal, Dixon, Ducan-Andrade, Elenes, Freire, Giroux, Godinez, McCarthy, McLaren, Morrell, Rousseau, Sleeter, and Villenas who aim to liberate students who have been marginalized and to alter inherent injustices and inequalities.

I have actively sought to teach in secondary schools that primarily serve students of color from neighborhoods marked by low socio-economic status. The majority of the work has taken place in either New York City or Washington, D.C., and these environments have been sought because of my belief that teachers have the ability to transform and remake educational spaces that may silence or strip the joy of learning into places in which students develop insatiable appetites for knowing and express that they learned more than they ever considered possible, than they ever thought they knew (Greene). The vignettes shared in the research and the subsequent interpretations come from the vantage point of a white, middle class female who has worked as a music teacher of adolescents for over a decade. Due to my positionality, I must question whether even with the most honest of intentions, I have the ability to bring truth to the stories of those who have experienced oppression. In my best attempts, my interpretations could be at best naïve and at worst stand to further the notion of ‘other’ and perpetuate stereotypes and inequities (Briscoe 2005).

**Main research findings**

As students choose to uncover and reveal their beliefs about major societal ills, their renderings are irrevocably connected to their lived personal experiences. Though their narratives uncover experiences of loss, abuse, teenage pregnancy, and violence, the stories more importantly demonstrate resilience and the complex and multifaceted ways students represent their identities when offered the opportunity. Reductionist and essentialized notions of the teenage experience are no longer possible as understandings and yearnings are presented in multidimensional and labyrinth-like forms.

**Conclusions/Implications for practice**

The research serves to offer multiple perspectives and highlight the complexity of the goal of both becoming a ‘social just’ educator and helping others reach similar goals. As students are allowed to express and speak openly about their worlds and ‘tell it how it is’, are music educators equipped to handle what might come forth? Is opening up these tender spaces of vulnerability ethical and ‘just’? Does this pedagogy prepare students in any way for the road that may lie ahead?

My hope is that acknowledging complexity serves not to confuse or frustrate, but rather provide an opening for music educators to reaffirm their own personal philosophies in order to come together as a profession and work toward the goals of freedom, equity, and justice. By complicating and intensifying the dialogue that is currently taking place, the desire is to create safe and vibrant spaces for all children, especially those who have been historically ‘left behind’, so that as students enter music classrooms they can draw from their lived experiences, their society, and their worlds in order to create something that is uniquely beautiful and expressively their own.
Abstract
Previous research shows that popular music practices exhibit various imbalances regarding gender participation. In Sweden, a number of initiatives have been launched to counteract such imbalances and thereby increase the number of women involved in popular music production. I will present an ongoing doctoral thesis exploring how ideas and concepts about gender and musical learning are constructed in contexts that explicitly strive for gender equity in popular music practices.

The primary data consist of recorded round-table discussions with staff and participants from four different popular music initiatives: a time-limited project by a youth organisation, a grass-roots network for young musicians, an adult education course and a rock music camp for girls. The informants were asked to discuss the initiatives they were involved in. Seven discussions were recorded with a total time of approximately eight hours.

Some of the questions raised with regard to the empirical data are:
- How is meaning produced within the discussions?
- Which positions or subjectivities are made available in the discourses? Are they in line with each other? Are they complementary? Are they contradictory? Which positions or subjectivities are not available?
- If we assume that a practice with the explicit aim of changing gender bias can be viewed as resistance, then how can this resistance be understood? And what is being resisted against?

The data are analysed by means of the discourse analysis method and the theoretical framework of this study is primarily influenced by the ideas of Michel Foucault and Judith Butler. Some of the themes discussed in relation to the empirical data are:

• the notion of space
• body and performativity
• difference and the position as ‘the Other’
• gender as responsibility

Introduction
In recent years, the debate about music education in Finland has centered around questions of value, meaning and identity. The revised curriculum for basic education in the arts (2005) reflects this discussion by adding emphasis on lifelong learning, the uniqueness of each student, and the importance of helping young people to shape their own musical destinies.
This puts new demands on instrumental teachers, who are sometimes struggling with identity issues of their own. In several studies, teachers have also expressed a need for additional, specific training in how to handle relationships with students and parents.

Earlier research has shown that the quality of the student-teacher interaction can have a crucial impact on learning outcomes. Interpersonal patterns are largely influenced by teachers’ previous relationships with their own teachers. For students and teachers alike, musicianship can also be an essential part of family history, affecting expectations, choice of instrument or repertoire, and degree of importance given to music in the person's life.

This paper proposes a model for structured reflection around intergenerational perspectives on instrumental teaching, using genealogical tools inspired by family therapy theorists from the systemic and narrative traditions.

**Aim**

As part of a larger participatory action research project, the purpose of this study is to develop an interview model that can help instrumental teachers deepen their understanding of the relationships with their students. The interview is also designed to facilitate exploration of the teacher's professional identity, aiming to uncover implicit, personal convictions about what is most worth passing down to the next generation. Teacher participants co-construct the interview together with the researcher, focusing on issues that seem most relevant to their own practice and attempting to identify the questions that will best inform their decisions about teaching strategies.

**Method**

Participants are recruited from Finnish music schools where teachers work with school-age children (6 to 19 years). Each teacher selects one student as a sample case for analysis. The interview is structured around three assessment maps: a family genogram and a time line to illustrate the teacher's background, and a combined genogram which includes both teacher and student.

Genograms are a universally applied technique for assessment within family therapy. In this study, I am using an adapted version of the multi-focused genogram developed by DeMaria, Weeks & Hof (1999). This model allows the interviewer to concentrate on various dimensions of family history and organize the patterns and themes of specific areas of life, for example social influences on the teacher's musical development. Teacher and student are seen as a metaphorical 'couple' and their relationship is explored in terms of differences, similarities, potential and challenges. Analysis of the genogram is qualitative and interpretative-phenomenological, with a post-interview questionnaire to assess salience.

**Case description**

Laura, aged 47, teaches piano at a music school in a suburb of Helsinki. She comes from a musical family: her grandfather was a professional violinist, her father was a skilled amateur pianist, and her brother plays the cello. She has premiered a number of contemporary pieces, some written directly for her. Currently, however, she feels that her career as a musician has declined, and she is "frankly not very interested in teaching". She feels misunderstood by some of her students, who don't share her enthusiasm for classical music. "I feel that I am carrying a great treasure, but my students don't care."

Laura's student Emmi, aged 14, is the youngest of three sisters, all of whom have been taken to piano lessons by their mother who likes music and plays the piano herself. In pre-puberty, Emmi made fast progress and performed with some success at student recitals. Recently, her progress has slowed down considerably and there have been repetitious conflicts between Laura and Emmi over practising. Laura worries that Emmi might drop out by the end of the school year. She also finds it hard to control her irritation during the lessons.
Some of the questions that are generated together with the interviewer are:

- What place does music have in Laura's and Emmi's lives?
- In what contexts have they been initiated to music?
- How have they dealt with ambition and motivation?
- When and together with whom are they making music?
- How could each of them find more joy in their lessons?
- How can Laura best support Emmi's interest in music right now?

Preliminary findings
Feedback from teachers indicates that this interview model stimulates and increases understanding of the learning context. Social, historical and psychodynamic perspectives can be examined. However, this requires particular sensitivity and experience of reflective processes on the part of the interviewer. Also, teachers must be prepared to address different aspects of personal and professional history, and sufficiently interested in getting to know their students. Pre-questionnaires may help the teachers to reflect in advance, talk to their students, and prepare for the level of disclosure that they find appropriate.

Conclusions
Music genograms can be used to inform the teacher's expectations and decisions about objectives, activities, and repertoire. They can also illuminate some of the conflicts that may arise between teacher and student, and provide clues to resolving them. Learning and teaching music means entering a network of historical and contemporary fellow musicians; being able to relate to them in a fulfilling way is crucial to the experience of personal relevance.

One of the goals of family therapy is to create the best possible conditions for long term relationships. In music education, the aim is to create a lifelong positive relationship to music itself. If the quality of the student-teacher relationship is a determining factor in this process, it seems important to support teachers in their efforts to make the interaction as rich and positive as possible. In the same way that parents need to both nurture and listen to their children, teachers may benefit from a multifaceted vision on intergenerational transmission in order to pass on the gift of music with sharper awareness of the relational dimensions of learning.

Abstract
Summer music camp for some middle school students represents the first opportunity for musical experiences free from the oversight of parents or outside the daily school routine. Campers arrive with high hopes for a week of fun, socializing and music making. On the surface, it would seem the ideal opportunity to engage in a critical pedagogy that disrupts traditional musical ensemble expectations. Those who attend music camp as choral singers, however, shortly find themselves articulated by those traditions. Upon arrival, campers are subjected to a rigorous audition involving a prepared solo, aural skills and sight singing tests, which ultimately determine their placement in either the “top choir” (in this case the treble choir due to the larger number of female singers), or the mixed choir.

This paper reflects upon and interrogates my experience as the conductor for the camp’s treble choir. Hired to provide the campers with “quality musical experiences,” as a teacher-conductor-researcher committed to critical pedagogy through multicultural education, I resisted hegemonic assumptions regarding appropriate repertoire with limited success, but found it more difficult to engage in critical pedagogy within rehearsals over the short 5 days of the camp. Using an
analytic lens of antiracism education (critical multiculturalism) (Dei, 2000; Dei, James, James-Wilson, Karumanchery, & Zine, 2000; Giroux, 1992; Giroux & Simon, 1989; Ladson-Billings, 1996, 1998), the paper interrogates the difficulties, limitations, and potentials for challenging what I view as the hegemonic Whiteness of this well-known summer music camp’s structure and expectations. The paper concludes with a discussion of the paradox inherent in my attempts as choral conductor to challenge hegemonic norms, which simultaneously reproduced a “maestro myth” (Lebrecht, 1991) among the young choristers.

Note: This paper is a companion piece to Tales from Summer Music Camp Take Two (Dobbs).

MULTIMODALITY: AN ILLUMINATING APPROACH TO UNRAVELLING THE COMPLEXITIES OF COMPOSING WITH ICT?

Nick Breeze (University of Worcester, UK)
email: n.breeze@word.ac.uk

Introduction
Having been previously employed to investigate practice in science and English classrooms, theories of multimodality would appear to have much to contribute to the investigation of ICT in the music classroom, owing to the inherently multimodal nature of music software and group discourse. This paper reports on a recently completed PhD study (undertaken at the University of Bristol through an ESRC studentship, award number R42200154076) in which a multimodal perspective was used as a prism with which to investigate pupil composing in the classroom. Primary and secondary pupils composed in groups using a computer with sequencing software linked to a music keyboard. The multimodal perspective allowed analysis at the micro level to be undertaken of the pupil discourse revealing much about the mediating effects of the learning environment upon the composing process.

Aims of the research
The main aim is to consider the potential of multimodality for investigating the process of composing with computers in the music classroom, focusing on the use of MIDI sequencing. Through the adoption of this perspective, three further aims were:

• To investigate the mediating influence of the learning environment upon the transformation of previously existing musical ideas;
• To investigate the origins and transformations of selected pre-existing musical ideas;
• To produce outcomes of use to classroom practitioners.

Methodology and methods
The adoption of multimodality allowed a holistic view of the composing process to be taken and sought to take into account as many of the mediating effects of the naturalistic classroom environment as possible. This theoretical perspective requires a consideration of a wide range of phenomena, for example, from the distinct perspectives of spoken, written, visual, spatial, gestural and musical 'modes'. A key aspect of this theory that was utilised to illuminate pupils' transformations of previously existing musical ideas was 'design and transformation', the active process of the re-designing of existing music.

Digital video was used as the primary data collection tool, supplemented by screen grabs, field notes and interviews with pupils and staff. Pupil discourse was transcribed in terms of its linguistic, spatial, gestural and musical content, resulting in data in the form of written text, still images of the classroom and computer screen, music notation and music audio files. These were then categorised, linked and presented using a specially developed computer-based tool. The unit of analysis employed to link and temporally categorise data items was that of ‘time-frame’ or
a connected series of actions, such as or the period of time bracketed by the start and end of a music recording or a conversation about who is to play the music keyboard for the next recording.

**Key research findings**
The multimodal theoretical perspective was found to be well-suited to the investigation of composing in the music classroom and revealed aspects of this setting that have often remained tacit and unexplored.

The perspective allowed the following findings concerning composing in the classroom to emerge:

- The teacher’s learning design was found to be the key influence upon enabling pupils to compose effectively, particularly the setting of constraints, allowing time for pupil experimentation and the organisation of pupil roles;
- Pupils compose effectively when they bring into the classroom musical ideas that they are motivated to transform;
- There is a need for teachers to appraise the composing process as well as the product;
- The layout of the classroom and the wearing of headphones are key mediators of pupil collaboration.

**Conclusions and Implications for practice.**
The adoption of the multimodal theoretical perspective allowed an in-depth investigation of composing in the music classroom to be made through the tracing of activity at the micro level from the distinct perspectives of the various modes. The computer tool enhanced this tracing, not only through presenting temporally aligned data in time frames, but also through its ability to link the data in such a way that inter and cross-modal commonalities could be noted and further explored. Another aspect of the multimodal perspective, ‘design and transformation’ provided a further lens with which to explore pupils’ motivated transformations of the musical ideas and the re-working of these to form new compositions.

It is suggested that multimodality is a particularly apposite perspective to adopt for the investigation of music classrooms, particularly owing to its ability to support the analysis of classroom interaction from distinct but interrelated perspectives at the micro level and its provision of a theoretical frame with which to relate the transformation of musical ideas to pre-existing music.

**THE 'SISTEMA SCOTLAND' PROJECT**

Stephen Broad (Royal Scottish Academy of Music and Drama, Glasgow, Scotland)

**Abstract**

This paper describes a research and knowledge exchange partnership between the RSAMD and the Universities of Stirling and Edinburgh on "Sistema Scotland". The overall aim of the project is to investigate the process of translating the highly successful El Sistema, a system developed in Venezuela to achieve social transformation through embodied orchestral music learning, into a site of social deprivation in Scotland. The Sistema Scotland Knowledge Exchange Team (SSKET) has three main objectives:

a. To understand the distinctive features of the El Sistema method and those of the method developed for Sistema Scotland.
b. To examine the effectiveness of Sistema Scotland in achieving both high quality orchestral playing and social transformation.
c. To develop and test an innovative method of collaboration between researchers and public policy partners.

In Venezuela, El Sistema (‘The Network’) has achieved a high international profile due to its innovative aims of achieving social equality for young people from disadvantaged backgrounds through orchestral training and has been successfully implemented across the country for over 30 years. El Sistema has produced scores of world-class players and the Simón Bolívar Orchestra (a product of El Sistema) attracted a great deal of press attention and interest from across the education and social inclusion communities in the UK in Summer 2007, at the London Proms and the Edinburgh Festival, for the very high musical quality and vitality of its performances.

Last year, the Scottish Arts Council established Sistema Scotland as a formal organisation, in partnership with the BBC Symphony Orchestra, the Drake Musical Project and Stirling Council and is amassing substantial financial support from a range of sources. The initial focus of the project is The Raploch in Stirling, one of Scotland’s most socially deprived areas, but there is an aspiration, if the project is successful, to extend the project across Scotland. In spite of the limited knowledge base about the efficacy of the arts as a vehicle for social inclusion (Allan, 2008), they are increasingly being targeted at disadvantaged groups (Matarasso, 1997).

The research will have a role in documenting the efficacy of this innovative approach and will inform the development of the project and future policy directions in cultural policy. It will provide knowledge and understanding for teachers (specialist and general) and for practitioners engaged in social policy.

In this paper we explain the context for and approach taken by 'Sistema Scotland' and will report the early findings of the SSKET project.

Introduction
This paper explores the institutional and cultural transition that a Finnish music university, Sibelius Academy (SA), is currently undergoing. Recent reforms and structural transformations have challenged educational traditions not only in the music university but also in higher education in general. The Bologna process, for instance, aims at constructing new transnational and European educational markets and universities are expected to fulfil a third and societal mission by finding new sources of funding. In Finland, these reforms will culminate in a new University Act to be implemented in 2010, which radically changes the relationship between the state and the universities. How can these reforms be understood at the level of everyday life of a music university and how do the agents themselves; teachers and heads of department meet and articulate the current institutional change?

As a music university, Sibelius Academy has a different history than other universities in Finland. SA became officially a university as late as in 1998 though the academisation of degrees (master, licentiate and doctoral degrees) had begun already in the 1980s. This decade was also a starting point for a growth and the numbers of students and teachers were doubled in a few years. New musical genres were also introduced, and teaching methods were diversified. Despite of all these transformations, the teaching culture still reminds of a traditional conservatoire-culture. The core...
of this culture is the master-apprentice relationship with its traditional rituals (examinations) and a traditional, classic repertoire.

**Theoretical and methodological approaches**

The theoretical approach of my study underlines the teachers’ central position as agents who maintain and transform institutional structures in the everyday life of education. The concept of ‘transition’ is essential as it implies that institutions are not static entities but going through phases in which their foundations can be renegotiated and reshaped in a totally new manner.

The research data consists of 12 interviews with teachers and department heads. The purpose of the interviews was to listen to different narratives about change, a purpose which, with a strict definition of a narrative, succeeded in some cases but not entirely in all. In analysing the interviews I pay a special attention to voice/voices and agency, which is in line with my theoretical approach. In this paper I shall briefly present two cases, Laura’s and Paul’s narratives of change.

**Laura: Between a rock and a hard place**

At the time of the interview Laura was about to leave her position as a Head of Department. She was resigning as a protest to a series of reforms which she did not believe in and which did not make any sense to her. She had experienced her time as leader as a learning process, which at some point turned into a crisis and a sick leave. The toughest experiences for her were the negotiations related to the individual salary system; a totally new system for her and for the whole institution as well. It is interesting how Laura describes this episode as following a pre-written script with defined roles for her and the teachers. She claims that the whole procedure was a symbol of something bigger than itself. In the symbolic meeting with the teachers she was supposed to have the power to ask them: “are you good enough?” while the unspoken answer from the teachers in reality was: “who are you to evaluate me?”. Her strategy for handling this delicate situation was to renegotiate the terms of the encounter into something which she and her colleagues could understand better, namely into a game. Thus the underlying message was in reality “I do know you are good” but in the game-reality she made a pact with the teachers: “I have to write that you are not as good as we both know you actually are”. The ‘as if’ reality of a game opened up a possibility for her to both maintain collegiality as well as following the impossible script where she was supposed to be a manager in front of her colleagues. The problems began as some teachers insisted on remaining in the ‘wrong reality’. These were the teachers whose wages she actually had a small impact on. These teachers directed their anger towards her and she was thrown into something she was not prepared for. After this exhaustive experience she went into a crisis and after a similar experience one year later she decided to leave her position.

**Paul: The force of tradition**

The interview with Paul (a vice Head of Department) does not consist of any clear narrative episodes. He rather informs the listener about the current changes at the university and about what he thinks of them. According to him the era of change started already when popular music was introduced into SA that previously only taught classical music. Another significant marker for change was for him, the foundation of a postgraduate educational programme that from the point of view of a developing musician may appear unnecessary. Furthermore there seems to be a shift of focus inside the university from basic to postgraduate education which is above all evident in some strategic plans. These plans seem to aim at altering the balance between lecturers and professors for the benefit of professorships which he assumes will be “in research” and not in instrumental teaching.

In the interview Paul is somehow distancing himself from all these changes. He does try to be open-minded and to accept them, but if the reforms come too close to “the core” of the tradition he is critical of them. However, from the perspective of his teaching, the recent reforms seem more or less “theoretical”. They exist mostly “on paper” and are thus having little or no relevance for education in practice. He thinks this is due to the “force of tradition”.
In search of a university-identity
The reforms seem above all to have provoked a discussion about the institutional identity of a music university among the teachers. Or in other words, the reforms seem to have uncovered the structures of the university. The interviewed teachers experienced this as a rupture in the tradition, something which also has consequences for their professional identity. In the interviews the teachers positioned themselves as post-traditional agents in four ways:

1) by negotiating the strange into the familiar;
2) by distancing themselves from the changes;
3) by turning to nostalgia as a utopia for the future;
4) by being “a thorn in the flesh” of the system.

In conclusion all interviewees seemed to place the reasons for change somewhere outside themselves whereas their preferable direction would have been to restore the good old days. This is understandable in the light of the strong hold of the conservatoire tradition. At a time of rapid institutional changes the teachers seem to loose their voices and have no words for the very relation between the educational tradition and the transforming institution. This in turn leads to a growing democratic deficit as the strong hold of a (tacit) tradition prevents articulating what is important for education. The hegemony of an economic discourse further radicalises the rupture between tradition and the current reforms.

Note: This paper draws on a research project executed in collaboration with Hirvonen (below).

THE PROFESSIONAL DEVELOPMENT OF MUSIC TEACHERS: IS IT TIME TO GO WITH THE FLOW?
Suzanne Burton & Brian Bersh (University of Delaware, USA)

Abstract
Professional development for music teachers often occurs in short, unrelated workshops, inservices, or seminars – rarely enacting change in practice. The purpose of this study was to examine whether flow, an optimal state, which happens when skill and perceived level of challenge match, occurred in an immersion-based professional development context, thereby contributing to effective continuing education of music teachers. Music teachers (n=33) enrolled in a five-day, immersion-based professional development course on steel pan. Participants learned how to play and teach steel pan for 12 hours each day; they lived and ate together. Data sources included participants’ daily journal reflections (n=137), videotaped rehearsals (13 hours), interviews (n=7), and results from a follow-up satisfaction survey (n=25; 65% return). Csikszentmihalyi’s indicators of flow were used to code the data. Prevailing indicators of flow found to exist for the participants were immediate feedback, chance for completion, and high levels of interest/motivation. Findings suggest that the immersion context fostered participants’ growth in knowledge and skill for playing and teaching steel pan. Camaraderie was felt as teachers learned from each other and were supported by their instructors who worked closely with them. Findings also suggest that the immersion-based professional development context promoted flow and had many attributes of an effective professional development paradigm. Implications from this research are that professional development providers should consider using an immersion model, and take the indicators of flow into account when planning and implementing professional development experiences. By being knowledgeable of possible conditions for flow and the context in which it is experienced, professional development opportunities can be designed for optimal learning.
Introduction
This predominantly methodological paper presents ongoing doctoral work exploring the use of ‘learning culture’ as a lens through which to access the complexity of learning at conservatoires. Defined broadly as the ‘social practices through which people learn’ (James, Biesta et al., 2007), ‘learning culture’ encourages the researcher to take a holistic approach, seeking to bring tacit or hidden practices to a conscious level. Viewed as a co-construction between researcher and participant, such a lens presents a host of methodological challenges specific to the field of study. In order to capture the required complexity, the researcher needs to move between micro and macro levels of data collection and analysis, transcending traditional ‘case’ boundaries and considering learning within and beyond the institution. This paper argues that participant self-documentation provides one method by which to achieve this.

The context of the research
While research exploring teaching and learning in conservatoires has become more prevalent in recent years, much has tended to overlook the ways in which conservatoires, and conservatoire members, operate in broader educational and musical fields. Developed conceptually by researchers in UK further education, but not yet applied to higher education or to music, ‘learning culture’ assumes firstly that learning is cultural and secondly that people learn through engaging (or not) with practices within different cultures. A ‘learning culture’ is thus far more than simply a culture for learning, it is a complex set of practices that inhibit or promote learning for different people at different times.

A layered theoretical perspective
In order to capture the complexity inherent within ‘learning culture’, the study is underpinned by a broadly constructionist epistemology that draws on both symbolic interactionism – with its emphasis on the construction of meaning through interaction – and Bourdieu’s ‘structural constructivism’, which works to narrow the divide between agency and structure. Reflecting this focus on meaning-making, an ethnographically informed case study of one UK conservatoire is currently underway. Within a family of four methods capturing multiple perspectives, participant self-documentation reflects the need for a tool that elicits meanings in a culturally situated manner.

Participant self-documentation
One of the challenges of ‘learning culture’ is the need to explore practices as they are constructed in everyday life, and not only within the conservatoire’s walls. While participant observation can take one so far towards this understanding, it cannot practically or ethically extend to participants’ movements through different times and spaces. In attempting to work around these issues, I was introduced to the ‘Day Experience Method’ (DEM; Riddle + Arnold, 2007) which has been used in the UK to investigate the ‘learning landscapes’ of university students. The DEM casts the participant as co-researcher, using mobile phones to prompt responses to a set of pre-determined questions using disposable cameras, notepads and voice recorders. Following data collection, the photographs are developed and used as the basis for a photo-elicitation interview. The premise behind this method, as also developed by Csikszentmihalyi in his work on ‘flow’ experiences, is that the researcher randomly engages the participant at different times and in
different spaces. The participants remain, though, able to construct the data in creative ways that are meaningful to them.

Pilot work implementing this method in 2008 revealed its use in offering insight into day-to-day experiences and the practices that students engage with, construct and operate within. Of four students recruited through opportunistic sampling, I draw here on the results from one DEM conducted with a male pianist whom I will call Stewart. Rather than presenting the data as a set of results, I instead focus on some of the understandings that the method facilitated and the practices that it allowed to come into focus. For example, analysis of the photographs, diary entries and interview transcript reveal a strong set of musical practices that mediate Stewart’s learning. In particular, Stewart’s comments on a performance that he was part of during the DEM suggest that despite struggling against embedded hierarchical roles of soloist and accompanist (‘the accompanist you’re sort of the drudge, that’s trudging along behind’), he is unlikely to challenge long established practices (‘you’re not what they’re listening for, and you’re not the reason why they bought the ticket’). Musical practices emerge from the data that appear to be ‘played out’ in the organisational practices of the conservatoire and which Stewart, as a relative newcomer to the profession, also finds himself working within.

A second photograph of a location where he teaches a private pupil provided insight into Stewart’s musical values. Faced with a pupil who appears disengaged with learning the piano, the data reveal two sets of power struggles. Firstly, Stewart attempts to assert his power as a teacher, while his pupil asserts his (perhaps subconscious) power as his ‘employer’, his source of income. Secondly, ‘musical’ capital struggles against economic capital: for Stewart, as a conservatoire student, music is a meaningful part of his life, whereas he perceives that for his pupil it is the ‘icing on the cake’. Despite the pupil wanting to study music (‘he likes it, cos he won’t give up’), he is positioned in a ‘fundamentally’ different way to Stewart; they are what Bourdieu would term socially distant. In this situation, as Stewart encounters a different set of dispositions, his own deeply rooted dispositions to music (or his musical habitus) are brought to our attention in ways that may otherwise have remained hidden.

Implications for practice
The aim of this presentation is to explore participant self-documentation as a method for capturing complexity within conservatoire research. The DEM, both in pilot work and in ongoing fieldwork, emerges as a method that 1) captures learning and experiences in situ as they happen; 2) makes the invisible visible through the use of photographs that stimulate rich interview-based discussion; 3) casts the participant in the role of co-researcher, capturing the emic voice; and 4) engages interest in research within the conservatoire’s student body through encouraging creativity and active participation in the research process.

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Abstract
Practitioner research in education is a contested concept. Some see it as a means of democratising educational practices, using action research methods as a form of political activism to challenge and change unjust hierarchical systems (e.g. Carr & Kemmis, 1986). Others see it as a means towards better understanding of the self: the educational influences of, and on, the
researcher, in relationships with others (e.g. McNiff & Whitehead, 2006). Others stress the aspect of professional development (e.g. Zeichner, 2003) or the ability of action research to generate knowledge that is useful to practitioners (e.g. Elliott, 1991).

This paper examines two groups of practitioner research studies: music teachers studying at Winona State University, Minnesota, and music teachers studying at the University of Southampton, England. It analyses the published reports in the light of the methodological principles of action research, proposed by Somekh (2006) and asks, 'What are the similarities and differences between the two groups of studies?' and 'What assumptions about research are evidenced in each group?' By submitting the two groups of reports to a detailed comparison, the paper draws attention to the paradigms that underpinned the studies, the organisational approach they took, the nature of the reports they produced and the possible impact on teachers and researchers. The paper concludes by drawing out topics, from both sets of studies, which might usefully be considered by those conducting and organising practitioner research.

PEDAGOGICAL TENSIONS WITHIN AURALITY AND LITERACY IN MUSIC EDUCATION: A STUDY OF IMPACT ON ADOLESCENTS’ EXPERIENCE OF CREATIVITY AND ENGAGEMENT

Katie Carlisle (Georgia State University, USA)

Abstract
This paper presentation explores findings from my dissertation study, the methodology of which included surveying adolescents about their experience of their secondary school music class. 281 out of a possible 311 students from eight secondary schools in southern Ontario, Canada completed the survey. As well, I explore data from interviews with music teachers. The music classes studied range from performance-based instrumental classes to creativity-based classes focusing on student composition and improvisation.

The data findings provide insight into pedagogical tensions that lie within practices involving aurality and literacy in music education. Aurality and literacy lead to different modes of musical understanding: aurality leading by the ear and literacy by the eye. Pedagogical tensions viewed from the perspective of the music teacher include: (1) a government secondary school music curriculum favoring literate musical understanding versus meeting a wide range of learning needs, (2) fulfilling goals for technical mastery versus meeting students’ needs for creativity, and (3) fear of disengaging at-risk students who succeed within an aural-based approach versus fostering multiple understandings of music literacy.

Quantitative and qualitative data findings indicate: (1) students from all eight schools expressed need for creativity within their school music classes, (2) students experienced deeper engagement within creativity-based music classes, and (3) students indicated aural-based approaches encouraged creative self-expression, while performance-based approaches provided limited and restrictive opportunities for creativity.

This presentation will highlight the school contexts studied and provide a rationale for the argument that music educators need to develop mutually supportive and interactive relationship between aurality and literacy that is embedded within students’ social constructions.
Abstract
How does a white Canadian female researcher interact with and represent two female Motswana (citizen of Botswana) secondary music teachers and their practice? One of the main aims of the research was to provide a space where the voices of music teachers in Botswana could be heard; where they could describe the direction music teaching was taking and whether or not that was desirable for them, their students and the nature of the subject. This paper explores to what extent this was possible and the tensions and difficulties in fulfilling this aim.

Bob Stake says of case study that it is “not a methodological choice but a choice of what is to be studied”. My research questions concerning the nature of music teaching in Botswana, but also my background, biases and values led me to plan certain kinds of interactions with my participants, to gather certain kinds of evidence and to generate data in particular ways. Generate, not collect. The answers were not out there, perfectly formed, waiting for me to find them. Rather, I made choices and took a particular route that generated particular responses, responses that could not be reproduced even with an identical “method”. My decisions about what was right to do arose from the research context, and were created as I interacted with the participants.

The ideal was dialogue; coming to a common understanding through a fusion of horizons in the manner of Gadamer; power sharing and jointly navigating the setting with participants. The reality was messy and uncertain: a cluttered stream of choices; a daily negotiation of the political and moral dilemmas of interacting with others in a postcolonial arena; the negotiation around what was important to do, who to be and how to continue without colonizing.

A CASE FOR APPLIED RESEARCH IN MUSIC EDUCATION: LESSONS LEARNED FROM OTHERS
Bernadette Colley (Boston University College of Fine Arts, USA)

Abstract
This presentation will make a case for employing applied research models in music education. First, an operational distinction, and connection, between “action” research and “applied” research will be clarified as a basis for discussion. An overview of applied research characteristics, uses, and applications in other fields will suggest its particular usefulness and application as a research model in educational and cultural institutional settings. Using Wilson and Barsky’s (1998) perspective that education is both science and art, and hence a “design challenge,” the focus will center on how we might improve the status and practice of music education through applied research in the areas of organizational and instructional design. Examples of applied research from the fields of industry and technology, sports education, tribal education, and general education will be presented as fruitful comparisons for what the music education field might discern from them. Prospects for applied research models using as units of analyses the classroom, school, school district, institution, and/or community will be set forth.
IS MUSIC FLOWING ARCHITECTURE OR CALLIGRAPHY? DIFFERENT AESTHETIC VISIONS OF EUROPEAN AND CHINESE TRADITIONAL MUSIC

Baisheng Dai (Macao Polytechnic Institute, China)

Abstract
The well-known saying of the German musicologist Moritz Hauptmann “Music is flowing architecture” has an equivalent expression in China: “Music is flowing calligraphy”. These two judgments are based on different cultural traditions and reveal the structural and aesthetic analogy between the two different art forms: music and architecture, or music and calligraphy. They can represent the European and the Chinese aesthetic vision separately. For the music and cultural education, the interpretation of these two judgments is beneficial to understanding European classic music and Chinese traditional music, as well as their interrelated cultures. In appreciation lessons an example of this methodology can be made with the aid of the related architectural or calligraphy works, we can compare the auditory image with the visual image of the architecture or calligraphy works and turn the auditory, recessive characteristics into visual, apparent characteristics. In turn this will help us understand the abstract aesthetic character of music.

This article makes a brief introduction to the European vision “music is flowing architecture”, and then makes a special effort to study the Chinese vision “music is flowing calligraphy” through comparing Chinese traditional music with calligraphy works. These two traditional Chinese art forms have similarity by their linear form and aesthetic character: Chinese calligraphy values the unpredictable and dynamic beauty of running lines and the beauty of charm. Traditional Chinese music is expressed in a focused way through lineal melody without limit of harmony. The fluctuating melodies produce the beauty of time-changing charm in music in the auditory sense, which is highly integrated with the beauty of the structural arrangement in calligraphy.

MUSIC IN THE HOME WITH THE UNDER 5S: WHAT PARENTS REPORT IS HAPPENING

Peter de Vries (Monash University, Australia)

Abstract
This paper reports on parents’ musical practices with their children, aged 5 and under, in the home environment. Parents were the focal point of the study because of their crucial role in nurturing children’s musical development.

A survey was sent to parents in three preschools (65 responses from 101 surveys sent out), asking about parental music background, young children’s involvement in music programs, types of music children were exposed to in the home, and frequency of musical activities conducted in the home. Whereas the survey sought to determine parental music practices with young children in the home, the focus groups were used to further determine what affects parental music practices in the home.

The survey revealed that few parents are currently actively engaged in learning a music instrument or singing in a choir, the majority of parents do not engage in music activities with their children on a daily basis, playing music to children is more frequently occurring than other music activities such as creating music, singing and playing instruments, and more than half the parents surveyed expose their children to a wide variety of music (e.g. popular, classical and children’s
music). Focus group data revealed: 1) parents’ lack of time to engage in music-making on a regular basis with their young children; 2) parental belief that preschool and other educational settings provided a complete musical experience for children; 3) lack of parental knowledge about music; 4) reliance on commercially available products such as CDs and DVDs for music in the home; and 5) parental focus on the extramusical effects of music. Implications of these results for parents and educators will be discussed.

Introduction

Every summer, music students across the United States take part in what has become an iconic ritual/experience: the packing up and heading off to summer music camp. For a week or more, parents having a certain amount of social, cultural, and financial capital select from a panoply of music camps, enrolling their children in experiences intended to provide them with a variety of sustained and, typically, intensive music-making opportunities. These experiences usually abound in music performance-related activities, including auditions, ensemble rehearsals, master classes, sectionals, private lessons, and courses such as music technology, music theory, composition, and jazz improvisation. The music camp experience in the United States is not only designed to focus on music, but it is also designed to provide a plethora of social interactions that will entertain their adolescent charges and fill their time outside the rehearsal hall through dances, concerts, and the quintessential camp talent show. On the surface, all is as it should be within this wholesome environment of music making and chaperoned, sanctioned socializing. I, however, contend that not all is what it would appear.

Purpose

The purpose of this paper is to disrupt the taken-for-granted and accepted business-as-usual practices in instrumental music education as exemplified and distilled within my experience as a summer music camp educator. In order to do this, I critically examine my own teaching and conducting experiences at a music camp in the United States as a conductor of its middle school honor band: the camp’s de facto “top” band. Through the lens of my experience, I challenge tacitly accepted discourses and practices that reify and valorize normative constructions of musical talent and ability, particularly in regard to the performance of Amer-Eurocentric canonic band repertoire.

Method/Inquiry

Using my experience as a summer music camp conductor as a narrative lens for framing my inquiry:

- I interrogate my role in perpetuating normative and ableist (Linton, 1998) constructions of talent and ability. My role was complicated in that as the conductor of the honor band and as a paid representative of the camp, I was hired to provide a particular type of musical experience and to deliver a particular type of musical product. My presence and participation thus made me complicit in the perpetuation of certain ableist and hegemonic practices rooted in instrumental music education, while at the same time I attempted to disrupt these same practices.
- I describe and discuss several practices inherent to the large instrumental music ensemble enterprise in the United States that I find troubling, such as the common and accepted practice of student auditions, chair placement and hierarchical seating, and the sorting and
ordering of instrumental ensembles themselves according to professionally perceived levels of ability and/or experience. At first blush, these activities are so mundane and part of the scenery of instrumental music education as not to occasion a second glance. However, I am highly troubled with the institutional binning and sorting mechanisms of which I was a part, the end results being both the hierarchical ranking of ensembles and that of young musician body-minds (Baker, 2002).

- I unpack and explore my own acts of compliance and complicity as both music educator and institutional employee, critiquing my attempts to disrupt the status quo of accepted and ableist instrumental ensemble practices, noting my minimal successes, abundant limitations, and the tensions inherent in such an endeavor.
- I briefly conceptualize thinking in disability theory and studies, making the link to systems of reasoning about ability and disability in instrumental music education within the United States.
- Moving beyond the boundaries of my music camp experience, I extend my argument to address my concerns with certain instrumental music education practices writ large, as situated within the United States.

**Implications for Change**

My paper concludes with a summation of practices inherent to the instrumental music enterprise, refracted through the prism of disability theory and anti-ableism. I assert that particular constructions of musical talent, giftedness, and ability underlie several of the aforementioned practices that serve to sort and order children within instrumental music education, a process while seemingly benign often reinscribes unacknowledged hegemonic practices that serve to include some children at the expense of excluding others.

I conclude by proposing and discussing the implications that a shift in thinking and practice on the part of instrumental music educators within the United States could pose for our profession. These include:

- Alternatives to traditional notions of auditions, ranking students and ensembles, and chair placement.
- Re-thinking the concept of the large instrumental ensemble in the United States as the core of the instrumental music program.
- Expanding the profession’s construction of musical talent and ability, and how these constructs are socially and culturally situated (Stemberg, 2007).
- The challenges and opportunities posed to this thinking by instrumental music repertoire and its editorially imposed instrumentation.

Note: This paper is a companion piece to *Tales from Summer Music Camp Take One* (Bradley)
experience in the act of playing, creating and improvising in music in order to allow it to happen in the classroom.

The current paper, drawing on research on the social psychology of collaborative groups, reports on a study of future early years teachers engaging on improvisational activities in peer groups with self-chosen musical instruments. Using music improvisation as collaborative practice and communication they learned to understand each other with non-verbal cues; they got an insider’s view of the ‘process of improvisation’ and ways of listening, playing, moving and communicating with music and with the group. They got an insider’s view of music-making as a dialogic communicative practice. From recordings of those improvisations their reflections and analysis of the creative process emerged. Those comments were analysed to demonstrate the way musical play allowed them to enter into an improvisational flow and realise the various forms of communication that took place. In that way, thus they can be more attentive to children’s emerging musical behaviours.

The philosophical hermeneutic approach offers a theoretical framework for understanding the art of communication during music-making as a play of questions and answers between the communicators. Meaning and interaction are seen as dialogical and dialectical, as the ‘players’ get to understand and reflect themselves in the meeting with the ‘other’. It is proposed that emphasis on experiencing these interpersonal processes in teacher training can increase understanding of music-making, influencing curriculum design and pedagogy.

**Abstract**

This paper reports on a European Comenius3 project called meNet – music education Network – in which there was a specific focus on music education in schools. The process for collecting information on music education in 20 different European countries will be explained, in order to gain insight on specific issues related to each country. Some examples from current practice will be shown to support the existing situation. From the analysis of the collected data, it appears that music education in each European country might have some diversity in relation to the way it is put into practice based on contextual, cultural or circumstantial factors. In fact, what is considered as good practice in a certain context might not be that good in another one and vice versa. It appears that music education in schools cannot be seen in isolation and is interrelated both with the quality of teacher training and with specific competencies relevant to lifelong learning. Furthermore, it is important for future development to realise that policies such as the Declaration of Bologna that aim to achieve a common European Higher Education Area (EHEA) are being implemented in very different ways depending on each country. In the case of music education these differences will be huge across Europe and will have a serious impact on schools. It appears that Bologna itself will not be able to solve the problems that have been dragging on in music education for years, especially in the countries of the South of Europe. It is necessary to interlink music education in the different systems and to rethink what music in present democratic societies should mean for children’s holistic education, as all European countries without exception count on, at least in a theoretical way. In this way, it would be possible to develop common understanding and to agree on basic common principles for Music Education at all levels (from kindergarten to university) in the frame of the European Union.
Background

Qualitative learning in higher education
Learning is always learning about something given in specific contexts. This article concerns learning of musikdidaktik, in other words the learning of how to teach music at a methodological, theoretical as well as philosophical level, as a part of music teacher training. Quality learning is a recognized concept within Anglo-Saxon literature of higher education and refers to learning patterns, learning strategies, modes of operation and study behaviours. The common feature of the four mentioned aspects of learning is that they constitute preconditions for students to succeed in their studies. The aim of studies of qualitative learning is often to offer insights into what circumstances that make learning successful. I would like to go one step further and offer a view of qualitative learning based on life world phenomenology, where sharing of experiences is central.

Holistic qualitative learning
The primary base for holistic qualitative learning is that human beings are seen as whole bodily living subjects that also are closely intertwined with the whole world.

Learning can be, from an experiential perspective, a temporally elongated insight, from a behavioural perspective, a temporally elongated process leading to competence, and from an existential perspective a person's acquiring of confidence or beliefs in their capabilities to do something. “The ultimate goal of learning is to be able to understand various phenomena of the world so that one can move about in the complex world in a competent way”. Qualitative holistic learning consists of all three dimensions and can be resumed as ending up in an ‘I-can-feeling’, or in a set of ‘I cans’. From a life-world-phenomenological-perspective, which makes the base for the view of learning in this presentation, human beings are always directed towards something, at the same time as something always shows itself for them. This ‘turning towards’ can be seen as a prerequisite for learning. Consequently people are through their directedness prepared for meaning making. In interaction with the world it becomes meaningful.

In this study the world is seen as inter-subjective which implicates that humans are closely intertwined with other human beings. As the world consists of things and other human beings, we are also directed towards other human beings at the same time as they show themselves for us. In learning situations we are directed toward others in specific ways depending on our earlier experiences of learning situations, which in turn imply how we view ourselves, the others and what we expect is going to happen in the learning situation. One precondition for holistic qualitative learning is that we see ourselves as learners, both as it comes to openness for learning, and awareness of ability to learn in a social context. Another precondition is willingness to share experiences. The one and only way to develop knowledge and understanding about the world is namely through human beings’ experiences, and consequently sharing of experiences is crucial for holistic qualitative learning. A final precondition is the possibility to be active and interact, as meaning is shaped through interaction with the world. The common experiences makes the base for what is possible to imagine, and what is possible to learn.

Aim
The aim of the study is to investigate when, where and how holistic qualitative learning of musikdidaktik objectives takes place from a trainee perspective.
Methodology
The study is based on life-world-phenomenological assumptions that imply that lived experience constitutes the will of knowledge about different phenomena. Other people’s lived experiences and reflections about the same are ‘borrowed’ to be able to grasp an aspect of human experience. Other human beings’ experience constitutes the will of knowledge about different phenomena. To be able to grasp qualitative learning of musikdidaktik from a trainee perspective, it was decided that the method of investigating was to be focus group interviews with music teacher trainees. The reason for group interviews was that the social context should provide a familiar context, fruitful for sharing of thoughts about and experience for teaching and learning. In order to generate rich information, a structured sample of students was selected according to a maximum variation sampling strategy.

Musikdidaktik is taught in various versions and at various kinds of institutions. The sample consisted of six focus groups at institutions of higher music education in Sweden, Norway, Finland and Denmark, comprising of totally 24 students. The students represented both sexes, and different instruments as well as varied music cultural backgrounds. They were in their third and fourth year of studies. The focus group interviews offered a research material based on communication between the students, encouraged by our questions. The interviews were performed at the institutions, recorded on minidisk, and lasted for about 90 minutes each. They were transcribed and analysed in a phenomenological manner.

Results
Qualitative musikdidaktik learning takes place in several different educational rooms. In the presentation I will try to communicate what the result reveals about how those rooms are constituted, and how they are related to each other in time and space. Three large rooms for musikdidaktik learning are mentioned – the teacher training, the working life, and the everyday life. Musikdidaktik learning is taking place in all of them, and it seems that the connections between them partly determine the quality. Within teacher training there are lots of rooms for musikdidaktik learning. The two prominent ones are the institutional courses and the practical teacher training. The courses per se can be seen as rooms, and within the course rooms there are rooms, in the rooms, in the rooms, which can be illustrated as Russian Babushka dolls. What constitute a room for qualitative learning in musikdidaktik then? In the results the importance of ‘closing the door’ and create a milieu for concentration and safety is underlined, as well as the weight of connection to other subjects and practical teacher training. Within the rooms, qualitative learning of musikdidaktik is recognised by students’ possibilities to be parts of a structured social setting with all senses – to live the educational room. The rooms are constituted as important places where students learn as pupils and becoming teachers at the same time, to develop understanding from ‘both sides of the desk’. The flexible walls of the room can be seen as clear goals and frames. When is learning taking place then? Time is demanded as offering possibility to go into the subject. Time is a factor when it comes to how the different rooms of learning can possibly relate to each other. Which room comes first? Which room is demanded before another, or is the success to be in several rooms at the same time. And is it even possible?

Implications
Where does qualitative learning in musikdidaktik occur? When does qualitative learning in musikdidaktik occur? How does qualitative learning in musikdidaktik occur? The phenomenon showed to be constituted by music-educational: authenticity, communication, reflection and meaningfulness. The discussion concerns how musikdidaktik can be organized based on those concepts to offer music teacher trainees qualitative learning. A following theme will be how a holistic view of qualitative learning challenge music teacher training in general.
Introduction
This paper is concerned with the emerging ‘learning story’ of a Bristol-based, 4-member teenage rock band called The Naturals, (http://www.myspace.com/naturalsmusic, who have been together for nearly 5 years. The band first became a focus of study in April 2006 when – at the age of about 14 – they took part in a ‘learning conversation’ about their musical development and also performed live at a research conference at the University of Bristol. Since then, they have achieved substantial acclaim having attracted the interest of professional rock management, released two EPs and been interviewed, live, on national radio. In our longitudinal study, we have followed the band as they have progressed over the last three years and we describe their development in this paper.

Martin Hughes is currently researching children and young people’s learning in a range of out-of-school settings; Marina Gall is a teacher educator who has recently been studying students’ use of music technology in and out of school. Coming together on this research has enabled us to pool our different areas of research.

Context and rationale
Awareness of the importance of popular music in the lives of young people has led educationists to explore the world of popular music to inform their thinking on the school curriculum and teaching and learning strategies and approaches in the music classroom. As early as 1976, Vulliamy and Lee considered the place of pop music in the classroom and Green (2002) and Söderman & Folkestad (2006) have explored how musicians involved in contemporary ‘popular’ music learn. Young people’s involvement in music outside school is a focus of research in relation to musical identities (MacDonald, Hargreaves & Miell, 2002) and Lamont, Hargreaves, Marshall & Tarrant (2003) have explored young people’s attitudes to music. In recent years, the relationship between formal and informal learning has been explored (Folkestad, 2006; Green, 2008). Indeed, in England, a national music education programme called Musical Futures (www.musicalfutures.org ) has developed from a research and development project which places a focus upon informal learning practices adopted by popular musicians (Green, 2008).

Having been a school music teacher for many years, Marina is very aware of the many youngsters, mainly boys, who assembled bands in school and who, to a great extent, were left to themselves to ‘get on with it’ since the music department was largely focused on other extra-curricular events such as choirs and orchestras. It is hoped that this research will not only offer school music teachers further insight into aspects of young people’s popular music practices and attitudes that might be considered in relation to classroom lessons but also into ways in which such bands might be nurtured.

Aims of the research
The research questions related to this paper were:

1. What musical and extra-musical factors have contributed to the band members’ learning and attitudes?

and

2. What approaches to composing, ‘practising’ and performing are adopted by the band?

Methodology and methods
A case study methodology was used (eg Stake,1995; Yin, 2002). That is, a detailed in-depth and longitudinal study was carried out of a single entity, the rock band The Naturals. The case did not just include the four band members, but also their parents, who played a significant role in their
activities (e.g., driving them to and from performances), their mentor (a slightly older musician who supported them in their early days) and their manager.

Data was collected from:
- interviews with the young people themselves, their musical mentors and family members
- video footage of the group composing and practising
- video footage of live performances
- the Naturals’ website
- the band’s EPs
- reviews in papers and magazines

Main research findings
One key extra-musical factor underlying the band’s progress is the importance of a support network which includes parents, recording technicians, other bands, audiences and music mentors. Mentors have been seen to play a key role in terms of their musical development.

Another factor is MySpace (http://www.myspace.com/), which has been instrumental in:
- the band’s marketing of itself to the world;
- making contact with other musicians who work within the same genre or who provide a new musical influence on the Naturals;
- helping to build a fan group and communicating with them.

In relation to research question two, owing to the limited ‘formal’ music tuition of three of the band members, compositions are developed largely practically: the lead singer, in the main, provides the words and the initial musical stimuli (of melodies and or harmonies) and the band works with this. In the words of the bass guitarist: “…you (the lead singer) bring the clay and we turn it into a sculpture.”

Furthermore, there is relatively limited use of music notation in their work and the band do not describe personal ‘practise’ as such; echoing Lucy Green’s findings (2002), they approach their individual and group music making in a variety of ‘informal’ ways.

Video data of the band rehearsing/composing shows that a lot of time may appear to be ‘wasted’ with halts in the music-making when the band ‘lark about’, play with ‘in’ jokes, discuss movies they have seen and generally have fun. However, all of the group members suggest that their friendship and their mutual respect for each other as people as well as musicians, which evidently develops, in part, within rehearsals is a key feature of the continuity of the band.

The Naturals indicate that performing live gigs has been important in their development since gigs provide opportunities for:
- practice
- receiving positive feedback from audiences, which contribute to confidence building
- learning from other bands also playing at the same event through observation and discussion.

Conclusions / implications for practice
1. It is perhaps evident that young bands might benefit hugely from some form of guidance. If music staff in schools lack time themselves, the organisation of older music students as mentors, to support younger students in out-of-class time, would provide an extra stimulus for a band’s work together.
2. ‘Playfulness’ during rehearsal/composing seems to be an essential component of the ‘gelling’ of a group of young people and in the development of a positive learning environment. This is perhaps something that we, as class teachers evidently concerned with students progressing quickly or producing a ‘final product’ within a short period of time, would do well to remember.
3. The importance of bands being able to display their work to an audience is clear, yet, there can be a reticence about including certain types of popular music within formal
school concerts. School music events such as a rock focused evening when groups perform to each other can provide performance opportunities for young bands and for new 'popular music' communities to develop.

Abstract
This paper arises from the work of meNet - a music education network of 26 partner institutions - which is researching music education and music teacher training across Europe (2006 – 2009; see http://menet.mdw.ac.at/bin/view). Our research into music teacher training across 20 European countries explores the background and organisation of courses, the curricula, learning and teaching approaches, assessment and current challenges. This paper considers music teacher training for school teachers in England and Slovenia, with a focus upon two aspects of the curriculum: singing and music technology.

In Slovenia, singing has been a fundamental aspect of music education for many years and this is reflected in teacher training courses. In England, since the introduction of practical music making in the classroom in the 1970s, less classroom singing has been apparent in secondary schools. Whilst the government has recently invested £10 million in a national singing programme for primary school children and has also funded a four year programme (until 2011) for primary schools called 'Sing Up', singing is not supported financially in secondary schools and forms only a small part of most teacher training programmes.

ICT plays an important part in music education in England: there is now a state examination in music technology for 17/18 year olds and most music departments are equipped with computers and a range of music software. In the 1990s, the government placed a very strong focus upon ICT in schools and, in 1998, teacher training courses were required to adapt accordingly. In the same year in Slovenia, reform to the school curriculum introduced music technology into music for the first time and, in parallel, music teacher training courses incorporated the use of new technologies into their curricula. However, schools have been slow to follow suit so that most trainee teachers still have few opportunities to work with music software in the music classroom.

This paper will consider singing and music technology in the context of the development of the school music curriculum in England and in Slovenia and will identify the similarities and differences between ways in which trainee teachers are supported in developing skills and knowledge in these two areas.
Introduction
This paper examines the notion of establishing what constitutes ‘core knowledge’ for secondary music teachers. While there are statutory requirements set out at official policy level, these need to be mediated by teachers at various stages of their career. Trainee teachers come from a diverse set of starting points and need to find ways of addressing gaps in their knowledge. The experienced practitioner has to find ways of addressing the range of challenges posed by the idiosyncratic setting of their school. In each case, the challenge is to balance the dual role of musician and teacher in professional practice.

Methodology
A questionnaire was compiled in which ten aspects of musical skill and knowledge were itemised. Respondents were drawn from three groups; undergraduate music students, PGCE students and experienced secondary school music teachers (mentoring on a PGCE course). Using a scale of 1 to 5, each respondent was asked to rate both the importance of each item and their own ability in that area.

Main research findings
There was a considerable degree of agreement amongst all three groups that the ability to read music was the most important item on the list. There was a similar degree of agreement that the ability to use a MIDI sequencer and to prepare a multi-track recording were the least important. Music teachers placed knowledge of musical traditions next in importance, with classical music and world music following knowledge of pop, rock and jazz traditions. Music undergraduates and PGCE students both placed knowledge of classical music second in importance and of world music fifth. PGCE students regarded knowledge of popular traditions to be third in importance (with performance fourth) and music undergraduates vice versa.

Music teachers rated the ability to perform on the piano or keyboard as almost equal in importance to performing on their first study instrument. PGCE and undergraduate students both rated keyboard skills three places lower than performing on their own instrument. Undergraduates did not attach the same performance to conducting or composing as did PGCE students or music teachers.

There is strong evidence to suggest that respondents allocated levels of importance independently of their own strengths. Most of the 94 responses rated importance higher than ability for most of the areas. The exceptions were performing, composing and music reading skills, where more respondents rated their ability as equal to the importance. The music teachers as a group departed somewhat from this trend, with a higher incidence of importance being rated the same as ability.

For music teachers, the range of response was thus almost the same for importance as ability. However, for both PGCE students and undergraduates, there was a greater degree of variation in responses concerning ability than in those concerning importance. This suggests a consensus of opinion on the importance of skills relative to the range of strengths of those responding to the survey.
Conclusions and implications for practice

From this picture, it becomes possible to identify a number of ‘core skills’ for the music teacher.

I) Ability to read and write musical notation is unequivocally regarded as core by all groups of respondents.

II) For the students (undergraduates and PGCEs), knowledge of classical music is also a core skill, possibly reflecting the route that has allowed their own musical education to flourish (although roughly 50% regarded the importance to exceed their ability).

III) For established teachers, by contrast, a broad range of knowledge across different styles is regarded as important, popular traditions being regarded as more significant than classical.

IV) Performance also rates highly as a core skill, particularly among students, reflecting a welcome perception that being a music teacher is about being a practising musician.

V) There is not a perception among students that keyboard skills are necessary, although more importance is attached to them by teachers, suggesting that, if not core, the ability to play the piano is at least a significant advantage in the classroom.

There is less consensus amongst all the groups of respondents regarding the other skills identified on the survey: composing, conducting, recording and sequencing (except that there was agreement that the last two were least important). This suggests that these are more specialist areas in which some may have a particular strength, but which are not vital to classroom practice.

This points to a model of a ‘T-shaped’ practitioner, with a broad range of essential skills and knowledge complemented by areas of specialism (that will differ from individual to individual). In this model, all teachers would need to have some ability at notation, performance and keyboard skills, with a working knowledge of classical, popular and world music traditions. Possibly their skills would exceed the requirements of the job in one or more areas. In addition, they would be likely to have one or more areas of specialism that colours their musical personality and makes them the teacher they are.

For those involved in recruiting trainee teachers, this points to the need to give priority to applicants’ ability in the core areas, possibly identifying areas to develop in otherwise suitable candidates. For those considering a career as a teacher, it provides reassurance that it is not necessary to be good at everything and that individual strengths and interests are to be welcomed.

The data cast an interesting light on the process of becoming a teacher. It highlights changing priorities in experienced teachers, especially with regard to the importance of popular music and of keyboard skills. It also highlights changing perceptions of one’s own abilities in the relationship between importance and skill level. Undergraduates appear to be more confident in their skills than PGCE students, where the divergence between importance and ability may reflect increased awareness of the need to fill gaps in subject knowledge. Experienced teachers, by contrast, match ability to importance in most areas and are more likely to feel that their ability exceeds the importance.

What emerges is a process of learning, where becoming a teacher involves developing as a musician at the same time as bringing one’s particular musical strengths and interests to the classroom.
Abstract
Over the last 40 years the music curriculum in Sweden has undergone major changes. These have been described as a transition from ‘School Music’ to ‘Music in School’. Musical genres, as well as musical practices which have emerged from informal settings, are today part of music pedagogy in Sweden, both in compulsory and post compulsory music education. In a music class in secondary and upper secondary school, students work in small groups together with the peers they choose to collaborate with. They select the songs they prefer, and work in a manner based predominantly on that of rock and pop bands.

In recent years this music pedagogy approach has been questioned and discussed nationally. In this paper we intend to illuminate this ongoing debate and will particularly consider two main issues.

Firstly, one objective with this pedagogical approach is to emphasise the individual student’s personal experiences and his/her freedom to choose. However, even though music teachers’ general intention is to consider the students’ own music, studies show that this purpose is not fulfilled. Instead, a new school music repertoire including pop and rock songs like *One of Us* and *Enter Sandman* seems to have occurred. Studies concerning music education in Sweden also reveal that the focus is on musical activities, skills and reproduction, rather than on the development of artistic and creative competences.

Secondly, although researchers and national evaluators of education approve that a variety of students’ personal experiences should be included in the school context, the main issue in the ongoing debate is whether the objectives of participation, inclusion and democratic values are achieved through the current way of carrying out music education.

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**THE IMPACT OF INFORMAL PRACTICE AND OTHER MUSICAL ACTIVITIES ON MUSICAL ACHIEVEMENT**

Jane Ginsborg & Andrew Dunlop (Royal Northern College of Music, Manchester, UK)
email: jane.ginsborg@rncm.ac.uk

Introduction
While a great deal of evidence supports the theory that musical achievement results from formal, domain-related practice activities there is also evidence that young musicians’ achievement is related to the range of musical activities in which they engage.

Key Findings
- A retrospective study of concert pianists showed that it took them 17 years from starting lessons to winning their first international competition.
- This supports the finding that the acquisition of expertise (irrespective of domain) takes around 10,000 hours (or ten years) of practice.
- Yet research with pupils at a specialist music school, many of whom played several instruments, found that the pupils who were defined as exceptional by the staff spent less
time practising their principal study instruments than those defined as average, and more
time practising their subsidiary – particularly their third study – instruments.
•  This suggests that activities other than solo practice on the principal study – such as
rehearsing and performing with other people, and listening to music – can increase
achievement.

Aims of the research/context/ rationale
The study investigated the effects of practice – informal, including other musical activities, and
formal – both prior to and at music college on the achievement of music performance students. It
tested the hypothesis was that students who had played several instruments to a high level
before they came to college would be high achievers at college. It looked at the extent to which
the balance between informal and formal practice had changed since students came to college
and the relationships between the way students defined their own achievement and sense of
having developed musically while at college, and their examination results. Finally, it asked to
what extent and how college training had impacted on respondents’ musical ambitions and/or
career aspirations.

Methodology and Methods
The methodology was both qualitative and quantitative. Qualitative data was obtained from open-
derived questions asked during the course of two semi-structured interviews. Quantitative data
was obtained by dividing the students into higher- and lower-achievers, retrospectively, on the
basis of the marks awarded for their end-of-year or final examination recitals, and asking closed
questions requiring hours of practice, for example, to be estimated.

A total of 21 male and 24 female respondents aged between 19 and 29 – singers, pianists, and
string, wind, brass players and percussionists – took part in the study. In the first interview,
carried out during the first term of the academic year, respondents were asked about the range of
and level to which they had studied their subsidiary instrument(s), the frequency with which they
had participated in musical activities other than lessons and practice, and how much formal and
informal practice they had undertaken on average each week before they came to music college.
They were also asked to report on their musical activities over the previous week and rate their
satisfaction with the balance of those activities. In the second interview, carried out after they had
given their end-of-year or final examination recitals but before the results were published, they
were asked to reflect on their performance and the preparation they had undertaken; they were
asked to say what impact they thought their results would have on their future plans. They were
asked to describe the performances they had given outside college, rate their achievement in
terms of their musical development and discuss how their college training had influenced their
practice, musical life and musical ambitions.

Main research findings
The hypothesis that those who studied additional instruments to a high level pre-college would be
higher achievers was not supported, when the respondents’ mean marks for the highest exams
they took on their subsidiary instruments and their college exam scores were compared. On the
other hand, higher achievers had, on average, taken part in a wider range of musical activities
than lower achievers, although the difference was slight and not statistically significant. It is worth
noting that while 84% of respondents had composed music before entering college, only 4%
composed music at college; while 96% had played one or more subsidiary instruments, only 11%
still reported playing them. Nevertheless, respondents (irrespective of whether they were higher
or lower achievers) seemed satisfied with the balance of the activities they undertook at college.
They all reported significantly more formal practice at college than previously, and significantly
less informal practice, but there were no differences between the amounts of formal and informal
practice undertaken by higher and lower achievers. Their responses to an open-ended question
about changes in practice quality emphasized their increased discipline and hence their
efficiency. There were high, positive and significant correlations between the respondents’ ratings
of their own self-defined levels of development and achievement, and between self-defined
achievement and final recital marks; much lower correlations were found between the their’ self-
defined development and final recital marks. While only one higher achiever reported that their time at college had changed their musical ambitions, two thirds of the lower achievers claimed that this was the case: on the whole, their horizons had broadened.

Conclusions/Implications for Practice.
The findings from the quantitative analyses neither support the suggestion that achievement reflects a variety of early musical experiences nor confirm the ‘quantity of practice hypothesis’. This could be the result of methodological issues (for example there is evidence that respondents underestimated their abilities prior to entering college). The correlations between respondents’ ratings of their own achievement and musical development, and their final recital marks, suggest that students perceive development and achievement in very different ways. This was highlighted also by their comments on how they thought their results would affect their future plans, particularly those that stressed the variety of ways in which musicians can earn their livings – in other words, not just as soloists. The implication for practice is that students should be encouraged to continue enjoying the full range of musical activities in which they engaged before entering college since it is likely that their careers once they have graduated will involve a similar range of activities.

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College of Music. These include reports illustrating progress on preparation of joint performances, although the performances themselves are not assessed, and peer assessment of performance as a tool for learning.

- Hunter, reporting on the Ulster experience, discusses a number of issues relating to collaborative learning: size and composition of ensembles; how students prepare for working in groups; how long they work together and how they are managed; who 'owns' collaborative learning; how difficulties are resolved and the extent to which assessment focuses on process and/or product. Both are important for the teaching, learning and assessment of group instrumental and vocal performance. Process can be assessed partly through self- and partly through peer-evaluation, which are both crucial to student learning, but also by the tutors involved in face-to-face teaching and evaluation of students' self-assessment reports. Product, on the other hand, tends to be tutor-assessed using criteria that reflect those used for individual principal study assessments.

**Aims of the research**

One of the aims of a Palatine-funded project currently being undertaken by the authors is to survey current teaching, learning and assessment methods in UK conservatoires and university music departments as a basis for developing effective methods for the teaching and assessment of small ensemble performance (SEP) in classical, folk and pop genres.

**Methodology and Methods**

Survey methodology was used in order to reach a representative sample of respondents. A 32-item on-line questionnaire including closed- and open-ended items via e-mail to 23 university music departments (representing 32% of universities offering music as a single subject) and all nine conservatoires in the UK. There were 20 responses from 19 university music departments, including responses from the directors of classical and pop courses at one university, and nine responses from seven conservatoires, including responses from the directors of classical, pop and jazz courses at one conservatoire.

**Main research findings**

SEP – comprising classical chamber music, vocal ensemble, jazz, instrumental duo, pop and folk – is compulsory in a small minority of music departments but in most conservatoires at certain levels, although the proportion of credit normally available for SEP is less than 25% of credit for all performance. This is in contrast to solo performance, taught for credit in all but one of the university music departments surveyed at undergraduate, and the majority at postgraduate level and all the conservatoires and both levels. Ensembles are most likely to be formed via self-selection by members, sometimes with help from tutors, and to receive tuition, although rarely on a regular basis. Tuition is more likely to be timetabled at conservatoires than in university music departments, where it is usually negotiated by students with staff. Assessment takes place at various times, depending on degree course and department; the majority of institutions use formal assessment guidelines and marking criteria. In one department assessment is made of the student audience’s “hearing and musical performing-analytical type skills of awareness as to what goes to make a successful ensemble and attitude”. Marks are awarded on the basis of for final performance(s) only, or for the rehearsal process in addition to performance; there were no reports of awarding marks for rehearsal process only. The majority of university music departments and conservatoires reported assessing the members of ensembles both as individuals and groups. Tutors are likely to act as assessors both for rehearsal ‘process’ and performance ‘product’. A range of methods is used whereby students contribute to the assessment process via peer-assessment, moderated self-assessment via e.g. rehearsal diaries and logs, or both. Qualitative data in the form of responses to open-ended questions supplemented the quantitative data providing a wealth of information as to the practices of individual institutions.

**Conclusions/Implications for Practice.**

The teaching and assessment of SEP is clearly in flux at many institutions. Respondents commented on issues such as tutored rehearsal, the need to make assessment criteria more
detailed, the possibility that musical arranging and skills other than music-making (such as “attendance, punctuality, musical preparedness and willingness to engage with the rehearsal process”) could be assessed as well as performance. It was also suggested that in one institution “the drop-out range is exceptionally small, results are impressive and levels of satisfaction are high. I think this is not ‘in spite of’ the fact that we have no assessment, but ‘because’ participation is voluntary. [Students] play chamber music because they love to”. Finally, many respondents claimed that knowledge of the practices of others would be welcomed as courses undergo revision and improvement.

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**OF BANDS AND DYKES: DISAPPEARED IN MUSIC EDUCATION**

Elizabeth Gould (University of Toronto, Canada)

**Abstract**

“I always think there’s a band, kid,” Professor Harold Hill tells young Winthrop Paroo in Meredith Wilson’s musical, The Music Man. Hill’s band, of course, exists only in the fantasy he created for the inhabitants of a small rural town located in the so-called heartland of the U.S. so that Hill might defraud them of the money they gave him to pay for band instruments, lessons, and uniforms. While Winthrop’s trust in Hill’s fantasy was shattered, mine never was, because the fantasy was never actualized for me as it had been for Winthrop. Precisely because of its fantastical nature, space was opened for a small girl the same age as Winthrop to ‘join’ this boys’ band completely, whole-heartedly, and unabashedly. Not only did the band provide a space where I was visible at least to myself, it also was a place where desire was fulfilled – the leader ‘got the girl’ – which is to say, the leader loved and was loved. Some three years after I first saw the musical, the virtual band was actualized in my elementary school band. Nearly 20 years after that I was the ‘leader of the band.’ This autobiographical narrative re-tells a story of what it means to be human in music and music education. The theoretical frame on which my research is based is Monique Wittig’s “the straight mind” which ‘disappears’ homosexuality. Unable to conceive any social relation outside of heterosexuality, the straight mind renders homosexuality invisible by seeing it as deviant or at least poorly enacted heterosexuality. Expressed with visual and audio media, I explore potentialities of re-visioning musical subjectivities through my ongoing love affair with bands and band music, an area of music and music education that is characterized particularly in the U.S. where I grew up as both heterosexual and hyper-masculine.

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**SPIRITUALITY IN THE MUSIC CLASSROOM – MUSIC STUDENTS’ AND TEACHERS’ PERCEPTIONS OF SPIRITUALITY AND ITS PLACE IN THE MUSIC CLASSROOM.**

Diana Harris (Open University, England) & Duncan Mackrill (University of Sussex, UK)

**Abstract**

Diversity, inclusion and issues around social class rightly receive due attention in most Initial Teacher Training courses, but it appears that spirituality is neglected. Is this due to curriculum pressures, because it cannot be assessed easily, is undervalued, or just not seen to be a priority? Following on from an idea that originated at RIME, 2007, and a series of eight papers and a round-table discussion at the ISME conference in Bologna, 2008, Harris and Mackrill have been investigating student and teacher perspectives about the notion of spirituality in the music
classroom. The students have been drawn from PGCE music students at Sussex University and the Open University, undergraduate and postgraduate music students from different countries studying at SOAS, and undergraduate music students at Kathmandu University in Nepal, whilst the teachers are from the Southern Counties (UK). The initial research has been carried out through individual and group interviews (focus groups). Unsurprisingly, it is already apparent that there are many different meanings of the word ‘spirituality’, with views ranging from hostile to enthusiastic when it is linked with music in the classroom. This paper will focus on the range of responses collected so far, identifying any characteristics and commonly held views and how spirituality might be promoted in the music classroom.

Abstract
The past decade has seen the rapid development of popular music pedagogy into a significant movement on the global music education landscape. The foundations of popular music pedagogy share much in common with multicultural music education, extending upon its emphases in pluralism and egalitarian empowerment of students. The movement has also received impetus from the popularization of digital music practices, and the establishment of technology as a specialized subfield in music education, particularly in terms of its applications in music composition and improvisation. Another factor contributing to the development of popular music pedagogy has been the growing interest in popular music studies among musicologists, whose recent publications not only acknowledge the profound role of popular music in culture, but also provide aesthetic arguments supporting the artistic legitimacy of popular music.

Many new publications are available to music educators with an interest in teaching popular music in school settings, and diverse pedagogies have emerged that may even be described as characteristically British, Australian, American, and Nordic approaches. The first part of this paper will describe and compare philosophical foundations and emphases of various contemporary popular music pedagogies. The second part will identify historical issues in the institutionalization of jazz education in the United States that provide useful insights regarding challenges currently faced in the integration of contemporary popular musics into school music programs. Like popular music pedagogy, the early jazz education movement faced considerable resistance, but in recent decades jazz has become firmly entrenched as an essential component of music education in many nations.

Abstract
Two points must be made at the outset: (a) Free composition is not a compulsory component of the secondary school curriculum in Ireland and the number of candidates choosing to present...
original works for their final examination is now in single-digit figures. (b) Although musique concrète and electronic music have been in existence for over sixty years, no electroacoustic work has ever featured on the secondary school music syllabus in the Republic of Ireland. Music teachers who responded to a recent questionnaire explained that they would not know how to tackle the topic with their students, given the technological procedures used in the construction of such works.

This paper emerges from and builds on a small-scale scoping study comprising four progressive stages in researching electroacoustic composition at secondary school level in Ireland. All participants were aged 16 and 17. (1) Students analysed programmatic works by the composer Roger Doyle. Supporting material allowed the composer's intentions in the programmatic pieces to be understood quite easily by the listeners. (2) However, no consensus could be reached on the most and least effective aspects of Doyle’s abstract pieces. (3) The students were then set a composing task – each would re-create, using an audio editor and real-world sounds, a short piece by an established composer. This pastiche-type assignment would make them become more aware of the relationship between the musical events in the piece. (4) Finally, each student would compose an original piece of musique concrète, lasting between 45 and 60 seconds. The findings will be discussed in this paper and several questions arising from the study will be addressed. How influential is the teacher’s modelling of a work on the students? How does a teacher gauge the amount of scaffolding required? Are creativity and independence stymied by an over-reliance on the teacher’s ideas?

NARRATIVES OF INSTRUMENTAL TEACHERS OF HIGHER MUSIC EDUCATION

Airi Hirvonen (University of Oulu, Finland)
email: airi.hirvonen@oulu.fi

Introduction
The Finnish educational system has undergone profound changes since the 1990s, as the structure of higher vocational education has been thoroughly reformed. The foundation of a new institutional model – the multidisciplinary universities of applied sciences – has above all transformed the education of instrumental pedagogues, because this education has been moved from the conservatories into these new multidisciplinary institutions. All the 11 Finnish degree programmes in music (earlier at the conservatories) were incorporated into the universities of applied sciences in 1999. The field of music had to adjust itself to many new practices which were already present in the other degree programmes that had been moved earlier.

The reform has been significant also from the point of view of the teaching staff. The change has placed new and broader demands on the working skills and qualifications of the staff who educate instrumental pedagogues. The qualification requirements of the teaching staff are also higher at the universities of applied sciences compared to former vocational higher or secondary education at the conservatories.

Key findings
- In the educational reform the amount of work done by the teachers has grown very dramatically.
- Teaching is now only one part of the work. Current issues include, for example, different kinds of IT skills, continuous curriculum development, administrative tasks, different kinds of research and development projects with connections to working life and international networking.
- The professional identities of the instrumental teacher can be described as those of a traditional artist-teacher and a versatile postmodern teacher.
The education received by the teachers earlier responds well to their instrumental teaching but has nothing to do with the new demands at work. The teachers who have educated themselves further after the reform feel that this education has been very empowering. Attitudes to and needs for in-service training are diverse.

Aims of the research
This study examines the developing contents and changing challenges in the work of the teaching staff in higher music education. The research scheme of this study can be defined in terms of the following research problems:

How do the teachers of higher music education at the universities of applied sciences construct their professional identities as the educational system is changing?
1.1 What do the teachers narrate about their work in the change?
1.2 What do the teachers narrate about the education they have received earlier and its compatibility with current working skills requirements?

Methodology and Methods
The study is based on a narrative research approach where the viewpoint and subjective experiences of the informants and the meanings given to them are essential. Narrative inquiry is based epistemologically on constructivism in which knowledge is constructed in interaction between the researcher and informant. Professional identity is regarded as an impression of oneself as a professional actor: the way in which a person sees her/himself in relation to her/his work and professionality and the way s/he professionally wants to become. Within the narrative approach the conception of narrative identity has been widely used. This means that a person constructs her/his narrative identity through stories describing her/his life.

In this research eight teachers from schools of music at the universities of applied sciences in different cities were interviewed using narrative interviews. In the eight individual interviews of the teachers and the focus group interview of the directors, about 11 hours were recorded or videotaped and then transcribed. The data was analysed using thematic narrative analysis (Kohler Rießman 2008). Here the focus is on the content of the narratives: “what is said?” Two different cases are represented as a whole and they are theorised through the concept of recognition (Honneth 1995).

In this presentation the focus is on the narratives of two teachers, Sara and Pauli, who construct their professional identities very differently. These cases illustrate quite strikingly the entire data – the highly diverse experiences and attitudes of the teachers in different schools.

Main research findings
The new challenges faced by the teachers caused by the reform are broad, especially as regards the methodological skills. The teachers had very different focuses in their narratives. Pauli narrated widely about the conflicting phases of the process when the teachers had to submit an application for a job at the university of applied sciences when they were leaving their jobs at the conservatory. This caused tension between the colleagues when some of them could get a new job while others could not. This tension could even have an effect on the use of the premises, if the new school (school of music at the university of applied sciences) continued to operate in the same building as the old school (conservatory). Sara concentrated more on the positive viewpoints of further educating herself and learning by doing. The professional identities of Pauli and Sara can be described as identities of an artist-teacher (Pauli) and a versatile postmodern teacher (Sara). Pauli regards himself mainly as an artist and he wants to teach and perform. Pauli senses a lack of recognition in his work community when he describes the rhetoric in his school. Pauli feels music is not recognised equally to the major fields of education at his university of applied sciences. He feels concerts and artistic work are not considered valuable in his organisation. On the other hand, Sara is willing to face the various new challenges and take care of the various new working duties. Supplementary pedagogical studies have given her tools to
contribute to the development of the entire degree programme in music. She feels that her professional skills and knowledge have increased significantly. Having completed these further studies she feels that she is now recognised as a valued and competent professional in her organisation.

Practical conclusions/Implications
The practical aim of this study is to clarify the possibilities and needs for the education of instrumental teachers and their in-service training in the present educational situation. However, the attitudes towards and needs for in-service training are very diverse. There is a need for a joint national debate on this issue.

Note: This paper draws on a research project executed in collaboration with Broman-Kananen (above).

Introduction
This article is part of a larger project that investigates how teachers in the Swedish Music and Culture school are positioning themselves, how they construct their students and the teaching conditions. Here I will use the analysis of teacher conversations and, then, discuss possible causes related to the teachers accounts concerning changed attitudes among pupils. Theories of modernity are then used in an attempt to explain this change. The aim is to find out if theories of modernity can be helpful in the discussion of changed teaching conditions in Swedish music- and culture schools.

Methodology and Methods
The study has a discourse psychological approach (Potter & Wetherell, 1987; Potter, 1996; Wooffitt, 2005), a perspective founded in social constructionism and post-structuralistic theory. Discourse psychology also provides tools for analysing the empirical material of the study, which is talk transcribed into text. Data consists of group conversations with teachers from six schools, all together 27 teachers in music (instrumental teaching), drama, media (photo and film), dance and art were participating.

Empirical results
The results express a discursive fracture concerning the performance of teachers’ profession all related to the changed behaviour of the students. Those changes can be described in two fields, Then and Now.

Then – It was more common with traditional instruments like, flute, clarinet, trombone or bassoon and the teachers are convinced that the pupils then were more familiar with those instruments. The teachers used different instruction books in the lessons, which were adjusted to the specific instruments. Hereby the pupils’ agency was limited and they had to adapt to what was considered as the best instrumental focused progress. The pupils showed more patience in the work of learning to play an instrument.

Now – Pupils have no persistence any longer when it comes to the activity of learning an instrument, and they are not familiar with traditional instruments. The change among pupils has led the teachers to work more with ‘have a go at’ activities and with popular music. Instead of...
following instrumental instruction books the teachers tend to pay more attention to pupils’ music
taste and desired progression tempo. The children’s taste of music is to a large extent determined
by media. To take part of the activities in the music- and culture schools pupils today do not need
great ambitions, it is enough to have a discoverer’s attitude.

Theory
If an overall change among children and youth has taken place, the answer might be found in
sociological literature. Theories of modernity elucidate several interesting tendencies in our
society.

Ziehe (1989; 2000) uses the concept detraditionalization to describe how the influence of
traditions and conventions on people’s social reality has eroded. For individuals the
consequences of the detraditionalization have a great impact because without support from the
traditions, the pressure lies on each person to choose for herself. Other effects of the
detraditionalization are what Ziehe names an aura lost in schools and a lack of authority among
teachers and adults in relation to students. In this perspective teachers can no longer base their
teaching intentions on normative values grounded in tradition. Instead, an effort to motivate the
students in every single lesson has become a part of teachers’ everyday work. At the same time
they have to work up their authority as teachers and adults. Nothing in the teaching situation can,
according to Ziehe, be taken for granted in our age.

Simultaneously western society is caught up in a culture expansion (Jameson, 1989), where art
no longer can be understood as self-creating and autonomous, but instead is to be found
everywhere in everyday life and in mass culture (Featherstone, 1994). In the time of mass
consumption the market is in charge of the arts produced, and the expanding of cultural products
is not controllable by the intellectuals or the authorities from the modern epoch. The offering of
products for sale has increased at the same time as the distance between high and low in art has
considerably decreased.

The individual in consumption culture speaks through his clothes, his style, his music, and his
choice of activities and things. This demands people to create themselves since self-improvement
is constructed as a possibility for everyone, irrespective of age and class (Featherstone, 1994).
Art has become more democratised. It is also possible to talk about symbolic consumption
(Baudrillard, 1989), where we consume signs in a Saussurian meaning. Our time is recognised by
its increasing flow of pictures, mediating a positive attitude to consumption, beauty and
youthfulness. Those things together contribute to the esthetization of everyday life.

Discussion
In relation to the results of teachers’ conversation, theories of modernity have several possible
implications.

Detraditionalization - The teacher’s authority is not taken for granted by the pupils. Instead he has
to fight to create confidence. Even as an adult the teacher has lost the kind of security that earlier
was offered by the traditions. If he is not doing a good job, the pupils’ lack of respect punish him
and his teacher work is questioned.

Mass consumption - At the same time teachers and pupils are in the middle of an extreme flow of
music and pictures in every day life. The question is if the content of the lessons can compete
with the Internet and TV? School has got a rival and the pupils’ references have changed. Today
young people can learn to play an instrument with the help of professionals on the Internet. Media
also offers music that the pupils cannot resist, and this is putting pressure on the teachers to
adopt the same music.

Esthetization of everyday life - For pupils, music is part of a larger context, which is tightly bound
up with style and attitudes. They create themselves with the choice of the ‘right’ music and the
‘right’ instrument. For teachers this connection might not be so clear, instead music can stand on its own feet. Hereby the question of repertoire becomes delicate. Teachers and pupils have different approaches to music. The pupils do not want to be associated with something they cannot stand for – it could influence their image!

The aim of this paper is to consider narratives that are told in piano lessons. I study them as representing teachers’ way of knowing but also as echoes of ‘masters’ voices’ in the area of classical music. This paper is based on my PhD research (Hyry, 2007) that focuses on the life story of a well known Finnish music pedagogue and artist, Matti Raekallio, and his knowledge in the teaching practice, that is, on his practical knowledge. Most of the data was collected by observing his piano lessons and by interviewing both him and his students. It has been analyzed by using both content analysis and narrative analysis.

My research approach is narrative. Narrative is used in many ways in educational research. It can simply refer to the nature of data, narratives, or most widely to the holistic narrative approach leading the whole research. I agree with Freema-Elbaz Luwisch (2005) that we can understand teachers’ work by listening to teachers themselves. I argue that narratives are crucial in studying a music teacher’s knowledge that becomes visible in piano lessons in interaction between the teacher and his students and when the teacher talks about his work. Through this kind of approach it is possible to get a hold of teachers’ tacit knowledge (Polanyi, 1967) both through stories and in action. By telling we make sense of our experiences and in our stories we look at our past life through the present and the future.

In this paper, I use the data of the lessons that have been analyzed by using both content analysis and narrative analysis. I first analyzed the piano lessons by content analysis, in order to describe what happens during the piano lessons; in what way things are being taught; what are the relationships between the piano teacher and his pupils. Main categories were formed by means of Malcolm Tait’s (1992) verbal and non-verbal classifications. After that I read data more horizontally to differentiate between the episodes or narratives and to form larger themes. When reading the text as episodes, I discovered that they were like discussions and the student expressed her/himself or answered also by playing. I then named the episodes as discussions of different themes, concerning the musical and technical aspects of playing, and the piece under work. In these episodes I also recognized so called curriculum stories (Gudmundsdottir, 1990): I found out how piano pieces were narrated into their context and practicing processes and how music and music making were narrated into their social and cultural contexts in piano lessons and also how the audience was narrated into the lessons too. As Gudmundsdottir (1995) states, curriculum stories are produced when the teacher organizes content for pedagogical purposes by telling stories – and in piano lessons they are produced especially in action, by playing. Theoretically this can be understood as a teacher’s narrative mode of thinking, referring to Bruner’s (1986) two modes of thinking and knowledge. The curriculum stories also illustrate values that guide the teacher’s everyday choices. In this research musical values were the most essential ones.

In this paper I pay attention especially to the curriculum stories in which students – and the teacher himself – are told into the chain of musicians, other masters. At the same time, the teacher calls the students to the professional community of musicians or pianists, who work
I will discuss this research also from the point of view of a master-apprentice tradition. The research strengthens the meaning of modelling in piano teaching and especially in teaching skills. However, the voice of the teacher in this research is not the authoritative master teacher voice but it encourages students to be active and responsible. The research diversifies our conceptions of piano teaching as practice, in which we can take advantage of the best parts of the tradition and also renew the tradition by for example cultivating modern models of learning. The teacher’s own expertise and enthusiasm in the music area are emphasized and that creates progressive atmosphere in the lessons.

I concentrate on one point of validation in my research by looking at ‘how general’ my case is, although we can dispute that the results of narrative study should be generalized at all. However, one aim of my research is to look at my research more widely: what this case tells us about music teaching and even teaching in general; which other stories does it reach. I use the concept ‘resonance’ to describe how my study ‘resonates’ in other stories in the teaching area. While studying the practical knowledge of student teachers, Carola Conle (1996) has used the concept of resonance to describe how preservice teachers connected specific items in current or past experiences to a narrative of their own or somebody else’s experiences. In this process, they subconsciously created correspondences between two sets of narrative experiences. Conle (1996) referred to this process as resonance. In this paper I consider what is the meaning of one expert teacher case study for other music teachers – how does this research resonate in other piano teachers?

IS THERE ROOM FOR AESTHETIC EXPERIENCE?
Thomas Johnston (University of Limerick, Ireland)

Abstract
Over the past few decades, music in the Irish post-primary curriculum has experienced a climate of change and innovation, with the further dissemination and integration of Irish traditional music within the music syllabi demonstrative of this progress. This paper deals with Irish traditional music in the music curriculum and in particular, centres on the experience of the tradition among teachers and students through the formal educatory process. To this end, the philosophies of John Dewey and Richard Shusterman on the Aesthetics of Experience in music education are fundamental, and are considered with regard to their applicability in the context of an examination orientated curriculum.

In concordance with Shusterman’s philosophy on art, it is proposed that the satisfactions enjoyed in aesthetic experience provide a kind of direct “on-the-pulse” demonstration of Irish traditional music’s value, which is extremely important for both understanding and for adjusting music students’ and teachers’ orientation to the genre. Investigated throughout this paper are the methods and processes by which such experiences are provided for. How, for example, do the analytic and praxiological requirements of performing, listening and composing within the Junior and Leaving Certificate syllabi connect with this notion of ‘aesthetic experience’? With this experiential context in mind, the philosophies of Bennett Reimer’s Music Education as Aesthetic Education and David Elliott’s Praxial Philosophy of Music Education are also considered.

This study used, among other methods, an ethnographic field-study method combining interview, questionnaire distribution, and data analysis to provide the methodological framework and tools for analysis. Agaist the background of well-grounded theoretical perspectives, investigated is the
extent to which an understanding of Irish traditional music is being realised, and if we are to progress, how we can do so to further promote a “fully embodied” experience of the Irish musical tradition for both students and teachers.

Abstract
Peer tutoring schemes within recording studio environments have to date received little empirical study. King (2006; 2008) examined students collaborating in pairs using a socio-conflict approach. A mentoring/tutoring scheme (Goodlad, 1995) would not only draw upon the idea of combining students of various levels together, but structure learning around this concept. Tutoring and mentoring schemes exist in various forms throughout educational institutes, and although these schemes differ in many ways, they generally share the concept of ‘a basic belief in the efficacy of peer learning and benefits of one-on-one or small group experiences’ (Falchikov, 2001).

This case study examines the implementation of a peer-tutoring scheme within the recording studio environment. The participants were set the task of recording and mixing a drum kit. The scheme took place over two one-hour recording- and mixing-sessions. Twelve undergraduate students took part in the project. They consisted of three level 6 (year 3) tutors and nine level 4 (year 1) tutees. The tutors were volunteers from the final year of the degree programme at the university, and where provided with the necessary technical and educational training prior to the project. The tutees were divided into three groups with one tutor for each group.

The design of the study follows qualitative strategies of inquiry. To assess the level 4 students’ level of studio knowledge before the study a pre-test was conducted. Questionnaires that focused on various parts of the tutor and tutee experience were completed at the beginning and end of the project. Each of the completed projects were examined and assessed on recording quality and the use of studio production techniques. Observational data were recorded using three video cameras during the sessions; transcription of both verbal and non-verbal utterances were catalogued from all the data captured.

The data for this study are still being analysed and will form the basis of a larger study into peer tutoring in a music studio environment.

Abstract
In a viola studio at a university in the United States, a violist and member of a string quartet differentiates his level of engagement with his students’ interpretations. Taking perspectives from aesthetics and hermeneutics, this study investigates the teacher's approach to the instrument and his understanding of the role of the musical interpreter in studying and performing classical music,
and the way they are reflected pedagogically. To understand these issues, I conducted a case study which included observations of eight lessons, two of which were videotaped. I also interviewed the teacher and a student who took both viola-minor and chamber music lessons in this studio. Video clips from the lessons were used in these interviews to elicit reflections on the actual interactions from both teacher and student.

Results from this study indicate that even though the teacher took a few opportunities to direct the students towards a certain interpretation, he preferred to open up possibilities of interpretation. As a result, in viola lessons, he mainly took the role of a listener-facilitator. In this role, he generally stayed outside the interpretive decision-making process, offered different possibilities, and encouraged experimentation. Experimentation in many lessons went beyond the purely musical, and assisted students with developing a personal technique. In chamber music lessons, the teacher tended to act almost as a member of the ensemble, collaborating with the students. This teacher gave the students the opportunity to become creative musicians, while still in the learning stages of their careers. The clear benefit the teacher's approach is that the students had opportunities to take a more significant role in the interpretation, and therefore their performances could be more personal, but this open-ended approach was also met with some resistance by the students who expected more direction.

Abstract
For music educators all over the world, ideas such as “enhancing and transforming students’ lives through music”, “having a positive impact on the development of students’ personality and creativity” or “making the world a better place through music” are important personal motivations for teaching music. At the core of these assumptions which dominate not only private teaching philosophies, but also the image of music education in the public media and sometimes even philosophical thinking and writing, is the idea of “humanizing” and transforming the world and human beings through music. Although this is a rather old idea, going back to Plato and Schiller, it is nevertheless a concept of justifying music education that is highly problematic and needs to be reflected more critically. While utilitarian reasons for music education such as social, moral or health benefit through music education or, more recently, the so-called Mozart-effect have been criticized in the public, there is still a need to examine ideas of humanizing the world through music. The German philosopher Theodor Adorno criticized such ideas, referring to the misuse of music education’s dreams of humanizing the world by the National socialists, and argued for a more music-centered approach of music education and a critical examination of pedagogical beliefs and personal assumptions. His ideas on music education, which are still widely unknown to the English-speaking world, provide an interesting framework for critically investigating humanistic and idealistic visions for teaching music.

This paper presentation is going to examine, by referring to Adorno’s ideas, the dangers of idealistic concepts of music education and thereby tries to develop a critical approach to philosophies of teaching and visions in music education.
Abstract
The singing voice is a part of the person who is to “play upon it”, and therefore the psychological state of the singer can have the most profound effect on the quality of sound that emerges. In real performance situations different factors influence the vocal students, but one of them is performance anxiety.

The aim of the study is to demonstrate that besides the vocal technique in voice pedagogy, support from voice teachers is needed in order to prepare students’ minds for a successful performance. Our purpose was to learn which pre-performance anxiety-suppressing exercises and techniques have been used by voice teachers themselves and what kind of pre-performance anxiety-suppressing exercises they have suggested to their students. In addition, we were interested in how the students describe their problems related to performance anxiety.

Extensive informal interviews were conducted with five eminent vocal teachers. Interviews with an ad-hoc-designed questionnaire were conducted with the students of classical singing at the Estonian Academy of Music and Theatre, at the Tallinn Georg Ots High School of Music, and with the singers of the Estonian National Opera choir. The five-point balanced Likert scale was used in the questionnaire. The answers were analysed using the Statistica 5.1 computer software.

The profession of a classical singer requires good ability to cope with stress. As well as the training of technical skills, attention must be paid to the psychological training of classical singers. Educational institutions which prepare music performers, including classical singers, have to ensure that their students achieve a high level of technical skills and that they have the necessary mental skills to deal with the performance situation.

Using Online Technology to Support Creativity in the Music Studio
Andrew King (University of Hull, UK)

Abstract
Previous research (King, 2008; 2007) has investigated how students collaborate and problem-solve during a short session in the recording studio using technology as a contingent (Wood & Wood, 1999) support tool. In addition, Naidu & Oliver (1999) asked students to use online message boards to record problems encountered when completing a prescribed task (critical-incident recording).

This case study examines the use of a virtual learning environment (VLE) to support the completion of a recording workbook and audio examples over a 10-week period. The VLE provided contingent (on demand) support to studio users for technical problems encountered in the completion of four recording tasks: 1) Vocal recording; 2) Stereo recording; 3) Drum kit recording; 4) Post production (mixing and mastering). The VLE also contained three message boards: creative recording, musicians wanted and technical help. Sixty four undergraduate level 4 (year 1) music students took part in the project.
A mixed-methods case study approach was used in this study. A pre-test was conducted to
determine the students’ current level of studio knowledge. The students interactions within the
VLE were logged (i.e. frequency, time, duration, type of support) and their feedback was elicited
via a user questionnaire at the end of the project. A thematic analysis of the online message
boards is being conducted to ascertain what type of critical incident support the students required,
how they discussed creative aspects of the project, and how artists were found.

Data for this study are still being analysed and will inform the use of online technologies to
support formative assessment in the music studio. This will be achieved by examining the type
and frequency of students’ support needs, and the themes that emerge from the online message
boards.

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AN INVESTIGATION OF THE IMPACT OF DISTINCT COMPUTER-MEDIATED
ENVIRONMENTS ON SECONDARY MUSIC STUDENTS’ COMPOSITIONAL
DEVELOPMENT IN CONTRASTING CLASSROOM COMMUNITIES

Philip Kirkman (University of Cambridge, UK)
email: prk24@cam.ac.uk

Introduction
This paper provides an overview and early findings of an ongoing PhD study. Over the last ten
years digital technologies have brought significant changes to classroom music, promising
support for the realisation of a musical education for all students. It is well established in the
music education literature that ‘musical’ education, which is personally meaningful to students,
builds upon their different previous experiences and promotes specialist skills through new
practical, integrated and collaborative activities. From personal experience as a student, teacher
and head of department, I have seen that digital technologies can help to support a musical
approach to classroom composing.

Key findings
• Early findings from the pilot study indicate that a synchronous multiple video capture
technique successfully allows students and teachers to discuss their activities in detail.
• Students and teachers can offer significant insights into their classroom composing
activities in computer-mediated environments.
• The ongoing fieldwork continues to reveal multiple strategies and ways of working when
composing.

Context
The literature suggests that the most widespread use of digital technologies in current UK music
classrooms is in support of composing. Musical composing in secondary classrooms is taken to
be an individual dynamic process of creating and shaping a musical product over time in a social
and cultural context. Existing research demonstrates that a wide range of digital technologies are
used in secondary classrooms to support students’ composing processes. When used effectively,
such technologies may give rise to computer-mediated environments. Computer-mediated
environments are viewed as imagined worlds that provide fresh experiences, sounds and
instruments for exploration. In this way they provide the opportunity to embed composing in a
social and cultural context that is meaningful to students at an individual level. Examples of digital
technologies employed in classrooms as part of computer-mediated environments would include:
mobile systems such as mp3 players or mobile phones; web based services such as e-portfolios,
blogs, wikis or networking platforms; computer based tools such as multimodal computer
workstation software or remix/DJ software and; hardware user interfaces such as MIDI devices, DJ systems or digital-audio conversion devices. While such digital technologies are progressively more evident in music classrooms, there is an increasing awareness that compositional activity with digital technologies is not always personally meaningful and does not always promote the development of specialist skills. Examination of the literature reveals that this may be due to the lack of understanding about secondary students’ different pathways of compositional development, when working in computer-mediated environments. Current models of compositional development focus on normative progression and therefore do not sufficiently account for differences between individual students’ progression, evident in musical classrooms. Current models also neglect the impact of contextual factors on the development of specialist composing skills. As a result, we do not have a model compositional development that meets the needs of musical classrooms.

Aim
The research outlined in this paper works towards a ‘musical’ model of compositional development by using students’ composing strategies to gain insights into their composing processes. A ‘composing strategy’ is taken to be a decision to act in a particular way towards a goal. The literature suggests that a more expert skill level is demonstrated by:
• a greater focus on strategies of reflection and revision at macro and micro levels,
• the intentional use of appropriate strategies, and
• shorter time spent working on discrete strategic actions.

The main aim of the current research is to investigate students’ compositional development in computer-mediated environments by mapping qualitative changes in the nature and use of their composing strategies. The research questions are:
1) What are the qualitatively different composing strategies employed by secondary music students in computer-mediated environments in classroom communities?
2) In what ways are different composing strategies used by secondary music students working computer-mediated environments in classroom communities?
3) What, if any, are the qualitative changes in the nature and use of the composing strategies employed by secondary students in computer-mediated environments over time and in classroom communities?

Methodology and methods
The study adopts a constructionist epistemology, a symbolic interactionist theoretical perspective and an ethnographic methodology. A multiple case study approach is adopted to focus on compositional development; six secondary music students were selected from volunteers at two UK secondary schools.

Data collection methods include participant and video observation, video stimulated recall interview, musical data recording and student journals. A synchronous multiple video capture technique (SMV) was developed to record students’ work in classroom environments. Established around a computer-based camera system, this method allows for the immediate digital presentation of multiple perspectives: classroom, computer, student and teacher. The combined use of classroom video and on-screen sources attend to both off and on screen composing activities. Teachers and students are located centrally as collaborators in the research process through the video stimulated recall sessions, student journals and ongoing verification interviews.

The study employs a constant comparative method of analysis. At the same time, activity theory is used as a framework to critically examine students’ strategy use. Activity within this framework is known as object-oriented activity as all actions and operations are directed towards the motive, or motives of the activity. Action at the ‘non-conscious’ level of operations may not be clearly articulated but nevertheless be a key part of the computer-mediated composing process. For example, a student may use the ‘play’ function of a piece of computer software and hear their developing composition. This operation may cause them to change their work. However, this is not necessarily a conscious use of an evaluation strategy. Furthermore students may not be able
to articulate such a strategy. In this way, strategies may be used but not clearly articulated. Activity theory provides a way of attending to those strategies students use but are not able to articulate.

Main findings
Preliminary findings from ongoing fieldwork will be presented.

THE IMPACT OF WHOLE-CLASS INSTRUMENTAL TUITION IN PRIMARY SCHOOLS: AN EVALUATION OF A WIDER OPPORTUNITIES INITIATIVE
Alexandra Lamont, Geraldine Leighton, Jodie Underhill & Rebecca Hale (Keele University, UK)

Abstract
Following a recent government pledge in England that every child would be given the opportunity to learn a musical instrument, a nationwide scheme of “Wider Opportunities” programmes has been gradually introduced for children in primary schools. These schemes typically involve a year of funded whole-class instrumental tuition (or singing) for one year group in a school, taught by a combination of visiting specialists and school staff.

The current project is a year-long evaluation of one local education authority scheme involving children in year 3 or 5 (aged 7-8 and 9-10) learning either stringed or brass instruments and singing. Data have been gathered on pupils’ musical skills as well as their attitudes towards music and sense of their own musical identities at the start of the programme, using a combination of class teacher evaluations, expert music teacher evaluations, and researcher-administered measures including group and individual musical testing and questionnaires. Focus groups and observations explored how the programme affected the pupils and teachers, and follow-up data were gathered at the end of the school year to compare with pupils’ baseline performances and evaluate the impact of the programme on a number of different outcome measures.

Although overall findings indicated little general impact of the programme on children’s musical skills as demonstrated in both group and individual settings, there were some specific elements of musical understanding, notably listening and rhythm skills, that were significantly enhanced in children experiencing whole-class tuition compared with those experiencing a more traditional delivery of the National Curriculum. Attitudes towards music were more mixed in the whole-class groups, reflecting some of the challenges of early instrumental tuition alongside enthusiasm for the new scheme. The presentation will also consider broader challenges of conducting music education evaluation research and of implementing the Wider Opportunities programme in a range of different settings.
PREPARING MUSIC EDUCATION UNDERGRADUATES FOR PEDAGOGICAL RESPONSIBILITY AND SOCIAL ACTION

Eleni Lapidaki (Aristotle University of Thessaloniki, Greece)

Abstract
The purpose of this presentation is to illuminate examples of some of the author’s attempts to set the university classroom as a space for collective engagement through engendering situated knowledge in music education. The widening participation project C.A.L.M., in which university students work collaboratively with students of socially, economically and/or geographically disadvantaged public schools and hospitals, aims to help music students make links beyond the academic classroom and contribute to change beyond themselves.

More specifically, the course “Introduction to Music Education,” which is taught within the framework of C.A.L.M., attempts to challenge music students to intervene with the world, to make a difference in their world. Focusing upon the academic classroom as an agent of social transformation the presentation raises further questions about the role of academics in music education, as providers of knowledge, experiences and materials to enable these links.

The paper concludes by exploring how this understanding of the class as a social group may be used to mobilise social action and de-stabilise the existing divisions of academic activities between music education research and teaching. The dynamic interdependence of all the university music students’ learning context and the various influences of their learning on the world reveal that there is nothing more democratic in nature than a professional music education that aims towards service to others.

By acquiring experiences that help them form academic knowledge that is attentive to the socio-cultural, economic and political realities of action, music students prepare themselves to become responsible pedagogues, aware citizens questioning authority, confident self-directed music learners and creative individuals. The absence from syllabi of such academic knowledge and experiences leads to an oversimplified understanding of the nature of music education in the universities.

CHALLENGING PIANO TEACHER THINKING: ACTION RESEARCH AS AN AGENT OF CHANGE

Mary Lennon & David Mooney (Dublin Institute of Technology, Ireland)

Abstract
This paper reports on ‘The Finland Project’, which explores the pedagogical and musical issues which arose when ‘Finnish Piano School’ materials were used by teachers and students in an action research project at DIT Conservatory of Music and Drama.

Finland has a highly successful network of specialist music schools where piano students are taught using specially designed ‘Finnish Piano School’ materials incorporating a series of beginner piano tutors which guide students and teachers through a structured programme of study. The introductory books present imaginative material, introducing musical concepts in an innovative way with a strong emphasis on discovery learning and creative music making.
Nine experienced piano teachers took on the role of ‘teacher as researcher’ and volunteered to participate in the project, having attended a workshop on the ‘Finnish Piano School’ given by a visiting lecturer from the Sibelius Academy. The nine beginner students involved were chosen on the basis of audition. The project documents the teachers’ and students’ experience of using the Finnish materials over the course of an academic year, through reflective reports, project team meetings and teacher interviews.

The data collected from the project team raise many interesting pedagogical and musical issues in relation to matters such as sequencing and progression, the role of a piano tutor, developing musical skills and encouraging creativity and imagination in the piano lesson. In addition, the data reveal how teachers found their thinking around the issue of elementary piano teaching and learning changed as a result of participating in the project. Teachers questioned long held beliefs, explored new ways of thinking and doing, and learned from the experience of other members of the team. This paper explores the teachers’ experiences of engaging in the action research process and its impact on their teaching and their thinking about teaching.

Introduction
Educational planners in Hong Kong have reaffirmed the importance of arts education in the whole person education for children. According to the first part of this study, Hong Kong students regard learning school music easy and interesting but far less useful and important than other academic subjects such as English and Mathematics. However, to date, no research has been undertaken which clearly establishes how and why Hong Kong children develop the desire to pursue music as a school subject, from their early exposure in primary schools, through to their active participation in specialist subject offered in the final years of high school.

Aims of the research
In this study, selected students who had high achievement and interests in learning music were interviewed. The aim was to clarify the types of factors which influenced these students’ motivation and attitude towards learning music. Students’ personal beliefs, attitudes and environmental factors inside and outside schools were examined during a series of structured interviews.

Method
Identified by their schools as high achievers in music, a total of 24 Primary 3 and 6 as well as Secondary 3 and 5 students were invited to participate in the interviews. Each student was interviewed privately for about 45 minutes by a Research Assistant. The interviews were aurally recorded for documentation and analysis.

The questions attempted to uncover the underlying reasons concerning how the students became involved in the arts subjects, what opportunities they had taken to extend their skills, and why they continued with their involvement. Personal and environmental influences, such as the
students’ beliefs about music, the nature of music programmes at schools, home environment, and teacher influences that affected these students’ success in music were also investigated.

**Main research findings**
Throughout the project, we sought to understand how high-achieving students became motivated to learn music. By summarizing all the students’ responses, a developmental model of students’ motivation was formed. (See Figure 1.)

Three stages represent the increasing level of students’ interest in music progressively:

**Stage 1: Initial Motivation**
Students first listened to music when they were small. Curiosity about music and positive aesthetic feelings aroused students’ intrinsic interest in music. In addition, enthusiastic parents and a healthy music environment caused extrinsic influences on students.

**Stage 2: Short-term interest and learning process**
The initial motivation attracted students to imitate and try to play instruments. Most of the high-achieving students started their music learning in kindergarten; and most of them were interested in playing music individually the first time when music was introduced. Hence, space and time are suggested for students to try and play enough on the instruments, as this seems useful in raising students’ short-term interest for learning music, thus the beginning of learning music in formal lessons.

In the music learning process, students met many challenges and difficulties in their learning. High-achieving students were optimistic enough to overcome challenges, and students gained positive perception in the process of music learning, such as enjoyment, a sense of achievement and improvement throughout their learning; this reinforced their motivation to learn. Moreover, high-achieving students would continue their music learning through involvement and considering the usefulness of music they learnt.

Some children developed negative perceptions about the learning process when they were forced to learn by their parents. Students would feel anxiety under the endless grind of practice, worried about the financial support and the shared concentration on academic studies which keep students away from the music learning.

So what factors affects students’ learning positively and continuously? We found that two main factors, the personal and environment factors, play an important influence on students. Personal factors including the aesthetic needs on relaxation and imagination, music talent attribution, consistency of involvement in music, the level of self-confidence and the goal orientation. Environmental factors including the influences from parents, peers, schools, teachers and successful others; especially parents and teachers, helped a lot in motivating students to continue the music learning.
**Table:**

<table>
<thead>
<tr>
<th>Stage 1</th>
<th>Stage 2</th>
<th>Stage 3</th>
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<tbody>
<tr>
<td>Initial motivation</td>
<td>Short-term Interest &amp; Learning Process</td>
<td>Long-term Interest &amp; Ongoing commitment</td>
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**Diagram:**

Figure 1: A model for high achieving students’ motivation to learn music

- **Initial Motivation**
  - Intrinsic interest
  - Extrinsic influence

- **Short-term Interest**
  - **Personal Factors**
    - Aesthetic needs
    - Attribution
    - Self-confidence
  - Negative perception
    - Difficulties
    - Academic studies
    - Anxiety
    - Endless grind of practice
    - Forced to learn
  - Positive perception
    - Challenges
    - Ego involvement
    - Enjoyment
    - Sense of achievement
    - Usefulness

- **Environmental Factors**
  - Parent
  - Peer
  - School
  - Teacher
  - Successful others

- **Long-term Interest**
  - Career Commitment
  - Expectation
  - Valuing

- **Intrinsic interest & Ongoing Commitment**
All high-achieving students have positive perceptions and attitudes about their music learning process. Students were supported by various personal and environmental factors throughout their learning. As shown in Figure 1, the learning process forms a bridge between short-term interest and long-term interest, and it has a two-way exit. Some students might go backward on their learning process due to the difficulties and negative perception; however, high-achieving students were found able to cross the bridge and strengthen their interest by overcoming challenges and kept positive perception on learning music, with the support of the students themselves, parents, peers, schools and teachers.

**Stage 3 Long-term interest and ongoing commitment**
When students entered into this stage, they were able to value the music subject, which was much higher than other subjects, and they developed a greater commitment and expectation about their future music learning or music career plan. Based on their developed long-term interest, the intrinsic interest was then strengthened and a more ongoing commitment was found in the students’ conversation.

**Conclusions/Implications for Practice**
In conclusion, the study shows that beliefs and attitudes are powerful influences on the choices and achievement children make in their music education. To further empower children to achieve well in music, some devices for education practice may include the following:

- Educate parents on how music education can help children to achieve their holistic development and help in their career, and help parents to facilitate their children in learning music.
- Reform in school and university admission in which arts are valued.
- Continually remind students and parents about the usefulness and career prospects related to music in daily life.
- Education Bureau should demonstrate that they value the arts before persuading the principals to build up an arts culture in their schools.
- Build up music tradition and network in schools and universities, and enhance communication with other colleagues.

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**PERFORMANCE IN THE PLAYGROUND: A CROSS-CULTURAL STUDY OF SCHOOL CHILDREN’S MUSICAL PLAY**

*Kathryn Marsh* (University of Sydney, Australia)

email: kmarsh@usyd.edu.au

**Introduction**
For many years the musical play of children has formed the basis of assumptions regarding children’s musical capabilities and ways in which they can most easily learn music within a classroom context. This paper discusses the results of a cross-cultural ethnographic study of the musical play of primary school children, which was conducted over a period of 15 years in 14 schools in Australia, Norway, UK, USA and Korea in order to examine these assumptions.

**Key Findings**
In this paper a number of similarities and differences between the musical play of children from different cultures are examined. Reference is made to the following:

- Complexity of rhythmic and kinaesthetic features;
• Characteristics of melody and tonality that diverge markedly from both adult models and pedagogical expectations;
• Children’s generation of game material from a range of sources, including local and imported traditions, the classroom, and popular culture.

Methods
The field collection period occurred in two major phases, from 1990 to 1996 in Sydney (Australia) and from 2001 to 2004 in remote regions in central Australia, and urban and rural locations in Stavanger (Norway), Bedford and West Yorkshire (UK), Seattle and Los Angeles (USA) and Busan (Korea). During the study more than 2000 playground games in a number of different languages were observed and recorded and concurrent unstructured interviews were conducted with the children who performed them (a total of 575 performer-interviewees aged 5 to 13), with the assistance of a collaborative team of researchers who had long-term engagement and research connections with specific communities. Interview and game performance data were qualitatively analysed to identify major features of the games and emergent themes, in relation to teaching and learning processes; degree of cross-cultural transmission; factors affecting language use; and effects of audiovisual media on games. Text transcriptions and translations were made of games in Punjabi and Bangla (UK), Norwegian and Eritrean (Norway), Spanish (USA) and Korean, and field recordings in Warumungu and Mudburra (central Australia). Selected playground game recordings were transcribed and musicologically analysed.

Main Research Findings
Assumed characteristics of children’s playground games include rhythmic simplicity of both text rhythm and movements. In contrast, children’s playground games, when viewed within the totality of their musical and kinaesthetic attributes, exhibit considerable rhythmic complexity, including polymetric relationships between text and movements (or contrasting metrical cycles co-existing within text and movements), syncopation, additive rhythms, asymmetrical metres and “elasticity” of metres. Such complexity is increased by the interruption of rhythmic flow by the sudden intrusion of textual, rhythmic or kinaesthetic rifts in cyclical patterns in text or movements. There are cultural differences in game performance, with, for example, Korean games exhibiting both greater rhythmic regularity and kinaesthetic difficulty. However, within all field schools rhythmic and kinaesthetic complexity was seen to be integral to playground game performance.

Melody and tonality, however, appear to be of less direct concern to children in their games. Whereas children may deem playmates to have “messed up” a game performance if text or rhythmic synchronisation of movements is not maintained, they rarely refer to the melody. Synchronous deviations from a melodic norm within a performance are countenanced without acknowledgment or comment. This may result in game performances with parallel melodic lines, especially when individual children have a preferred tessitura which differs from that of a co-performer. Such preferences can be age-related, with older performers often singing in a lower tessitura (though with greater melodic stability). Generally lower tessitura and limited vocal range were also found in particular locations, for example in the Australian schools and in one of the West Yorkshire schools with a large number of children of Punjabi and Bengali background. Higher vocal tessitura, wider melodic range and less individual divergence in pitch between performers was characteristic of game performances in Stavanger and Busan.

Differences in vocal range and tessitura are also related to indoor versus outdoor performance and to levels of excitement, which cause the pitch of game performance to rise, often between phrases and within a single phrase. This leads to a major difference between the tonality of children’s playground performances and songs that are taught in the classroom. In many game performances there is a tonal shift in the melody, either at the beginning of text lines or through intervallic variation (most often flattening of intervals) as the game develops. This is paired with an additional attribute of tonality in that the initial tone of the game acts as the tonal centre of the melody, in direct contrast with functional tonality where the final tone indicates the tonal focus.
Another major characteristic of playground game performance is children's propensity to continually generate textual, musical and kinaesthetic variants and new games, utilising models derived from their own and other traditions and from popular culture, in addition to songs learnt in the classroom. The generation and performance of playground games is thus a fluid entity, without a standard fixed performative product. The influence of popular culture and mediated learning was particularly marked in all field settings.

Conclusions
A number of implications for classroom practice can be drawn from an examination of the characteristics of children's playground singing games outlined above. The first relates to the mismatch between perceived levels of capability of children in the classroom and their demonstrated capacities in the playground. Children in the playground are generally much more adept rhythmically than is reflected in classroom rhythmic learning activities. In contrast, children's ability to match pitches within a melody seems to be of secondary importance in playground performance. Whether this is translated into a greater difficulty in learning or conceptualising melody within a classroom context deserves further consideration and research. The wide culturally or locally specific divergence in game performance proficiency, particularly in relation to pitch traits and kinaesthetic prowess creates an argument for development of localised music pedagogies, rather than a universal 'one size fits all' approach. However, the influence of popular culture learnt through the media in even geographically remote settings lends weight to its continued incorporation into classroom pedagogy.

Abstract
The research project reports on a collaboration with the National Project SING UP! in its regional work in York and as a part of the University of York St. John’s Centre for Teaching and Learning (CETL): Collaboration for Creativity: Singing and Well Being.

It develops a mixed-method approach within a qualitative research paradigm drawing on previous research and also the ‘trainer’s’ presence following Denham (2006), in the field of Gestalt Psychology. Research methodology also explores the use of personal narratives and researcher reflexivity in this context.

The paper presents some of the implications of using this mixed research ecology to investigate singing and well-being, and the emotional and relational aspects of singing, participation and leadership. Its wider discussion considers the cultural positioning of group singing teaching and learning from transmission to inclusion, engagement to empowerment and the perceived emotional effects in terms of collaboration for creativity.
A RHIZOMATIC FRAMEWORK IN COLLABORATIVE MUSIC MAKING: TOWARDS A COSMOPOLITAN PEDAGOGICAL IDEAL

Pepy Michaelides (University of Nicosia, Cyprus)

Abstract
This paper explores and examines issues concerning the construction of knowledge of young musicians of age 15 to 25 when they collaborate to create and perform improvised compositions and arrangements. The study was carried out during July 2008 in a multicultural music camp in Cyprus and constitutes part of a large research project initiated in 2005. In the present paper the focus is on the learning processes and experiences of the participants within a theoretical framework that employs the biological metaphor of the rhizome by undermining arborescent conceptions of knowledge as hierarchically articulated branches of a central stem or trunk rooted in firm foundations. The background of the research is based on theories of intercultural learning, the other, as well as constructivist and connectivist theories. The data collected include audio and visual material, the participants’ musical products, questionnaires and semi-structured interviews. Preliminary results of the research provide evidence of democratic decision-making and revising processes in collaborative knowledge construction with openness to plurality, diversity and reflection. Furthermore, it appears that learning experiences being continuously created, re-shaped and re-evaluated, act as catalysts in (a) complex plateau(s) of multi-layered networks where critically sensitive aspects intrinsic to a cosmopolitan pedagogical ideal are strengthened. Subsequently, the pedagogical significance and educational implications are emphasised. Finally, some further research suggestions are highlighted.

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ENCOURAGING REFLEXIVE PRACTITIONERS: THE ROLE OF SUMMATIVE ASSESSMENT IN DEVELOPING VOCAL SKILLS AT UNDERGRADUATE LEVEL

Susan Monks (University of Chichester, UK)

Abstract
In recent years there has been a growth in the number of performance based modular music degrees. This paper presents findings from a study into the experience of first year undergraduate music students in the first semester of their vocal studies at the University of Chichester. In particular it looks at the role of summative assessment and the different ways singers reflect on their performance skills.

Twenty-six students were interviewed at the start of the undergraduate year and fifteen singers volunteered to keep a singing diary to record their vocal experiences throughout the first semester. In December the singers were interviewed again and asked to evaluate their progress and to describe their experience of the first assessment performance. The interview process and the diary data revealed self-reflection on the expectations of the course and singers identified their vocal needs.

The paper discusses the strategies and practice procedures that assist in achieving optimum vocal performance, highlighted through an analysis of the narratives of the singers.

The paper also examines the different approaches adopted by other Higher Education Institutions in preparing students for performance modules at degree level. Interviews with tutors involved in 1-1 tuition with singers and instrumentalists and results from a small-scale online survey identify
Introduction and rationale
Antonio Gramsci's most well-known contribution to Marxist theory is the concept of hegemony. Hegemony refers to the ideological domination of society by the ruling class, which persuades other classes to accept its values and beliefs. As I will argue, the musical values of the western classical/art tradition have dominated music education in Ireland. Although Ireland's musical culture has been an ever-evolving milieu of music genre, the canon of western classical music remains a stronghold of many third level universities and colleges.

Music teachers’ values in conjunction with curriculum content have a significant impact on what is taught in the classroom. Moreover, it is often a reflection of their personal experiences, cultural backgrounds and formal music training. Furthermore, such values transmitted at third level music education in particular, can form conservative musical tastes and a resistance to other musics and their value. One could then suggest that a hierarchy of musics functions as a vehicle for social differentiation and exclusion.

The abolishment of third level fees in Ireland from the 1990s to the present has resulted in a large increase in the numbers of students applying for higher education courses but given the absence of fees, is there equality of access to music at third level in Ireland or does hegemony of the western classical music tradition still exist?

Research design
This study employed a mixed methods approach using empirical analysis of reports and curriculum documents and philosophical and historical research. In addition, data from a survey and focus group discussion in 2005 on multicultural music in second level education were used as secondary data analysis for this paper. From the same study in 2005, six teachers from the mid-west of Ireland took part in a focus group discussion, the findings of which shed light on music education at third level in Ireland.

Research findings
- MEND Report (2001)

The Music Education National Debate (MEND) comprised an international forum that took place in Dublin between 1995 and 1996 shortly after the conception of the new Junior and Leaving Certificate courses under the auspices of the Dublin Institute of Technology, College of Music and was headed by Frank Heneghan. The original purpose of MEND was to bring concerns to a stage where reform could take place and a philosophical model of music education for Ireland would become a primary target for enquiry.

The issue of biculturalism was also raised at MEND with its primary focus being the place of traditional Irish music in a formal context and the fear that Ireland’s own music could be
compromised in the quest for a multicultural music curriculum. This is because in the view of many proponents of traditional Irish music, biculturalism is already underdeveloped. In addition, the absence of improvisatory approaches to music education practice in Ireland has resulted in the perceived importance of Western methods of music teaching.

- **Music Education at Second Level in Ireland**
  The secondary school system of examination and assessment in Ireland comprises a junior cycle of three years, after which students sit the Junior Certificate examination, and a two-year senior cycle, which culminates in the Leaving Certificate examination. The results of the latter examination determine students' further education at third level. Some third level music lecturers have bemoaned the fact that the new Leaving Certificate course does not adequately equip students for music at third level whereas Guilfoyle (2001) raises the issue of an overarching western classical orientation of music education at third level.

- **Third Level Music Courses in Ireland**
  To study music at undergraduate level, passing an entrance test and/or audition is a common prerequisite. At Trinity College Dublin, the entrance test comprises an aural, rudiments, and general knowledge test. The aural test comprises dictation exercises and a spot the difference exercise. This is exactly the same as in my year of entry (1990) and although the rudiments' test is somewhat easier, the general knowledge section is almost identical to twenty years ago. The questions focus on propositional knowledge such as 'Name a composer from the 18th century and one of their works' and 'Name the composer of The Rite of Spring'. One has to question the rationale behind such questions. As the information required has not been prescribed on the Leaving Certificate course, then this suggests that those with personal/educational experience of the western classical music tradition have an advantage over those from a traditional Irish/popular music background.

  At Dublin Institute of Technology, Conservatory of Music & Drama, a similar entrance test is required and an audition. However, no pop/rock music is accepted in the audition process and in classical performance Grade 6 is expected. The new Leaving Certificate course enables students to perform diverse styles in their practical examination but if such students wish to audition at this third level institution, they are required to reach an acceptable level of performance/rethink their choice of repertoire.

  Given the disadvantage that such students will inevitably face if they wish to pursue music at third level then I would agree with many third level dissenters that the Leaving Certificate fails to ready students for the study and performance of music at third level. However, the crux of the matter is this: by excluding those who have not had the privilege of private instrumental tuition and whose performance experience has been vocal study/recorder/guitar in the classroom, are we not then perpetuating hegemony of the western classical music tradition? The cycle then continues as undergraduate music teachers emerge from these courses with their own set of musical values inculcated by the third level institutions.

- **Data from Survey and Focus Group Discussion (2005)**
  In a study that I conducted in 2005, I researched the experiences and attitudes of second level music teachers to multicultural music education using a questionnaire and focus group discussion. Thirty-eight second level music teachers were surveyed using snowball sampling method. The findings included a real willingness on the part of the teachers to include more diverse musics in the classroom but their own musical tastes and teaching of a wide variety of genres in the classroom were rather conservative.

  (i) **Musical preferences**
  Three respondents listen to world/non-Western music (including Latin American, Indian and Javanese) on a frequent basis, whereas thirty respondents indicated their preference for Western classical music. However, there were some interesting responses to this open question such as: 'Baroque', 'Mozart' and 'Impressionist composers', and one respondent specified 'Medieval,
Renaissance, Baroque and Contemporary’ as their personal preference, as if the question only pertained to Western classical music.

(ii) Genre preference in classroom practice
Again, the predominance of Western classical music is very evident with over half (Scale 1-3) of music teachers deeming it preferable.

(iii) On musical experiences at third level
• Most of the teachers had experienced some module in ethnomusicology at third level. One teacher in particular had toured with a Gamelan group. However, another teacher iterated how she chose Schoenberg analysis as she felt it would be more beneficial in the classroom.
• The teachers explained the dialectical nature of traditional versus classical emphasizing that from the design of the course musicians were segregated and was both a musical and social divide.
• The teaching of traditional Irish music appears to resemble the teaching of western classical music in the importance placed on being able to identify key signatures, time signatures and form.

Conclusions and implications for practice
To conclude, the courses offered by most higher education institutions in Ireland have tended to focus on the western art music repertoire which is commonly perceived to be a form of middle class culture by virtue of its historically privileged status. Although many positive developments have occurred in the content of the syllabi at second level, there is still much more scope. This also highlights the extent to which teaching and learning practices and contexts in music maintain broader social inequalities thus perpetuating the hegemony of the western classical music tradition. In order to break the cycle of hegemony, it appears that third level institutions need to encompass not only a diverse range of musics but also the teaching and learning habitus appropriate to the genre. This requires an acknowledgement of the many valid means of music teaching and learning and recognition that classical music and/or traditional Irish music are not the only genres worthy of study at third level.

MUSIC STUDENTS EVALUATING THEIR OWN PERFORMANCE: FOCUSING ON PERFORMING ELEMENTS VS. MUSICAL ELEMENTS

Yuki Morijiri (Ochanomizu University, Japan)
email: yuki.m.h@gmail.com

Introduction
Performers listen to their own music while playing or singing and can know their own music in terms of the sound and tones, feeding this knowledge back into their own performances. However, while performing, their attention may often be focused on technical matters, mistakes, tensions, anxiety and so on. Perhaps performers cannot listen to their own performances as well as audiences do. For example, when performers listen to a recording of their own performance, they may observe differences that had gone unnoticed during their performance. What exactly do performers listen to?

Recent studies have investigated how people perceive and recognize music from the perspective of musical elements identified in the field of music psychology. These studies classify the elements of performance into various categories as musical elements: rhythm, tempo, melody, dynamics, texture, harmony, tone, instrumentation, phrasing, etc. These musical elements
appeared from the viewpoint of what people listen to in music as listener rather than as performer. On the basis of these recent studies, this research aims to discover what performers are listening to and focusing on during their own performances and seeks to identify which elements can be classified as performance elements. The study then goes on to investigate how music performers view the differences between the ways they listen while performing versus how they listen to a recording of the same performance.

**Aims of the research**
The aim of this paper is to investigate what performers, who major in music at a university of education in Japan, are listening to and focusing on in their own performances. Objects of performers’ attention are classified into performance elements, as distinct from musical elements. For investigating these, I take how music performers view the difference between listening to their own performance while playing or singing, how they listen to a recording of that same performance and what performance elements they pay attention to.

**Methodology and Method**
The subjects were 20 undergraduate and graduate students majoring in music at a university of education in Tokyo, Japan. They also have a musical ear and skills in music performance, with backgrounds in western classical music. Their various areas of specialization are piano, vocal music, violin, clarinet, marimba and music pedagogy.

The study is designed as semi-experimental and employs semi-structural interviews. The semi-experimental process involved recording performers while they played or sang an arbitrarily chosen short piece. After the performance, the performer listened to their recording, during which they marked the musical score with a pencil if they recognized differences between how they listened during the performance and how they listened to the recording. In the analysis, I classify objects that performers marked on the score into performance elements and make a quantitative analysis of the tendency to pay attention to these by the performers.

I asked the pianists and vocalists who participated two questions about their own ideas: what important properties are required for the performance and what is often remarked by a private music teacher about performing? In the interview data of the pianists and vocalists, an analysis was made of the relationship between what the performer considered important in the performance and what their teachers remarked.

**Main Research Findings**
In this study, I identified six main performance elements: time elements, dynamic elements, articulatory elements, tone quality elements, comprehensive elements and technical elements. Time elements include tempo or speed and tone length, while dynamic elements refer to loudness and dynamics. Articulatory elements relate to phrasing, intonation, staccato and legato for instance. Tone quality elements include timbre, tone color and quality. Comprehensive elements consider the mood of performance and general feelings. Technical elements refer to, for example, pedaling in the case of pianists and fingerings to achieve correct pitch intonation for the string players. The results showed that performers do not listen to these elements equally. In the case of the instrumentalists, attention was directed mainly to the time and dynamics elements. The vocalists, on the other hand, focused especially on articulatory and tone quality elements. They more directly reflected the same views as their teachers than did the pianists. Vocalists’ teachers coach them mostly from the viewpoint of articulatory and tone quality elements. Concretely, the vocalists often demonstrated an awareness of what their teachers said about articulation and tone, focusing especially on these elements during their performance.

**Conclusions and implications for practice**
Performance elements from performers’ viewpoints are somewhat different from musical elements. For example, performers refer not to melody, rhythm, harmony and so on in themselves, but to how these elements relate to performance. The performers acknowledge differences between the ways they listen while performing versus while listening to their
recordings. They also do not listen to performance elements equally, with differences observed between instrumentalists and vocalists, suggesting differences not only characteristic of performance itself, but also perhaps contrasting approaches in pedagogy between vocalists and instrumentalists. From this research, it was clear that instrumentalists focus mostly on time and dynamic elements. On the other hand, in the case of vocalists, their remarks are concerned mainly with tone quality and articulatory elements. Furthermore, vocalists depend more on their teachers’ opinions than do instrumentalists.

From an educational standpoint, I suggest that teachers’ opinions have a great influence on their students’ viewpoints. Teachers have to understand how to influence and advise students. If teachers give unbalanced advice, their students will also have unbalanced viewpoints for music and their own performances. It seems that teachers are covering viewpoints that students cannot always comprehend. Teachers should advise based on what students listen to and focus on in their own performances. I feel that most music students cannot notice all of their weaknesses in their own performances. Teachers should help them to become more aware of the various performance elements.

Furthermore, teachers must help students to cultivate appropriate viewpoints of their own performances and music, because a performer cannot be a student and be given lessons forever. Some day they must be able to be a judge of their own performances.

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music and drama as part of their weekly lessons, taught mainly by music teachers who also have had drama education as part of their music education degree in college. The organisation, teachers’ hiring, curriculum orientations, and on-going teacher training workshops, are the responsibility of the GCEA in the main town of Funchal. Further, the GCEA promotes yearly presentations of the project's practices, also as a mean to account for the investments made by the local government.

The aims of this research are:

1. To identify the fundamental principles of structure, organisation, curriculum orientations, and pedagogy, which constitute the project implemented by GCEA.
2. To understand the role that music and drama have on the integrated development of young children, in the domains of creativity, and autonomous thinking.
3. To indentify the contribution of the implementation of music and drama within the primary school curriculum, to the promotion of activities beyond the school scope: choirs, instrumental ensembles, dance, and theatre.
4. To understand the role of the on-going teacher training as practised by the GCEA.

Methodology and Methods
As a case study, this research combines qualitative and quantitative methodologies. The collection of data is based on classroom observation, documental analysis of the whole project’s structure of the GCEA, semi-structured interviews and written questionnaires to classroom teachers, music and drama teachers and parents.

This paper presents (1) the results of the questionnaires answered by 107 classroom teachers, and 71 music and drama teachers, and (2) content analysis of two major interviews with key persons involved with the beginnings of music and drama in Madeira’s primary schools, namely, its music mentor (director of GCEA) and a now retired drama teacher.

Key Findings
- Magnitude of implementation and organisation
- Sense of leadership and ownership
- Teachers’ education

Main research findings
From the 132 questionnaires that were sent out to the classroom teachers, 107 were returned. Results indicate that over 60% of these professionals did not have any preparation both in music and drama. The small proportion (ca. 33%) that reported having had music and drama education received on-going training mainly through the GCEA, which appears as the most significant training institution in Madeira for primary school teachers. Further, more than 90% never participated in informal music or drama activities. A vast majority (92.5%) stays in class while the children are having music and drama curriculum activities, but only 9.3% reported an active collaboration. When asked about the possibility of taking full responsibility for the Music and Drama classes, 64.5% referred total lack of confidence due to poor preparation.

From the 83 questionnaires sent out to the music and drama teachers, 71 were returned. Reported academic studies range from 49% graduated as music educators, 14% as primary school teachers, 10% as kindergarten teachers (both with a musical training provided by GCEA), to 10% non-graduated music and drama professionals (certification provided by the GCEA), and 13% Music Conservatoire musicians. Most of these teachers are young (under 30) with less than 10 years of teaching experience. The GCEA promotes their enrolment in its music and drama extra activities, among other reasons, as a mean of improving their musical skills. The majority reports the lack of collaboration of classroom teachers.

Content analysis of the interviews showed 1. a significant consciousness of being agents of innovation, especially in view of the starting point of the project back in the early eighties; 2. the magnitude of implementation of the programme in the whole island, based on an hierarchical
structure and level of organisation, which ensures that the GCEA permanently has the overall control of the teaching practice in the field; development of a project where ownership and leadership go in hand with the need to defend it against possible, and in-between clearly identified threats; a sense of loss of some of the initial ideas, with emphasis, on the one hand, on the collaborative work between classroom teachers and music and drama teachers, and on the other on a philosophy of drama education that has not been kept over the last 28 years.

Conclusions
At this stage in our research we acknowledge: 1. All children have access to music classes on a regular basis, fulfilling a program controlled by GCEA; 2. the overall educational political visibility of the programme strongly advises the public presentation of products, which might not always function as the best indicators of the children’s level of acquired music and drama skills. Finally, it seems clear that the relative weight of music as opposed to drama in the practical activities in-classroom is, first, one of great disproportion in benefit of music, and second, that the very essence of what most teachers understand under drama education is far from the initial expectations about this area. Promotion of on-going teachers’ education seems to be an important issue.

NEGOTIATING THE PLACE OF MUSIC IN THE FINNISH SCHOOL
Minna Muukkonen (Sibelius Academy, Finland)

Abstract
During the era of comprehensive schooling since 1970 the Finnish national core curriculum has been rewritten every ten years. In this paper, I shall highlight the tradition and development of music in the changing curriculum in relation to two contexts: on the one hand, the school in general, and, on the other, the music education culture. The music core curriculum discourse reflects the aims and goals of the general school curriculum, as well as the ethos of the music education culture. This double bind is examined in relation to music teachers’ interpretations of the written curriculum in their everyday practice. In this, I shall use the data of my PhD dissertation, which consists of thematic interviews with music subject teachers.

I will discuss the relationship between the subject music and the school context reflecting on Simola’s (1995; 2008) analysis of the shifts in the Finnish curriculum discourse. The crucial questions for this paper are how the curriculum of music has dealt with the currents of change and which kind of tasks has been handed over to music in schools by these reforms. I will then show how the evolvement of the core and ethos of the Finnish music education culture has taken form in the school curriculum discourse. One of the practical outcomes of this ideological evolvement is e.g. a new educational practice, the classroom rock band (Aittakumpu & Westerlund, 2006), which has been established as one of the main practices in current school music teaching. Finally, I shall turn to my data and the teachers’ perspective, and open up how the curriculum reforms have changed teachers’ work in general and how the music subject teachers deliberate the situation within the everyday life in schools.
Abstract
In many countries, including Cyprus, kindergarten teachers are responsible for providing music instruction to their students. Even though teachers consider singing an important music activity in kindergarten, they are often fearful of including singing in their curriculum. Previous research and my own experience in coaching preservice teachers indicate that these fears might stem from their negative attitude toward singing, and their insecurity about their singing skills. Indeed, many prospective kindergarten teachers’ music training consists only of one or two courses in music methods taken during college. With such a short training time, in what ways, if at all, are teacher educators able to alter one’s attitudes toward singing? What might be some strategies that teacher educators’ can use to facilitate growth on prospective teachers’ singing perceptions and what might be common patterns of development? Minimal research exists to deal with the above questions (Apfelstadt, 1989; Richards, 1999; Siebenaler, 2006).

This paper presentation will investigate the singing attitudes, perceptions and confidence of thirty preservice kindergarten teachers enrolled in my music methods course at a Cypriot University. In the course, students followed a curriculum incorporating singing activities as part of every class. Additionally, all students met individually with the instructor twice during the semester to receive ten minutes of vocal instruction. Students’ singing perceptions were assessed at the beginning and end of the semester using a Singing Profile Questionnaire. Moreover, students were asked to keep their own Singing Reflective Journal in which they reflected on course content related to singing and documented their thoughts regarding their own singing skills and perceptions. Following the presentation of the results, I will propose that student reflection and individual vocal instruction within a methods course might be a fruitful means of building preservice teachers’ confidence in their singing skills.

Introduction
The school community is a special context for musical performances. Unlike audiences attending concert halls and music clubs, pupils in schools are usually not allowed to choose whether they want to participate in a musical event of the school or not. Also, when considering music performed by pupils, the interaction between the musicians and the audience is not limited to the particular musical episode; rather, the musical performances are connected with the daily communication and power relations in the school community. Thus the cultural models relevant to public musical performances in informal surroundings may not be justified if copied as such to the formal context of school.
In this study we examine producing musical performances in school context as a narrative praxis based on cultural storylines. Leaning on Harré & Langenhove (1999), we regard the process of a musical performance as a social act, producing a negotiation about positionings and thus affecting the local moral order of the community.

By a public musical performance in a school community not only is the piece of music brought to the stage, but also the pupils and the culture of the school. It is educationally significant who and what and how performed is regarded as good enough to represent the school community on the stage. Thus, the process of a musical performance in school is not only a matter of musical outcome, but also a matter of possible positions offered to pupils and of the "local moral order" of the school.

In this research we study the cultural storylines concerning musical performances in one school. We are especially interested in the following questions:
1. How are the values (the local moral order) socially constructed in teachers' discussion?
2. What kind of positioning takes place during the process of producing a public musical performance?

Key Findings
Neither the traditional master story of classical music nor the post-modern counter story of Idols-style competitions were found matching the ideal of collaborative working culture by the teachers. In the course of years, a variation story (Saarilammi, 2007) has been developed in the school, with three perceivable trends of change in the pedagogical thinking:
1. From general education to supporting individual growth.
2. From product to process.
3. From individual to collective performance - concerning as well adults as children.

Aims of the Research
The aim of the research is to examine the process of producing a musical performance as a component of the educational culture in school, concentrating especially on the possibilities in supporting creative agency and participatory democracy in school context.

Methodology and Methods
The methodology is based on positioning theory (Harré and Langenhove, 1999). Positioning theory focuses on social acts in everyday interactions. Social reality is seen constructed when people – consciously or unconsciously – produce meanings by positioning others and themselves through collective ‘cultural storylines’. These cultural storylines contain the community's ideals of local moral order. Therefore, positioning theory is interested in context-sensitive rules that explain the patterns of the social episodes.

Positionings take place within the context of a cultural repertoire of speaking and acting. Cultural storylines can be identified in relation to the discursive situations in which they occur, manifesting for example deliberate self-positioning or forced positioning of others.

The data were collected as part of an ethnographic case study from a school where all the pupils participate in producing public musical performances. Collaborative working is emphasized in the school, and there also more pupils with special needs than in Finnish schools on average. This paper is based on three sessions of the whole teaching personnel discussing the history, the values, and the future perspectives of the practice of producing festivities and musical performances in the school. The data were analyzed reconstructing the storylines referred to and the positionings they implicate.

Main Research Findings
The data describe changing the general cultural storylines of musical performances to suit better the educational aims of the school. Performances were seen to be a tool to express the essential
values of the school, such as democracy, equality, and collaboration. Also, discussing and evaluating the festivities of the school was seen as a way to discuss and evaluate the values and the educational culture of the school.

Rather than a counter story, the narrative of the personnel may be seen as a variation story (Saarilammi, 2007) for the general cultural storylines. The stage is still considered a place for exhibiting expertise, but expertise is seen possible to be found and developed in everybody. Instead of “Who wants to participate?” the teachers ask “What would you like to do for this performance?”. Shared with the Idols story line is the idea of creating an image; a position on the stage is considered to support the pupil's identity work. But instead of competing with others, one's skills and talent are brought to favour the community, like in the traditional story line. Anyhow, there is a certain difference in the local moral order: in the process of a musical performance it is not essential to find those good enough or better than others, but everyone is regarded valuable for the common performance. Musical performances are considered as contributing to the sense of unity and belonging in the school community.

The research will be continued with the question:
How are the values (the local moral order) socially negotiated and constructed during a process of producing a musical performance?

Implications for Practice
The rights and duties produced by different storylines mediate the values and beliefs of community, both expressing and affecting the culture of the school. The general cultural storylines of musical performances, if copied as such to the school context, may even produce a hidden curriculum opposite to the official curriculum. At the same time, variating the storylines may be used as a tool for developing the educational culture of the school.

While the narrative environment of a community is always contextual, even the storyline described here should not be copied as such to any other school. What is, however, worth considering in this process is the effort to move away from forcing pupils to the positions of traditional musical performance towards offering them possibilities for deliberate self-positioning.

TEACHER AS RESEARCHER: A COLLABORATIVE STUDY IN IRISH SECONDARY SCHOOL MUSIC EDUCATION
Lorraine O’Connell (Dublin Institute of Technology, Ireland)
email: lorraine.oconnell@dit.ie

Introduction
This paper reports on a practitioner-led collaborative study undertaken by Irish secondary music teachers within the context of Junior Cycle Music (students aged 12-15 years). The initial motivation for this study was to improve classroom practice and the project involved the development and implementation of a programme for teaching the prescribed Junior Certificate Music syllabus. The project falls into two distinct but inter-related parts; part one focuses on the development of the programme and part two explores that programme in action.

Key findings
The research highlights:
- the dissonances that arise between teachers’ philosophies of music education and the prescribed syllabus
- the positive impact of a structured holistic approach to the teaching of Junior Cert music
- the challenges that secondary school teachers face and the factors that impact on the teaching/learning environment
- aspects of music teacher thinking and teacher knowledge within the context of Irish secondary music education
- the positive outcomes of a collaborative approach
- the need for on-going professional development

**Aims of research/context/rationale**

The initial motivation for this research is grounded in the researcher’s personal experience of teaching Junior Certificate Music. The syllabus document is presented purely as a list of skills and requirements to be examined in the summative assessment at the end of three years of study. This has led to a situation whereby music teaching and learning has been driven by assessment procedures rather than providing a holistic music education. This situation is further compounded by the high level of literacy and aural development demanded by the syllabus given the arbitrary nature of music education at primary level which results in many students entering secondary with limited music education.

This situation gives rise to the experience of dissonance between teachers’ personal philosophies of music education – what they believe music should look like in the classroom – and the necessity of bringing the students successfully through the examination process. The question, ‘How can a teacher improve his/her classroom practice so as to engage students in a holistic music education while meeting and teaching the requirements of the Junior Certificate Syllabus?’ is the motivation for the study.

In attempting to resolve this dissonance, the researcher developed a programme for teaching the prescribed syllabus providing a sequentially structured approach firmly grounded in experiential learning through active music-making. It also offers the teacher a broad range of music material from which he/she can choose to suit the musical level of the student cohort.

**Methodology and methods**

The study is situated in the teacher-as-researcher paradigm and is underpinned by the concept of reflective practice. Schon (1983) highlights that it is in and through confrontations with uncertain situations of practice that practitioners are caused to ‘stop and think’, to engage in a process of ‘reflecting-in-action’. This activates a cycle of appreciation–action–re-appreciation in which the experience of dissonance is the catalyst that motivates the teacher to engage in inquiry; this is the basis of the ‘teacher-as-researcher’ paradigm.

While the project began with one teacher researching into her own practice, the process evolved into a collaborative project to include seven other teachers representing a variety of school contexts across a broad socio-economic spectrum, and including single-sex girls’ and boys’ schools, mixed schools, and urban and rural schools. The participating teachers implemented the programme, reflecting on its structure and content and its impact on their own teaching.

The research methods employed were:
- regular focus group meetings with the participating teachers
- two semi-structured interviews with each teacher
- written feedback on implementation of the programme
- student questionnaires
- students interviews

**Main Research Findings**

The theme of ‘dissonance’, the initial motivation for this project remained a recurring one throughout the process. Issues that caused a particular source of disquiet centred on the teaching
and assessing of composing, the choice of prescribed music material, the specific requirements of the listening component of the examination.

The research highlights disparities between schools in the implementation of the music syllabus. This disparity is evident in the compulsory / optional status of the subject, in how it is timetabled, and how it is resourced. It also highlights the lack of provision for instrumental and vocal tuition for all students.

The study provides insight into teaching thinking and teacher knowledge, and in particular into individual teachers’ approaches into implementing the new programme. Teachers initially sought clear guidelines for action and adopted the programme relatively rigidly. However, having navigated their way through the programme a first time, they subsequently adapted it more freely to suit their classroom needs. Teachers’ reactions to the programme revealed insight into their personal philosophies of music and music education and into their individual teaching styles and life histories.

Conclusions / Implications for Practice
The programme within this research project was devised as an intervention to improve classroom practice and an attempt to resolve the dissonance created by the collision of philosophies of music education and the demands of an examination-driven syllabus. While, the participating teachers have agreed that the programme has, on the whole been successive in many aspects, it is interesting to note that the findings and conclusions of the study extend beyond this initial motivation as is evident from the following conclusions.

The Junior Certificate Syllabus is currently under review. This research highlights that such issues as a more holistic approach to composition, the suitability of music materials and realistic expectations in terms of literacy and conceptual understanding need to be addressed.

The research project has identified both the considerable benefits of and the significant challenges inherent in teachers’ participation in classroom research. In reflecting on this process, the participants reported the substantial impact that this collaborative project has had, not only on their direct classroom practice, but also on their wider professional development. It therefore highlights the need for the provision of opportunities for teacher research and for on-going professional development.

These issues have a major impact on how the subject is taught and, significantly, they call into question if there is a general philosophy that underpins music education in Ireland.

Introduction
Shifting social situations and cultural artefacts enabled by technological developments have radically increased the possibilities for using music as a vehicle for self-expression in everyday life. In late modern society, music is ‘everywhere’, and has come to play an important part in individual’s identity construction. Likewise, modern technology has dramatically increased the
options for learning and sharing music. Global online music communities exemplify contexts in which this happens.

The understanding that people now learn music from a vast variety of sources is bound to affect the fields of formal music education and music education research. In this paper, we will look into a recent study of Mikseri, a Finnish online music community, to explore how it became an important vehicle for the construction of its members’ musical identities. The findings’ relation to and consequences for music education practice will also be discussed.

Key findings
- The online music community Mikseri provides social contexts in which musical identities are constructed, displayed, expressed and negotiated
- The community allows for the construction of music-related affinity identities as well as virtual musical identities by providing a) a platform for sharing common interests and purposes; b) a social context for the dialogues and negotiations necessary for articulating and constructing musical identities; c) a space through which the outward display of the musical self is possible; and d) a forum for sharing and exploring the members’ musical self-narratives
- Due to its virtual features, Mikseri facilitates the construction and maintenance of multiple, parallel and contradictory musical identities

Aim and theoretical framework of the research
Previous research has shown that online communities may function as ‘communities of practice’, and provide important platforms for their members’ negotiation of meaning, learning and construction of identity. Furthermore, previous research on online music communities has given evidence that creating and sharing music is one of the most important reasons to participate. Taking this into account, the research reported here aimed to investigate how the Finnish online music community Mikseri allowed for the construction of its members’ music-related affinity-identities as well as their virtual musical identities.

The data were explored through modernity theory, which emphasises the self as a reflexive project, created and maintained through autobiographical narratives, as well as the possibility of possessing multiple, parallel and even contradictory identities (Anthony Giddens). Also taken into account were thoughts about the self as a multilayered and contextual continuum, constituted of personal, social and cultural dimensions (Stuart Hall); insights that identity construction involves negotiating the meanings of our experiences of membership in social communities (Etienne Wenger); and the idea that identities may be developed from participating in and identifying with affinity group practices (James Paul Gee).

Speaking of musical identities, fragmented and contextual features and the narrative aspects of late modern selves were seen as valid. Hence, the multilayered nature of such identities was seen to occur for example as one person occupying several ‘identities in music’ or showing great affinity towards a multitude of different musical styles.

Given that online music communities may be seen as communities of practice (Jean Lave and Etienne Wenger), the Mikseri-allowed identity construction was seen as being closely connected to learning, Jean Lave and Etienne Wenger’s theory stating these as two aspects of the same phenomenon.

Methodology and methods
The project was designed as a virtual ethnographic case study, meaning that the researcher had no face-to-face contact with the online community participants. The data was collected during a seven-month period of observing the activity of the community, and consisted of field notes from the observations plus ten selected ‘threads’ (totalled 1,329 messages) from the message board of Mikseri.
The field notes and messages were analysed using a two-phase approach, which included a) reducing the observations and b) solving the ‘mystery’. Three important areas for the negotiations of meaning among the Mikseri members were derived through this process. However, across these areas the community also appeared to be an important vehicle for the construction of its members’ musical identities. To enable further exploration of this matter, the data was subjected to narrative analysis.

Main research findings
For the members of Mikseri, the online community appeared as an important part of their everyday life, providing a platform for peer networking and development of deep friendships through interest-driven engagements, in other words through sharing musical pieces, skills and knowledge. As is typical for a community of practice, information flowed effectively among the community and the members had formed and sustained mutual relationships between each other.

The profile pages of Mikseri allowed the community members to play with and test multiple identities by creating, manipulating and re-casting their personal profile. These pages could also be used for gravitating towards others with similar interests and backgrounds. The community members’ main reasons for participating were connected to their joint, strong interest in making and sharing musical pieces. Hence, Mikseri allowed for the construction of its members’ music-related affinity-identities by providing a platform for sharing common interests and purposes.

The construction of the more or less virtual-based musical identities of the Mikseri members happened through three different 'modes'. Firstly, identities were constructed through dialogues and negotiations concerning music and musicianship. Secondly, identities were created and displayed to the outside world through the profile pages with which members chose to represent themselves. Thirdly, the message board provided a forum through which the members could express and share their musical life-stories, and hence, construct themselves as musicians of different facets.

Conclusions and implications for practice
The findings suggest that, since development of musicianship and musical learning take place also in virtual worlds, music teachers may need to help students bridge the gap between their global and local musical realities, the latter found in schools, bands and other musical groups. Participation in online music communities could also be included in formal music education. To create meaningful learning environments, music teachers may need to revise their assumptions concerning through which means students become musically educated.

Abstract
This paper examines the concepts of critical cultural literacy and critical musicality from the perspectives of critical pedagogy and music education. In the theory of critical pedagogy, the achievement of critical cultural literacy is seen as an essential goal of pedagogic practice. Critical pedagogy considers critical cultural literacy necessary in order to bring the possibility of social, political and cultural influence and change within reach of every person.

Using media critique as a method, critical pedagogues seek to analyse the meaning structures of media and popular culture which are brought to us via television, radio, the internet, newspapers,
film and popular music. For many adolescents, popular culture has become a “place” where their identities are being formed. In learning to critically interpret and analyse the meaning structures created by media and popular culture using critical cultural literacy as a tool, students learn to recognise, build up and compare different identities and social positions within these cultural practices. Popular music as part of music education in schools brings students’ experiences to the heart of educational practices. In this way, the activity of critically analysing the lyrics of songs used in the music class can enhance the social, ideological and political awareness of students and give them more advanced intellectual tools for structuring the world in which they live.

In the field of music education, the concept of critical musicality has emerged in the recent studies of classroom practices (e.g. Green, 2008). In this context, critical musicality relates to the concept of critical cultural literacy including an idea of listening and interpreting music more analytically through informal, aural learning. With the increasing ability of critical musicality, students begin to gain more enhanced understanding and awareness of music and the underlying cultural conditions such as the functioning of the music industry.

This paper examines the relationship between critical cultural literacy and critical musicality; how the musical perspectives could be a part of critical cultural literacy as a working tool of critical pedagogy; and how this critical approach could be utilised in music education.

JAZZ, DEMOCRACY AND DEWEY: TOWARDS ALTERNATIVE APPROACHES IN JAZZ PEDAGOGY

Joshua Renick (Teachers College, Columbia University, New York, USA)

Abstract
History provides clear evidence that jazz musicians learned to improvise as members of informal learning communities (Fraser, 1983; Javors, 2001). Responsible for producing, preserving and transmitting musical knowledge, these communities functioned as jazz music’s primary instructional system (Berliner, 1994). Over the last forty years, however, the center of jazz education has gradually moved away from the informal world of the “street” (Dobbins, 1988) and into the institutionalized and formal world of North American public schools and university programs around the world (Dyas, 2006; Mason, 2005; McDaniel, 1993; Nicholson, 2005).

The current pedagogical paradigm in jazz education is constructed on a traditional model borrowed from the western classical conservatory: a “closed” (Swanwick, 1999), hierarchical system, which emphasizes a subordinate relationship between teacher and student. The use of this “Eurocentric” (Ake, 2002a) system runs counter to jazz music’s democratic, historical antecedents.

Jazz cannot thrive as a music without its continued existence within the world of formal education. Consequently, the future direction of jazz as a music is unquestionably linked with the future direction of jazz education (Nicholson, 2005). Working from a Dewian (1916) perspective, I explore the intrinsic human characteristics that both democracy and jazz share, such as interaction, community and improvisation. Through the development of these shared characteristics, it is possible for jazz educators to begin working toward alternative pedagogical approaches, which reconnect jazz education to its democratic, historical antecedent and simultaneously allow for its continued existence within the formal world of education.
Today educational institutions are, more than ever before, open towards the search for flexible and continuous lifelong training. Universities have taken part in these changes and they are now facing adjustment to the European Space of Higher Education (EEES). One of the basic pillars of the EEES is LifeLong Learning (LLL). Today, the border between formal and non formal education is disappearing. Both types of education coexist in order to offer students an education of higher quality. The University of the EEES manages its educational policies offering new models of plans of study and cultural programs and initiatives who allow its active participation in society. Because of this, the overlap of university and society will be more effective and irreversible in the future.

Music is part of culture and this is overseen from the vicerrectorados de extension universitaria. Vicerrectorados are specific parts of the organization that manage the cultural, formal and non-formal activities at the university. In this way, some of the more important questions of this research are: What importance is placed upon music in the university? How are musical activities managed in the university? What relationship exits between these activities and formal and non formal education? Our principal aim is to know the models of management and organization of musical activities developed in the past by the vicerrectorados de extension universitaria in formal and non formal education contexts.

The selected sample is formed by a group of nine Spanish universities: the G9. Nowadays, these universities have formed an association whose purpose is to promote the relations between the university and institutions belonging to the Group, in order to promote the collaboration between them. More than 10 % of Spanish university students belong to the G9.

The information gathered is of a quantitative and qualitative nature: summary of reports of musical activities in all the universities, accomplishment of interviews to the directors of activities and vicerrectores, as well as surveys to the students’ participating in the activities organized in every university. From an ethnographic perspective, we are using a mixed methodology and the results of the investigation converge on a synthesis that uses triangulation as a way of validation.

The work of compiling annual reports began by searching in the libraries of the universities of the G-9, as well as in web pages. Upon not having found documentation in all of them, we contacted the secretaries of the vicerrectorados by e-mail or by phone. The classification of activities is the following: concerts and cycles, university choirs, university orchestras, university festivals, courses, workshop contests, samples multidisciplinary, publications, visits of musical interest. Secondly, we proceeded to coordinate the interviews. In order to do that, it was necessary to send letters to all the vicerrectorados de extension universitaria and to all the managers of musical activities of every university. Finally, and after being validated by a group of experts, the questionnaires were sent to nine universities. In every single university we had a collaborator who was in charge of completing the surveys by students. The activities chosen for the research were: one course of Opera, the university choir and concerts.

Once we obtained results from the research, we described some of the convergences and divergences, both from the qualitative approach and from the quantitative one:
Convergences:

**Evaluation of the musical organized activities:** All the informants (managers and students) value the results of the musical organized activities. This fact coincides with the high participation of the students in the offered activities and with the evaluation that this group has made over the last activity in which it has taken part.

**Contribution of the musical activities to the person's training:** There is a general opinion based on the idea that musical activities contribute to a person's training. The informants agree with the aims of the cultural policies in the current university. The managers think that these activities influence two attributes of a person: forming personal relations and completing career and professional education. Moreover, the students justify the evaluation on the contribution of these activities across the cultural interest, the personal satisfaction, the integral training and the academic training.

**Implication between the musical activities and non formal education:** There is no doubt that every single informant thinks that non formal education is increasingly present in musical activities of extensión universitaria. It is necessary to point out that a third part of the students that take part in the musical activities are more than twenty-five years old. Therefore, it is possible to see an approximation of the citizenship to the university or maybe the other way around. In addition, the cultural managers affirm that across the cultural activity of the university they expect to get a progressive implication between university and society.

Divergences:

**Motives of participation in the activities:** The students indicate that obtaining credits and enjoyment are primary motives. Only a minority think that participation of the student body is related to obtaining credits. Most of the managers think that the students participate in the activities because they are interested in music.

Finally, some of these results show that:
- Music is really important in the context of the cultural activities in the university.
- There is a link between the musical activities and formal and non formal education.
- Non formal education has an important position in cultural university activities.
- There is a positive impact of musical activities in the participants (professional and personal aspects).
- A major musical activity is requested.

Our conclusion is based on the idea that it is necessary to include all the forms of learning: formal and non formal in the University of the EEES because it is an important advance in a person's training.

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**CROSS-CULTURAL MUSIC COMPOSITION: PROCESS AND PRODUCTS OF A CHINESE AND AMERICAN CHILDREN'S COLLABORATIVE PROJECT**

**Patricia Riley (University of Vermont, USA)**

**Abstract**

This research explores the process and products of a collaborative cross-cultural music composition project between Chinese and American children. It contributes a new dimension, cross-cultural composition, to research regarding student music composition processes and products, and provides insight into the use of video-conferencing technology to foster increased
collaboration among students, teachers, and cultures. Subjects were two ten-year old-children enrolled at the Gaoxing No. 3 Primary School in Xi’an, China, and two ten-year-old children enrolled at the Wells Village School in Vermont, USA. Data were gathered in April 2008 during five 90-minute sessions, and included videotaped footage of the sessions, all writings and/or music notation generated by the children, and videotaped interviews during which the children at both sites answered questions regarding the process and products of their collaborative music composition project. The researcher functioned as the facilitator of the music composition activity, and was the research site-coordinator in China. Interview questions included: Tell me about your music composition. What kinds of things were you thinking about as you were composing? What do you like best/least about your music composition? How did you work together with the American/Chinese children to create the music composition? How did you decide which ideas to use and not use? How did you decide how to put the ideas together? What did you need to do so that the music composition included both your ideas and the American/Chinese children’s ideas, and still sounded like you wanted it to? What did you like best/least about working with the American/Chinese children on this project? Results included a music composition product comprised of six sections. The composition process included independent exploration, generation, and revision of ideas; and collaborative performance and decision-making regarding the retaining or discarding, and ordering of ideas.

Abstract
Philosophies of aesthetic education often claim that aesthetic experience is crucial for processes of education. Even if some theories of music education explicitly avoid reference to aesthetics, they nevertheless recommend forms of musical practice – as a philosopher of arts might phrase it – opening up spaces for aesthetic experience.

It is true that there is no consensus on the exact characteristics of aesthetic experience in the philosophy of arts, but concepts by John Dewey or Martin Seel are a fruitful basis for reflections on music education.

Following Dewey and the tradition of the German term “Bildung”, education can be understood as a never-ending process of experience in which people constantly re-orientate themselves as they acquire new possibilities of understanding and describing themselves and the world; of experiencing, thinking, and acting. Musical practice (i.e. listening to music, music making, composing, and other forms of musical practice; David Elliot created the term “musicing”) can make a contribution to this “Bildung” if the main focus is not on performance rules and techniques, but on the sound of music and its expressiveness.

The indicated considerations were unfolded as philosophy of music education in various publications by Christopher Wallbaum and Christian Rolle among others. Yet there is a lack of empirical foundation. What do students do or what happens to them whilst having aesthetic experiences in musical practice? Empirical research of the concept of aesthetic experience is meant to serve the development of further theories concerning music educational practice.

Discussion of divergent aesthetic judgements in musical practice may offer a promising point of departure. Aesthetic judgements are in many cases recommendations, and first have validity when others turn their attention to the music at hand and take the reasons for the recommendation as instructions in their own aesthetic experience of the music. These
instructions can take the form of verbal interpretation, emphasis of particular characteristics, recommendation of conditions for experiencing the piece, or even a musical demonstration. Such moments need to be discovered empirically.

Note: This contribution is related to the posters of Lena Breum and Anna Machate.

Abstract
The aim of this project is to examine the educational practice within one-to-one higher instrumental education (the study will be done in the University College Ghent, Faculty of Music & Drama). The focus will be on input and perspectives of both the teacher and the student, with the purpose of discovering and mapping this unique pedagogical reality. For decades instrumental lessons have been based on individual educational methods, in which the student is introduced into the profession by an expert musician. This relation relies on the tradition of the master-apprenticeship model. In the classical definition of the master-apprenticeship method the master – model – is the one who observes, sends, demonstrates, listens, inspires and gives comments. The apprentice is the disciple who looks, listens, imitates and searches for approval. Research into the one-to-one relation in instrumental education generally starts from this definition. There is already research that focuses on the interaction between the teacher and the student by means of observations, but it mostly observes the teacher and has paid less attention to the perception and input of the student. Too often one forgets that in these lessons there are two people involved ("it takes two to tango"). From a pedagogical point of view there are three important factors in every educational relation, which all have an influence on the learning process: the teacher, the student and the (professional) knowledge. This is sometimes called the triadic pedagogy. The current research project will give attention to these three components.

The specific character of this research group (instrumental teachers and students) requires that there is a certain connection between the researcher and the participants; there is a need for an intensive relationship based on mutual trust and a shared dialogue. For that reason we chose to use qualitative research methods. It is the intention to attend the instrumental lessons during a long period of time. By means of data-triangulation (field notes, audio-recordings, journal and in-depth interviews with all participants) we will be able to paint a clear portrait of this educational situation.

We conducted preliminary research to try out our research design. Eight lessons of a flute and singing teacher were followed and analyzed. These results will be communicated at the conference.
Introduction
External music examiners play a significant role in assessing, verifying and maintaining musical standards. They participate in the assessment process, deliberate on problem cases and comment on the course content and curriculum design to ensure that academic standards achieved are appropriate for the award. Essentially, the purpose of external measurement is to provide stakeholders with accurate and relevant information about student ability, course outcomes and programme functionality from an outside perspective. However, there have also been concerns raised on the wide variations practiced between institutions and between external examiners themselves in executing various assignments. The diverse functions and varying tasks of external music examiners have lead to some confusion as to what exactly is the ‘role’ and purpose of the external music examiner. This study addresses some of the issues.

Key findings
• Premised on the tasks undertaken and levels of participation in the quality assurance process, external music examiners may be classified as (a) public music examiners, (b) specialist music examiners or (c) institutional music moderators.

• The external music examiners' tasks can be viewed as being micro or macro in significance with each decision representing direct or indirect contribution to musical standards and quality assurance strategies.

• The preparation of external music examiners varied considerably, some examiners were formally trained whilst others relied largely on experience and observation.

• The transformative roles of external music examiners are under-recognized.

Research Aims
This study examined the practices of external music examiners in different situations. It has two main aims, namely:
(i) to identify and compare the different tasks of external music examiners in specific circumstances in which they operated and
(ii) to evaluate the significance of such micro-macro tasks and their impact on and contribution to musical standards and quality assurance.

Methodology and method
Exploring micro-macro links, in metatheorising, is the understanding of the significance of interrelationships between social and mental structures within multiple layers of social participation. It involves the analysis of materials in a continuum of subjective-objective elements that are viewed concurrently and interactively within microscopic and macroscopic systems of social organisation.

In this study, a qualitative method of approach premised on grounded theory was selected as a basis of securing rich data. This study examined the work of external music examiners in three different situations, namely:
(a) an external examiner of a public music examination board conducting a music examination in a hotel suite.
(b) an external examiner, as part of a panel of internal music examiners, conducting a
music examination at a recital hall of a university.
(c) an external examiner appointed by the parent university to evaluate an offshore music programme.

The three assessment situations represent symbolic actions which are assigned to the external music examiners in a relationship that is crucial to the constantly changing dynamics of the micro-macro social process and mediated by pre-existing adjacent meanings. These instances afford insights into the realm of music assessment practice as they represent examples of multiple realities at work in the context of authentic situations as embedded in the notions of micro-macro synthesis and grounded theory. It viewed authenticity as a transformative process and applied the idea of the 'authentic witness' based on critical knowledge in the context of practice. Hence, the micro-macro tasks of the examiners are contextualized within the environment in which they function as with the operational timeframe of activities undertaken. The different scenarios thus created opportunities for examining the varying levels of social participation. In each scenario, the assigned tasks of external examiners illuminated the dynamics of power within their respective scopes of work.

Findings
The research unveiled four main findings. Firstly, diverse external music examining roles exist in musical practice. External examiners find themselves acting in the capacity of assessors, evaluators, moderators, observers, advisors or even stakeholders. As such, the term ‘external examiner’ exudes different meanings and connotations to different societies in different social situations. A clarification of the examiner’s position is warranted. This being the case, it would be apt to classify external music examiners as public music examiners, specialist music examiners or institutional music moderators, depending on their respective levels of participation in the quality assurance process.

Secondly, external music examiners are engaged for different purposes at different points in time in accordance with the needs of the clients. At the most fundamental level, they are engaged on an ad hoc basis to assess singular instances of examinations based on a particular set of expertise. Some examiners are engaged on a contractual basis by the public music examination board in which they are regarded as members of the ‘inner circle of stakeholders’. Other external music examiners are appointed at institutional level on a tenured basis to oversee the overall running of a programme.

Therefore, external music examiners assume different roles and undertake varying responsibilities towards the candidates and the stakeholders. Some are highly trained whilst others premise judgment primarily from personal experience. However, one commonality observed is that the examiners are not involved in the teaching of the course. They portray a measure of ‘self-distancing’ from the management and the daily running of the programmes. Nevertheless, these examiners bring with them, a set of beliefs, core values and course assumptions based on their training, qualifications and experience.

Thirdly, the external music examiners’ tasks can be viewed as micro or macro in significance with each decision having direct impact on assessment and/or indirect impact on the perception of musical standards. These tasks represent ‘symbolic tools’ that are used to influence and enhance peer and public perception of the levels of quality assurance practices undertaken by competing entities. It was found that the tasks of external music examiners differed significantly depending on the scenarios in which they functioned with resultant outcomes having covert and overt influence on the teaching-learning ethos and social support system. This micro-macro argument is an intrinsically woven continuum of interrelated perspectives. Social perception is a powerful tool of recognition and legitimization.

Fourthly, the transformative roles of external music examiners are under-recognized. External music examiners can influence and significantly contribute to the transformative development of musical growth within the multiple levels of task participation. As the provision of educational
services becomes increasingly competitive, the existence of the external examiner remains a symbol of their legitimacy. The external music examiner represents a respected authority in evaluating the comparative worth of the musical output. Society participates in the recognition of such achievement by acknowledging its educational worth. Thus, the peculiar intrinsic and extrinsic powers of the external examiner tend to contribute in distinctive ways of (re)shaping musical practice, attitude and output as well as contribute to programme validation, accreditation and institutional recognition.

Conclusion
The changing roles demanded of an external music examiner require new parameters of quality assurance mastery. The outcomes of the study point to the need of a strengthened external music examiner system in recognition of the transformative roles undertaken by music examiners in the advancement of music teaching, learning and benchmarking within the framework of good practice.

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Combining this method with a semi-structured interview provides a chance to consider some of the events from the lessons in the light of their observations, and to use these discoveries as a springboard for more general discussion about gender interactions in instrumental lessons.

**Method**

Sixteen instrumental lessons were recorded: four male and four female teachers each with one girl and one boy. The children’s ages varied between nine and fifteen. The video-camera was a Canon MV600i digital video-camera. The researcher was not present during the lesson.

Each recording was transferred on to VHS or DVD and given to the consultants within a week of recording, to watch at their convenience. The researcher studied the recording and transcribed it, making a list of possible areas of interest to be raised in the interviews. After an interval of two to three weeks, the interviews took place in the teachers’ studios, with teacher and pupil interviewed separately. The interviews were recorded with a dictaphone.

The interviews began with questions about awareness of the video-camera. Consultants were then asked if they would like to watch the whole recording or whether there were any particular sections they would like to see again and discuss. After consultants’ ideas had been discussed, the researcher raised any other issues she felt were important.

**Main Research Findings**

The majority of consultants said that they had been aware of the camera for a few minutes and had then forgotten about it; in most cases the lessons seemed to progress in a ‘normal’ way. Watching the recordings however produced some negative reactions. Some of the teachers did not wish to replay their video-recordings in the interview because they were unhappy about the way they had come across: one felt she had been too sarcastic and another simply hated her appearance. These are reactions for which a researcher needs to be prepared. In these cases, it was possible to continue the interview with many references to the recording, without actually playing it back. Interestingly, most of the pupils were more concerned about mistakes in their playing. One advanced pupil had used the recording to discover something he could improve in his performance, a useful by-product of the research.

It was hoped that by giving consultants the remote control of the playback, they would feel empowered and gain some degree of ownership of the research process. In some interviews, this was clearly the case: one teacher had noted a problem with a boy pupil seeming to avoid eye-contact and she developed this theme during the interview. Others were interested in comparing the verbal communications of their pupils, or their sensitivity to body language. The variety of topics raised by such consultants gave richness and depth to the data. In a few interviews with younger children (particularly boys), it was difficult to get them to take the initiative, as the situation and the researcher were unfamiliar to them.

It was also anticipated that being aware that the researcher had watched and considered their videos might help to create some common ground between researcher and consultants, from which it would be possible to move on into an in-depth discussion of gender-related issues from a position of trust and confidence. This kind of understanding is not easy to measure, but most consultants seemed to be at ease in the interview situation.

**Implications for Practice**

This method of combining video-stimulated recall with a semi-structured interview in order to access consultants’ views and feelings has applications which other researchers could usefully investigate. The sharing of control over the topics discussed and the feeling of empowerment this generates for consultants would be applicable to many action research or investigative studies. In music psychology, for example, insights could be gained into practice strategies and performance anxiety. The feeling of personal involvement engendered by making and discussing their own video-recording has to be balanced with the possibility of discomfort for consultants watching themselves on screen. This indicates that it might be wise to restrict the method to the
privacy of one-to-one interviews, although in the right context it could be used with a small group. It is hoped that this paper may have introduced the advantages and possible drawbacks of a useful qualitative research method to a wider audience.

**STUDENT MUSIC TEACHERS’ PERCEPTIONS OF PROFESSIONAL KNOWLEDGE: AN INTERNATIONAL COMPARATIVE ANALYSIS**

Joan Russell (McGill University, Canada), Teresa Mateiro & Maria Westvall (Örebro University, Sweden)

**Abstract**
This research takes as a point of departure Russell’s (2000) analysis of a videotape of a Canadian music teacher’s Grade One class. The analysis revealed how the teacher’s choices of structure, content and pace shaped a lesson, engaged the children’s interest, and served as an effective classroom management strategy. Our current study is investigating how student music teachers perceive the professional knowledge of the teacher in the Canadian video and to compare the responses of students in three different countries: Canada, Brazil and Sweden. Our inquiry seeks to discover if the cultural contexts of the three groups of students influences their perceptions of professional knowledge in music education. We also aim to study the dialectic connection (Berger & Luckman (1979/1991), between the socio-cultural influences and a teacher’s personal values, beliefs and prospects and how this relationship influences the way in which a music class is planned, structured and carried out. The same procedures were used in all three contexts: students watched the video once, as a class, and wrote their observations freely during the viewing. The aim was to capture their immediate reactions to the teacher’s approaches in the video. A specific interest of ours is to investigate if the cultural-specific contents, structures and strategies shown in the Canadian video film – most likely perceived as expressions of ‘familiar’ and ‘normal’ professional knowledge to the Canadian student teachers – will be perceived similarly or differently by the student music teachers in the Brazilian and Swedish groups. To guide the process in the analysis of data, we built on the categories that Russell established and added new categories which were generated from Brazilian and Swedish student music teachers’ responses. The data analysis is planned to be concluded in December 2008 and we plan to report the first results in April 2009.

**DESIGN FOR LEARNING AND MUSICAL PERFORMANCE AND INTERPRETATION. REPEROIRES OF ACTION, POSITIONINGS AND CULTURAL FRAMES IN CHOIR PRACTICES**

Ragnhild Sandberg Jurström (University of Gothenburg, Sweden)

**Abstract**
The purpose of my current thesis is to identify and describe how musical interpretation and performing are semiotically designed and realised by choir conductors in the interaction with choir members during rehearsals and concerts. The purpose is also to identify and describe how these actions can be related to power and ideology.

Data consist of video-recorded rehearsals and concerts with six Swedish professional choir conductors and their choirs. The video films are transcribed in detail so as to represent the
actions in different semiotic modes, such as speech, gestures, facial expressions, body movements, singing, use of printed score and piano playing.

The study uses a multimodal perspective and a social semiotic theory, which implies that communication is seen as social processes of transformative sign making. The study is guided by the view that all communication is understood to realize three different kinds of meaning – the ideational, the interpersonal and the textual metafunctions of meaning – and that meaning comes from a simultaneous interplay between these metafunctions. The analyses concern questions about how different actions can be seen as representations of what is going on in the choir practices; how semiotic resources are interpersonally organised in the interaction between choir conductors and choir members; and what functions and effects the actions have for the choir activity, the participants, and for learning and performing the music.

The results show that the choir conductors, in relation to the participants, use semiotic resources in various repertoires of action that are illustrating, prototypic, analytic, evaluative, requesting and delegating. The results also show that choir conductors and the choir members construct themselves as owners of knowledge; that they demonstrate varying patterns of negotiating their preferential right to music interpretation and performing; and that they construct themselves into different positionings of decision-making.

Abstract

Speech is understood to communicate not only an idea or a set of ideas but to enact the very message it communicates: thus, the communication itself is at once a form of conduct (Butler, 1997, p. 351)

This study considers the manner though which various and often paradoxical discourses in teacher preparation programs have an impact in the formation of young teachers’ conceptual understandings of themselves and their practices. Focusing upon the perceptions of teachers in five urban classrooms in New York City, this study looks at the manner in which higher education discourses have an impact in the practice of first and second year teachers.

Four conceptual notions of discourse emerged from the study, and structure the interpretative spaces between discourse and pedagogical enactment. 1) Discourse of Enactments: validates discourses as rhetorical and often disconnected, leading to pedagogies of reproduction and repetition; 2) Enactment in Discourse: engages in the constant reflexivity of pedagogical moments; 3) Discourses of the ‘Real’: where experience is connected to past legitimized and normative parameters; 4) Discourse of Conflation: attempts to legitimize pedagogical discourses through manipulation of discourse and absence of conflict.

The variance with which the teachers in the study conceived and used the above-mentioned discourses, suggests the preeminence of a ‘performativity’ (as in the work of Judith Butler) in their identity formation. In fact, the experiences of these young teachers, particularly in their multiplicity and disconnect, may lead us to consider that the sedimentary nature of identity formation is no longer an appropriate norm to understanding the development and life of music educators. One of the implications of such proposition would be to consider how teacher preparation would change
if instead of identity formation, music educators would be asked to consider either subjectivity, identity 'management' or 'maneuvering'.

The analysis presented by the study made conflates critical-marxist and feminist frameworks, developed primarily through the lenses of Apple (1988), Althusser (1988) and Butler (1997).

**Abstract**

Prior research has demonstrated how non music specialist trainee primary school teachers can successfully engage in learning to play music in e-learning environments, resulting in improvements in confidence in their own musicality and ability to teach music in the primary school classroom (Seddon & Biasutti, 2008). Other prior research has demonstrated the benefits to students of using a learning technology interface when engaged in collaborative recording activities (King, 2008). In addition, Hwang and Li (2002) used data logging techniques to investigate frequency and distribution of on-line interactions, to help manage and understand the process of completing a prescribed task. The current pilot study tests the feasibility of providing an opportunity for a small group of non-music specialist trainee primary school teachers to collaboratively compose a piece of music using freely available music technology in a specially designed virtual learning environment (VLE).

Five participants completed a collaborative music composition task in a specially prepared VLE. Participants negotiated the creation and development of an original piece of music recorded on multi-track recording software. This process involved negotiating through asynchronous text communication in the forum of the VLE, the inclusion of their individual recordings in a collaborative music composition.

Quantitative and qualitative data was collected in the form of a) type and frequency of logins and b) text communication produced in the forums. A thematic analysis of the communication was conducted and links to the quantitative data were sought through the process of triangulation.

Data from this study are in the process of being analysed and the results will inform the development of a future study involving twenty groups of five participants. This proposed research will test the feasibility of introducing this kind of VLE experience into primary teacher training programs. It is hoped that by experiencing this kind of engagement with collaborative creative music making non-music specialist trainee primary school teachers will gain confidence in their own musical skills and be able to incorporate this kind of project in the primary school classroom.
Introduction
Much of music education research over the past 80 years has included persistent critique of a dominating, performance skill-driven paradigm of music education, and yet this paradigm continues to thrive despite changes in teacher education programs, attempts at legislative and standards-based reform, and shifts in educational discourse. In light of current research on organizational and educational change, professional organizations in particular offer significant potential for curriculum reform where others have fallen short: they provide space to develop teacher capacity for change through peer-to-peer dialogue, opportunities for leadership, and collective action.

This paper examines the largest and arguably most visible such professional organization worldwide, the National Association of Music Education (MENC) in the United States, with attention to its engagements with curricular reform throughout the past century and their results. In asking the question “When were its policies to reform curriculum effective and why?” this paper seeks to address larger implications surrounding the politics and promise of reforming curriculum through the work of professional organizations.

Key Findings
- Link between teacher participation in reform and effectiveness of curricular change
- Historical shifts in theory of action of curricular reform throughout history of MENC
- Significance of formal structure of MENC in determining development of membership capacity

Rationale
Recent activity in MENC regarding curriculum reform, including the National Standards for the Arts and its continued integration at the U.S. state level, as well as the organization’s influence on assessment and accountability legislation, brings MENC and other professional organizations to the forefront of current North American reform efforts in music education. The theory of action behind its reform efforts, which often conflates issues of music education advocacy with those of curriculum and forges public relationships between teachers and business corporations, raises questions both of the efficacy and desirability of these actions. Furthermore, because of its seminal role in the development of music education both in the U.S. and abroad, many of MENC’s structures and discourses have strongly influenced and continue to influence the development of similar professional organizations worldwide.

It seems prudent at this juncture, then, not simply to offer a critique of the current state of affairs, but also to revisit the responsibilities teacher professional organizations have to their membership and to curriculum reform. As potential sites for curricular change and teacher development, these organizations serve a comparatively uninterrogated role in the research on such reform. A historical and political perspective on such organizations, then, sheds light on mechanisms for both creating change and preventing it through what have become increasingly influential players in the educational field.

Methodology and Methods
This analysis of MENC situates the history of the organization within two simultaneous frameworks: one charting at the efficacy of its various curriculum policies and a second examining its role in the development of membership capacity to change. In this sense, I employ a critical
theorist framework by interrogating the relationship between MENC’s various policies and the way they position the organization’s membership, seeking the implications of that relationship for reform or maintaining the status quo. The theories behind and efficacy of each of these policies are traced when possible using primary documents. These documents include the records of the MENC National Executive Board and its various committees held at the MENC Historical Center in College Park, Maryland, as well as reports contained in the *Music Educators Journal*.

**Main research findings**

The efficacy of curriculum reform efforts is strongly correlated with the simultaneous development of music teacher capacity, usually by direct or indirect participation of music teachers in such reform. Consequently, MENC’s most substantial impact on curriculum took place between 1907-1950, at a time when MENC was primarily concerned with member dialogue and grassroots participation. Surprisingly, the organization engaged in some of its most highly publicized curricular efforts after this period, including the *National Commission on Instruction* and the *National Standards*, whose effects have been less significant historically. The ineffectiveness of these reforms can to a large extent be traced to changes in MENC’s orientation toward its membership as well as adjustments in its formal structure that have inhibited its ability to function as a professional development organization. There is also substantial evidence that MENC’s current use of curricular reform as advocacy, as well as engagement with business partnerships, has severely diminished the capacity of the music profession to engage in change.

**Implications for Practice**

This study draws attention to professional organizations as a powerful site with which to develop music teacher capacity and enact change, and a site that requires further examination. In this respect, it argues that the continued development of music teachers is dependent on the availability of spaces for dialogue, leadership, and collective action. Simultaneously, the study brings into perspective a number of current tensions within MENC, including its engagement with political advocacy and curriculum reform, musical advancement and teacher development, formal structure and intended function. In doing so, it makes an argument for the need to pursue a reorientation of such professional organizations with emphasis on membership development, and suggests some steps that can be taken in this direction.

**Abstract**

In contemporary music education there is awareness that various forms of learning take place in informal musical learning practices outside schools. The aim of this paper, which is based on a recently completed dissertation, is to study how hip-hop musicians talk about learning and artistic and educational strategies in different contexts (i.e. amateurish and professional milieus with female and male informants in Sweden and the USA). How the informants talk about creative strategies, aesthetics, identity, transmitting tradition, fostering and adult education is the main focus of this paper. It is based on four articles, each with a corresponding research question. The research questions are as follows:

1. **How is the “meeting” between words and music in the creation of a hip-hop song constituted and how do the informants talk about creativity and learning strategies?**
2. **What interpretative repertoires are in use when the rappers construct professional identities - how are they legitimised and what discourses are they influenced by?**
3. **What aspects of learning are evident when two American rappers talk about their activities in interviews, group conversations, media interviews and in texts they themselves have produced?**
How do rappers talk about hip-hop, their activities and learning when the focus is on musical craft, education and activism?

The theoretical points of departure are social constructionism, discourse, identity, field theory and culture criticism. The methodological approach allows a broad attitude to method, which is more about describing how the researcher has approached the topic. Individual interviews are the dominating research method. The hip-hop musicians are seen as fosterers, adult educators, jazz musicians, transmitters of tradition, preachers, craftsmen, artists, etc. Finally, it is important to emphasise that aesthetic contexts like hip-hop should not be described as radically different compared to schools or other institutions. It seems that both formal and informal learning exists dialectically, both inside and outside school.


Pamela Stover (Southern Illinois University, USA)

Abstract
This paper concerns the early dissemination of the Orff-Schulwerk approach via the publication of Musik für Kinder by Carl Orff and Gunild Keetman in Germany (1950-54), and its two English-language editions. The Canadian Music for Children (1956-1961) was adapted by Doreen Hall and Arnold Walter, whereas the British (1958-1966) was a more direct translation by Margaret Murray. This paper is delimited to the German and two English-language publications. Although these English editions were widely published and among the earliest, they share their pioneer status with the Dutch (1958-1971), Portuguese (1961-69), Spanish (1969) and Swedish (1957-59). This paper will look first at the publication of the German edition that was based on the 1948-1950 educational radio broadcasts. Next, issues of adaptation and translation to English will be examined including Orff’s struggle to keep the new editions as faithful translations versus adapting to the English-speaking culture. Pedagogical issues and organization of the texts will also be examined.

The archival research for this paper was carried out at the Orff Zentrum-München, the Orff Institute in Salzburg, the American Orff-Schulwerk Association archives in Rochester, NY, and the Canadian National Archives in Ottawa. The bulk of the information was found in primary source documents such as correspondence between Schott Publishing, Orff, Keetman, Murray, Hall and Walter; advertisements, royalty records, contracts and the actual manuscripts.

There were some interesting controversies in adapting the German edition to the English language. Although the Canadian edition was published first and has new arrangements that are simplified and more suitable for children, Orff preferred the British edition with its direct translation of the music set to English rhymes and chants.
Introduction
The formal master-class has been a popular form of public group tuition for advanced students and amateur musicians for many years. Written observations of teaching and learning in a master-class situation give a clear impression of that process but with the student perspective missing. This omission has been addressed recently in an earlier paper of mine.

Stimulus recall interviewing, during which respondents are invited to comment on a recording of their previous activities, can offer an entry into the inner world of another person not possible with any other form of data collection. However, it has been little used in music education research to date.

Key Findings
- The use of stimulus recall was discovered to be a catalyst for the reflection or metacognition for which there was little time in the master-class itself.
- The master-class participants were self-regulated learners and their learning was very important to them.
- Their motivation to engage with the piano was strengthened and their musical identity nurtured.
- The use of stimulus recall methodology fulfilled a dual role:
  - For researcher: to provide insight into student self monitoring and master-class participation
  - For respondents: to facilitate reflection and validation as pianists

Aim of the study
The overall aim of the study was to increase knowledge and understanding of instrumental and vocal teaching and learning with mature adults, taken from an emic perspective. This paper explores the use of stimulus recall methodology for eliciting what learning the piano in a master-class might mean to mature amateur pianists.

Method
Eight experienced amateur pianists including myself, who were aged 65 on average, took part in two piano master-classes over 16 months with the president of their local music group. The first class was recorded on mini-disc. Using good quality audio recording instead of video or DVD meant that the participants were completely unaware of being recorded and a real-life situation was achieved. Furthermore, in their interviews they were not put off by the sight of themselves during playback.

Qualitative data were gathered mainly using stimulus recall techniques with the respondents being invited to stop their recordings at will and talk about their thoughts and feelings. When their facial expressions suggested they were experiencing strong emotions but they made no move to stop the recording, it was stopped for them.

It was significant that I was known in the group and had been observed taking part in master-classes in the past as well as at the time because the respondents seemed confident that I knew what I was talking about and they were willing to reflect deeply on their experiences with me. In
this way the barrier between interviewer and interviewed was lowered and a balance of power established between us.

All data were collated using NVivo, subjected to Interpretive Phenomenological Analysis (IPA), and verified with the respondents and a disinterested researcher.

**Main research findings**

The use of stimulus recall interviewing prompted the respondents to consider carefully their teaching and learning during the master-class. When they were listening to their recordings they had an opportunity to explore the feelings which they had experienced on the platform and to reflect further on their performances at interview. Stimulus recall facilitated a productive feedback loop which was demonstrated by the honesty and passion with which the respondents reviewed their endeavours, often with discomfort rather than enjoyment.

The comments that the respondents made showed evidence of their musical skills and preoccupations as amateur performers rather than as students wishing to enter the profession as concert pianists. They were mostly about accuracy, physiological concerns, tempo, phrasing and line, there being nothing about interpretation in terms of style of playing, composers’ intentions, or communication of what the music meant to the performers.

The many negative assessments suggest that the respondents’ endeavours often fell below their aspirations and that they were aware of a discrepancy between their actual and desired selves as performers. Several spoke about their learning goals in connection with what they heard, their awareness of their strengths and weaknesses having been raised during stimulus recall. The goals they set themselves included improving fluency and tone production. Stimulus recall interviewing also revealed that the respondents occasionally complied with their tuition during the master-class as well as accepting it. It was clear that the respondents were self-regulated learners, their learning being very important to them.

It appeared that the respondents’ motivation to engage with the piano was strengthened and their musical identity nurtured both during the master-class and during their interviews. For example, one respondent found that listening to her recording confirmed her feeling on the day that she had improved her performance, and two respondents found during interview that their performances were better than they had remembered.

**Implications for Practice**

Because they were no longer totally immersed in what they were doing at the piano and in what they were learning from their tutor, these mature adults appeared to find it relatively easy to monitor their performances. This suggests that stimulus recall methodology can be a useful research tool for facilitating personal reflection on performance and for contributing to knowledge about learning a musical instrument in a master-class.

There was evidence that the respondents were able to engage in the reflection needed to improve their skills and strengthen their musical motivation and performer identity. Feedback on performance from mini-disc recordings outside the context of an interview can be particularly useful for experienced amateurs and music students who wish to improve their internal feedback loop and narrow the gap between the sophistication of their musical aspirations and the reality of their endeavours. Figure 1 shows a model for the process of preparation for performance using additional feedback from a mini-disc recording, the recording acting as surrogate tutor. Recordings can be used to good effect in both private practice and public performance.
Introduction

The use of creative music-making activities in all levels of education has attracted substantial attention from music educators and theorists. There have been many research studies investigating children’s compositional processes and products, and the assessment of children’s compositions. There is a noteworthy body of literature that considers composing as a fundamental activity of a music lesson providing children with opportunities of self-expression, and creativity. Furthermore, many music educators have recognised the role of computer-based technology in promoting effective teaching learning of music composition. Technology enables children to explore sound qualities in the virtual environment. Technology is also considered to strengthen the link between composing, listening and reflecting. In addition, when having their work on the computer screen, children have the opportunity for collaboration and are able to develop a discussion and reflect upon their composing strategies. It seems that social and communicative factors are fundamental issues to consider in determining the nature and quality of group compositions. Researchers found that this kind of communication helps children to objectify their composing experience, they categorise it to some sort of scheme and finally they try and reduce it to some sort of object capable of being appraised and understood. Thus, by promoting students communication, we give them the chance to become active learners.
However, while this movement is prevalent, the implementation of composition activities is not very common in most primary school classrooms in Cyprus. Cypriot children spend most of their music lessons learning national songs in order to present them to national commemorations. It is strongly believed neglecting composition in education inhibits children's chances of developing their creative ability. In addition, there is paucity of research or application considering composing and composing with the use of technology in primary music education in Cyprus, therefore we consider it very crucial to investigate this area.

**Key Findings**
- In class B the Kinaesthetic experience was more prominent while in class A the Listening experience was more prominent.
- Group working developed their skills regarding discussion, exploration, performing and evaluation.
- Class B had more difficulty in expanding the parameters of their sound thinking through their exploration, while class A having the affordances of the interface had the opportunity to expand these parameters more easily.
- Differences between the two different classes regarding the teacher’s role.
- Noise issue was diminishing every time in both classes.
- The children considered length of composition as an important factor for a successful composition.

**Aims of the research**
The aims of the research were:
1) To compare the composing processes carried out by students in two different third grade primary school classroom settings, and specifically with one using the software Audacity and the other following the traditional way, using musical instruments.
2) To map the progress of the two different third grade classes as they complete the same group composition tasks. Specifically, to identify the compositional processes that the children generated while being engaged in creative compositional activities and find out the qualitative differences between the two composing experiences as identified by the musical outcome and processes.
3) Along with the composing processes to explore the end product, in an effort to contribute to the growing body of knowledge in this area.
4) To encourage other Cypriot generalist teachers to introduce composing activities into their music teaching practices.

**Context**
The research was carried out in two different third grade public primary school classroom settings, in two different rural schools. Both participant teachers are generalists with specialisation in music education. More specifically, teacher in school A is the class teacher teaching all subjects, while teacher in class B is a visiting teacher teaching only music and science. The study was conducted within the framework of a specific unit. Preliminary activities were carried out to initiate the children in the composing process. Both different classes followed the same lesson plans with minor modifications according to the specific children’s needs. In both cases children worked in small groups.

**Methodology**
Based on the socio-cultural theory, composing can only be examined by taking into account the social and physical context of students’ learning. Particularly, using two different classes we aimed to examine how the different lesson settings, such as composing tools, affect children’s composing experience.

**Methods**
The main method used in our study was participant observation. We observed children’s group work during the lesson which enabled us gather data about students’ musical and social interactions. For the observations, we used video cameras and teachers’ reflective diaries. This
includes information about how the study was carried out, important for data analysis as students’ learning process through the music lessons are expected to affect students’ responses during group composing. In addition, children group interviews were carried out. The field work took place over a period of two months.

Data analysis as in all qualitative research was based upon the interpretation of data. The general approach adopted was to subject the data to analysis for thematic content. The participants in this study were 39 children between 8 and 9 years old. Specifically from School A we had 15 children (9 boys, 6 girls) participating, and from School B 24 children (9 boys, 15 girls).

Conclusions/Implications for practice
Through the analysis of the data it was revealed both composing processes had several similarities and differences concerning the nature, quality of and effect on students’ communication. Comparing the experience of composing with and without the use of ICT one can realise that special kinds of software such as Audacity give children the opportunity to express their musical ideas without requiring notation or advanced performing skills. In addition, technology seems to enhance the relationship between composing, listening and reflecting. However, the fact that the specific class used ICT was dependent on the computer screen, indicates that children have limited ‘kinaesthetic or physical musical experience’ which is an important aspect in children’s musical learning. Both approaches are valuable and the teachers need to adopt both strategies in their teaching since each method offers different perspectives.

Introduction
Talk between pupils and its educational value has been the focus of several studies especially in subjects such as mathematics and science. Most of these studies were actual interventions in primary school settings by teaching children thinking skills using certain ground rules. Thus, they emphasise the importance of a communication mediation tool in students’ collaborative learning. Computers are among the tools which can enhance students’ collaborative learning by supporting pupil-pupil talk. However, there is scarce literature regarding students’ collaborative talk during computer-mediated creative music activity (considered as an open-ended task). The focus of this study is to examine the effect of children’s communication skills on learning processes and outcomes when they undertake group composing using computers. Specifically, in this presentation I will discuss the theoretical background which I used for my intervention design and I will briefly present my field work. I will also refer to my preliminary findings regarding students’ communication in practice.

Aims of the research – rationale
Creativity has been one of the main goals of the academic year 2008-2009 in Cyprus. The Ministry of Education suggests teachers should let the children talk and express their ideas in different ways, something which has been in accordance with my study. However, in my study I aimed to teach and not just let children collaborate within musical composition tasks. Studies have shown that children working in groups do not necessarily share ideas or benefit from their collaboration. On the contrary, collaborating creatively requires certain skills and attitudes. So, to begin with, I taught children how to use ‘creative talk rules’ which promote both critical and creative thinking. Bearing also in mind the fact that communication is mediated through several tools, I decided to use computers which are considered to be an interactive mediation tool which can contribute to children’s more effective collaboration.
Context
For the purpose of my study, I worked with three groups of children at a rural, public Primary school in Cyprus. Each group consisted of three children aged 8-9 years old with balanced academic ability and gender.

Theoretical background of the intervention
My study took place in two stages. During the preparation stage children were asked to form their own groups involving children they believed they collaborated better with. In that time, I tried to discover more about children's interests, academic and musical ability. The children had the chance to familiarise themselves with the use of computers, learn technical issues and the affordances of the composing software Audacity which they would use during the data collection. Furthermore, I introduced children to the composing process within the music subject as it was a novelty to their experience. Throughout the first stage children learned about how to 'find and promote' creativity having as a reference point behaviours coming from the QCA Creative Partnerships such as asking questions and find different solutions to a problem. I wanted children to know about and act creatively, as I planned to combine critical with creative thinking skills in the next stage. The first data collection was done by the end of the preparation stage within the frame of a group composition using Audacity.

The intervention stage lasted for 12 weeks divided into three music units. The actual intervention of this stage was the talk sessions. In the first talk sessions there was a discussion about children’s experiences regarding talk, the importance of it and behaviours which are necessary and not wanted in group work. In a following session, children listened to samples of their pre-data group talk which included good and bad behaviours purposely. By discussing each other’s view points under my guidance, our 'creative talk rules' developed where children combined the talk session with the creative behaviours. These rules were used throughout the study both from me as a model and students themselves. Mid-unit data were collected in two 40 minute group computer mediated composing sessions at the end of every unit. At the end of the intervention stage, group interviews will be carried out.

Methodology
Based on the socio-cultural theory, student's verbal, non-verbal and musical communication can only be examined by taking into account the social and physical context of my study. Particularly, using case studies, I aimed to examine how different groups of children experience collaborative learning using the 'creative talk rules' and how this experience affects each group's interactions.

Methods
The main method used in my study was participant observation as I had the double role of the teacher and researcher. I could observe children’s group work during the lesson which enabled me to both gather data about the physical context of the study and also about students’ social interactions. Further, I gained insight into what children actually did along with what they said they did. For the observations, I used the software BSR Screen Recorder which captures computer screen real-time activity. Therefore, I could analyse the composing processes and outcomes in relation to talk.

Group interviews will be carried at the end of the intervention stage. Interviewees will be shown a video of their collaborative work, representative of my formulated hypothesis, and they will be asked to discuss their learning and collaboration.

The last method that I employ is my personal journal throughout the whole research. This will include information about how the study was carried out, important for data analysis as students’ learning process through the music lessons are expected to affect students’ responses during group composing.
The data analysis will follow the grounded theory based on which theory comes from the data and not from any previously formed categories. As creative talk along with computer-mediated composing processes and outcomes have not been examined in the past, I formed my own creativity criteria relating to the context of my study by creating features, presence and effect of creative talk based from the analysis of my study data.

**Preliminary findings**

According to the preliminary data analysis, my reflective journal and class observations, there is progressive use of ‘creative talk’. This was a result of the inclusion of children with behavioural problems in group work, based on the rule that ‘it doesn’t matter where we sit in the group as long as we express our ideas’. This rule was used in one group which included a child with behaviour problems. Before the talk sessions he had been sitting on the side joking, whereas after, he started sitting in the middle, this being suggested by one child of his group who followed the ‘creative talk’ rules. Thus he participated more actively. Moreover, children have been observed to support other’s musical ideas through talk. Furthermore, the use of the software Audacity with its affordances, such as graphic notation, provides great opportunities for the use of creative talk. And vice versa, creative talk supports music learning as children analyse their thoughts using musical terms. It has been noticed that time spent within the group for arguing about their role in the group and noise, have been reduced. More importantly, the ‘creative talk’ rules are appreciated by the children as shown from their reflective discussions. Also, many of the composing processes which involved more creative talk were longer. Finally, compositions which involved more creative talk were appreciated more from children themselves as they were more pleased with the experience and from their collaboration during composing.

**Conclusions/Implications for practice**

Group composing is an approach which is promoted in music education as it is considered to support creativity through the sharing of ideas. However, based on my study findings, group work is not necessarily effective. On the contrary, time needs to be spent so as to teach children how to behave and think creatively if we expect them to elaborate in creative composing processes. Moreover, as there is no particular open-ended software designed for composing in primary education, the kind of commercial ones used should be carefully incorporated in composing tasks by the teacher taking into account issues such as the children’s needs, musical learning and task.
and artistic practices and the use of traditional European music forms as vehicles for Māori creative expression. The ongoing Māori renaissance in visual art education commenced in Aotearoa/New Zealand in the 1970s and much New Zealand art has a distinctive cultural voice that reflects the tangata whenua (the people of the land) and the environment itself. The same renaissance has not occurred in music education, despite New Zealand's commitment to biculturalism.

In this paper I explore possibilities for more inclusive forms of music education through a discussion with Māori educators about strategies that will not only raise awareness of Māori music traditions, but also give new relevance to music education for Māori youth.

The music of the Māori
Māori society has its own distinctive knowledge which has its origins in the metaphysical realm and emanates a Kaupapa Māori – ‘body of Māori knowledge’ – accumulated by experiences through history. This knowledge is the systematic organisation of beliefs, experiences, understandings and interpretations of Māori people upon Māori people, and of Māori people upon the world. So what is distinctly Māori is ideological, it lies within the Māori mind and results in ‘thinking in Māori’.

New Zealand Māori traditionally seek the utilization of waiata (song) as a means of recording and preserving their histories and whakapapa (genealogy). In this they are similar to many other cultures. The use of song to enhance memory has long been recognized by Māori as instilling the expertise to recite whakapapa and sing the waiata that record the history of the land and of the people.

The wide variety of styles apparent within the paradigm of song are described by Margaret Orbell (1991), who informs us that in traditional Māori society there was a great deal of singing, both in everyday situations and on special occasions. Circumstances dictated the choice of song, so that a direct assertion was performed in a recited style and these songs were "often associated with vigorous action or a strong social challenge. They included, among many others, paddlers’ songs (tuki waka), dance songs (haka), women’s vaunting songs in reply to insults (pātere), and watchmen’s songs (whakaaraara pā)” (p. 1). There were also kinds of melodic songs which dealt with love and sorrow, such as those communicating tribal circumstance and genealogy to the children (oriori), those which "expressed love, extended greetings and commented upon local events and scandals (pao)” (ibid.) which were sung mostly for entertainment, and the most important melodic songs (waiata), which were "generally laments or complaints" and were sung publicly to express the writer’s feelings, “to convey a message or to sway the listeners' emotions” (ibid.). Today the term “waiata” is used to describe all Māori song types except ‘karanga’ which are a cross between sung and recited styles performed by women on the marae (meeting space) to welcome and farewell visitors. Such songs are considered to be an important accompaniment to the whāikorero (formal speech).

Music education and Māori
Durie (2003) emphasizes that education cannot ignore the meaning of being Māori in its programmes and that it has some obligation to prepare students for active lives within Māori society, not simply teaching about Māori but preparing them to live as Māori. Education also needs to educate Māori towards being active citizens in the world and “open doors to technology, the economy, the arts and sciences, to understanding others, and to making a contribution to a greater good” (p. 200). Durie goes on to stress that “access to music”, as well as “sport, travel, and the international disciplines of commerce, law and science will be increasingly important for all Māori over the next twenty-five years” (ibid.).

Music education can make provision for the valuing of Māori traditional music forms and an example filmed for schools in Into Music 4 (Ministry of Education, 2005) shows students from a multicultural school in South Auckland incorporate Māori cultural concepts into their learning. The teacher uses a story about a Pūkeko (a native New Zealand bird) entitled The Thief of Colours,
so named because the bird likes to collect colourful objects. The use of a native bird is potentially empowering for Māori students while also adding a local flavour for the non-indigenous members of the class. The teacher introduced the story and the children broke into small groups to set different sections of the story. Significantly, especially for Māori students, these Year Six children found new musical ways to incorporate poi and rākau (sticks) rather than reproducing an interpretation aligned more with traditional classroom practices.

Rim D. Paul is a Māori music performer, composer and educator, and we met for two days at the end of 2008. Our discussion began by talking about music and Māori sensibilities. For Rim “music has got to be developed from inside yourself.” Rim went on to explain Māori cultural concepts and how these might relate to music, he specifically referred to five concepts: whanaungatanga (human values and relationships), manakitanga (caring for people, their values and the environment), kotahitanga (the forging of relationships with a common purpose), pūmanawa (the spiritual aspects), and rangatiratanga (means chief, but interpreted to mean taking charge of the music).

Implications for practice
Inclusive music education should acknowledge culture, identity, and needs of all students and this makes for a complex pedagogical web. This paper outlines some of the ways that Aotearoa/New Zealand is addressing this issue in bicultural settings. The access by all to musical cultural forms for exploration and innovation needs some resolution globally, for while all music has symbolic meaning, the need for musical artists to challenge existing traditional structures is very strong. Educationally, this means that students, whether Māori or Pākehā, must interact with other cultural forms, otherwise they are left in an environment of collected objects to be revered and left historically static.

Abstract
In the last few decades Swedish society has gone through major changes. More pluralistic than ever, divided into subcultures, any analysis of this society must combine traditional socio-economical aspects with ethnical considerations. Students from ethnical minorities are highly underrepresented at higher levels of formal aesthetic education in Sweden. In a former quantitative study I found this being true also for music schools for younger children. In a multi-ethnical, metropolitan area (50% immigrants), nine out of ten children participating in the tax financed music school were ethnical Swedes, mainly from middle-class background. In my PhD thesis I am examining the narratives of non-Swedish parents, with children enrolled in public as well as private music schools, on music and its fostering role on their children. Preliminary results from the interviews disclose a high socio-economical origin in the families with foreign background participating in music teaching. However, many of them have not restored their former social position in their new country and therefore put faith in their children’s future. Several central discourses emerged in the interviews; conflicting cultural identities within the families, acculturation within the child, gender expectations among different ethnical groups, striving for status and cultivation, and music as a lingua franca. The thesis discusses how music is used by ethnical minorities to bring back memories from childhood by listening and playing. This musical habitus is transferred to the child, which creates a trialectical relation between parent - origin - child. Some parents describe their situation in Sweden as a struggle and they are trying to protect their children from the same situation by educating them. Music has a central role in this education to compensate for the lack of economical and social capital. Theoretical perspectives come from Bourdieu, Foucault, Skeggs, Phinney & Flores.
STUDENTS’ EXPERIENCES IN THE INTEGRATED ARTS WORKSHOPS: MISSING ELEMENTS IN THE FORMAL ARTS CURRICULUM OF HONG KONG PRIMARY SCHOOLS

Ngo-Yin Tsang (University of Exeter, UK)

Abstract
This presentation considers students’ arts experiences in my PhD research project conducted in three primary schools in Hong Kong. The overall aim of this project was to explore the primary student voices on their learning in the integrated arts workshops. This presentation focuses on the essence of the informal learning of the participating students in these workshops. The 44 participating students ranged from age 10 to 11 and Grade 4-5, who voluntarily joined the workshops, which were not scheduled in their school timetable. Each workshop of the participating schools was slightly different in terms of the workshop curricula, student groups, participants’ working styles and attitudes to the arts. Within 9 sessions of each workshop, each student group worked on themes of their choice, and gave a presentation/performance in the last session. The participating arts teachers tried to make as little invention as possible in students’ creative process throughout the workshops, in which the practice was probably different from that in the normal school day. These informal learning experiences of the students were captured by observation and interviews, while their experiences threw light on the formal context, including the participating arts teachers and myself as a researcher.

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RETHINKING MUSIC HISTORY TEACHING

Leena Unkari-Virtanen (Sibelius Academy/Metropolia University of Applied Sciences, Finland)
email: leena.unkari-virtanen@siba.fi

Introduction
‘History of music’ is an established subject in Finnish music education. The subject matter of Finnish music history classes is often based on textbooks (such as Grout & Palisca), and the focus of teaching is on historical ‘facts’ such as works, composers, styles and genres. But do these ‘facts’ define the nature of music history? I will examine this question in the light of my forthcoming Doctor of Music dissertation on classical music students’ experiences of their music history studies at Metropolia University of Applied Sciences (Music Degree Programme).

The topics of music history writing have varied during the two and a half centuries of so called ‘modern history writing’. The historically layered topics of music history writings, for example those mentioned below, are present in today’s music history textbooks.

At the end of 18th century, writers (see Hawkins, 1759; Burney, 1776) pointed chronological order as a basis for music history, and French encyclopedists, for example Rousseau, made efforts to define musical notions. In the 19th century writers admired ‘the genii’ of composers, and embedded aesthetic canon of great composers’ greatest works to music history writing.

In the turn of the century, Guido Adler (1911) emphasized purely musical elements in his theory of musical styles as the focus history of music, not people or events around music. Adler made a
detailed analysis of ‘the deportment’ of musical styles. The big question for the music history writings in the 20th century was what to do with the context and with the human response (see Langer, 1953; Meyer, 1956; Adorno, 1973; Dahlhaus, 1985; Kramer, 1995).

The new era in music history topics come from ‘new musicology’: among the new approaches is, for instance, microhistory; women and even children have their own history, as well as Afro-American music and folk music among other subjects. The writers positioning themselves in this new era are criticizing the hegemony of ‘art’ in the field of ‘music’s’ history.

Methodology and Methods
In my dissertation I applied heuristic inquiry (Moustakas, 1990) and action research (Kemmis & McTaggart, 2000; Cain, 2008). I analyzed my students’ experiences (see Harré & Secord, 1972; Harré, 1983; Moustakas, 1990; van Manen, 1990) of their music history studies. The method of collecting the data was based on Harré’s and Secord’s (1972) ideas of accounts, and negotiations with research participants about interpretations. The process of analysis was abductive and hermeneutic. I studied my data looking for students’ individual experiences, aims and intentions, not only the common ones.

The aim of my study was to develop music history teaching and learning. To articulate this objective, I applied Harré’s theories of personal and social identity (Harré, 1979; 1983) and of discursive positioning (Harré, 1994).

Main Research Findings: Musicians’ Tacit Knowledge
The students considered the historically layered topics, such as chronology, composers and their works, musical style or era, as the ‘facts’ of music history. Certainly, these topics are part of the music history tradition, and students should be aware of the tradition (see Taylor, 1992; Gallagher, 1994). But the appropriation (see Harré, 1983) of the tradition should involve students to production to their own possibilities, to discover their own role as actors in the tradition.

The academic or other authorized writings are only one voice (see Bakhtin, 1986) in the ‘polyphony’ of interpretations of music history. I connect the music students’ experiences of meaningfulness in their music history studies with ‘musicians’ tacit knowledge’, originating from Polanyi’s (1958) writings, and with collective memory as a form of collective tacit knowing (see Onnismaa, 2008). Students’ eagerness to create ‘copy-paste history’ (see Carr, 1961) in their essays challenges us, music history teachers, to rethink what we want our students to do with the historical information. I suggest, that the history of music should, according to today’s learning theories and technical facilities, be faced as a cultural heritage (see Stubley, 1999) and memories. The memories hidden in this heritage could be evoked as emotional memories (for example when listening or playing a musical work) and as narrative memories (when reading, writing, or telling stories). To evoke memories, and to avoid copy-paste history, we should base the historical understanding not only on the traditional propositional knowledge, but also on procedural, acquaintance and attitudinal knowledge (see Swanwick, 1994), which are also basic elements in a musician’s tacit knowledge.

Implications for Practice: Need for Pedagogical Discourse
In my dissertation, I relate ‘music history teaching’ and ‘institutionalized memory’. By ‘institutionalized memory’ I refer to a Finnish professor of history, Sirkka Ahonen, according to whom in today’s society the institutes, such as schools or museums, carry on the collective memory, instead of our former societies’ speech and other oral remembrances. My final question is, which cultural memories do we, music history teachers, evoke when teaching? Which memories do we carry forward as a ‘song line’ from the past? As a conclusion, I shall discuss the need for a pedagogical, even ethic, discourse when educating music history teachers.

In Finland, we do not have any pedagogical discussion about music history, even if history of music is an established part of music education. The subject matters in music history curricula originate, without critical examination, from textbooks and academic topics. When teaching and
learning are based only on textbooks or academic research, neither teacher nor student can have an active position as a producer of knowledge. The pedagogical, critical examination could give voice to music history teacher and student, and pay attention on different ways of knowledge, for example those mentioned by Swanwick.

The music history writings and textbooks carry forward historically constructed notions and topics, but music history pedagogy also should articulate new interpretations of history. Music history teaching should be, as Treitler (1989, p. 3) points out, “communal telling of past and present experience of its interpretation.” Opening and searching for present experiences and interpretations, together with students, should be an elementary part of today’s music history teaching.

Introduction
To date, there has been little research interest in the preparation of choral conductors in the UK, which is a paradox for a country with such strong cathedral choral tradition for over eight centuries and a wealth of choral societies. Whilst choral leaders within school, community or church contexts may emphasize the inadequate support mechanisms for choral education, there seem to be very few courses in the UK that deal with the preparation of choral conductors. The majority of research studies on choral activities have been concentrated in the USA, where choral education is structured and offered at both an undergraduate and a postgraduate level. However, the extant literature tends to focus on the musical-technical role of an effective choral conductor, such as one’s gestural competence; strategies for effective choral rehearsals and the music repertoire. Research on the training of choral conductors from a pedagogical learning lens is very limited: hence the purpose of this study. Given the renewed interest in promoting singing activity in schools, it is timely to investigate and develop quality courses in training the leaders in this area.

Aims of the research
Given the relative scarcity of empirical studies dealing with choral pedagogy, particularly in a UK context, the focal interest of this study is to explore the contexts in which conductors receive their training, the nature of the process in choral conducting preparation and the outcomes of this training. For this purpose, a new socially-located, heuristic framework has been developed, encompassing five interconnected parameters, as part of an investigation into effective choral conducting education within several educational environments in the UK. These parameters relate to biographies, expectations, values and behaviours related to i) the learner, ii) the tutor, iii) the sequence and amount of training, iv) the learning outcomes and v) the socio-cultural context, including the teaching context, where choral practice take place. The framework was influenced by the theoretical constructs of Cognitive Apprenticeship, Situated Learning and theories of expertise, as well as educational research on effective learning and teaching within higher education and the workplace.

A predominantly qualitative approach has been used for the collection and analysis of the data, concentrating on the participants’ narratives. The research design did not simply proceed from a presumption of what makes for effectiveness in a teaching and learning environment in choral conducting, but used a phenomenographic perspective, where the participants’ perceptions and reflection of the processes and outcomes of learning were taken as reference points.
Methodology and methods
An internet survey was undertaken in 2007, which revealed that out of the 105 Music Departments in UK universities and academies, only 7 offer programmes on choral conducting education. What is more, three independent bodies appeared to cater for choral conducting education outside higher education. The current study used a Case Study approach for an in-depth examination of five existing choral conducting preparation courses; three from higher education and two offered by independent bodies. The subjects for the study included five course tutors and the students of the courses, most of who were school, community or church amateur choral conductor, postgraduate students on an MA in Music Education programme and students on a one-year postgraduate initial teacher education programme (PGCE). Observations in-the-field, recorded videos from the training sessions, questionnaires and interviews constituted the body of data that were analysed with the Atlas.ti programme, which was used both as a ‘code-and-retrieve’ as well as a code-based theory-building programme.

Main research findings
This paper reports on the self-perceived expertise of the five tutors who participated in the study. The parameters that have been examined addressed their background, experience and professional attributes and their pedagogical approach to teaching choral conducting.

With regard to their backgrounds, whilst three out of the five tutors had received specialised training in choral conducting, they all reported to have acquired their perceived expertise on the job, drawing heavily on their own experiences as learners. As regards the pedagogical approach that they adopted as tutors, observations and interview responses seemed to suggest that they tended to adopt a similar teaching approach to the one they experienced as learners. To illustrate, the tutors who had themselves received formal and structured training in choral conducting (i) tended to give emphasis on a student-focused approach to teaching that encouraged a ‘dynamic interaction’ between the tutor, the conducting student and the choir; (ii) used modelling, coaching and scaffolding during their teaching; (iii) systematically monitored the students’ progress and encouraged them to explore gestures and different rehearsal approaches; (iv) offered formative and regular feedback; and (v) promoted students’ self-reflection of their own performance. On the contrary, the tutors who had acquired their expertise through experience and no formal training were more likely to encourage a ‘master-apprentice’ relationship that was particularly strong when students’ musical-technical skills in choral conducting were not advanced. What is more, they also seemed to attribute the achievement of expertise in choral conducting to some degree of charisma. The notion of charisma, however, potentially challenges the ways of developing choral conducting expertise through education.

Although there is anecdotal evidence that conductors possess some special ‘gift’ or ‘talent’, the attributes that the research literature on choral conducting suggest that effectiveness is related to (i) philosophical principles, (ii) musical-technical skills and (iii) interpersonal and leadership skills. These are indeed part of existing curricula of courses offered, especially within higher education. Clearly such skills can be developed through deliberate practice and specialised tuition.

Conclusions/ implications for practice
This study suggested a link between tutors’ enculturation and background in music that informs the way they teach and the self-perception of their expertise in choral conducting. It also acknowledged the existence of a strong connection between the pedagogical approaches and outcomes in choral conducting education as reported by the students.
Introduction
The process through which children acquire and develop musical ideas is an issue of great interest to music teachers and musical learning researchers. This issue requires an unequivocal understanding of what musical perception is. From the constructivist perspective of human knowledge, any act of interaction with the world is a construction of the human mind. Thus, it is also possible to say that perception is construction.

This concept could be illustrated through the perception of a melody. First, the ear perceives it; this organ’s nervous terminations will then send out signals that are taken by neurons through their axons and various electrochemical synapses to the brain. The signals are received by the primary auditory cortex and are topographically organized. However, the melody’s topographically organized neural representations are not enough to make the image of that same melody take place in consciousness. For that to occur they need to be associated with the emotions (bodily conditions) that were generated when the melody was previously heard, through the subsequent feelings (juxtaposition of the changed body’s image and the perceived object or event). Feelings will influence the performance of other cognitive processes such as attention and working memory. Those images that are linked to strong feelings will be stored in long term memory as significant events. When a melody is listened to for the first time, therefore emotionally decontextualized, the image of this memory will, for a brief moment, be processed by short term memory. As a consequence, the child will not be able to work on the different features of that melody. Feelings are responsible for keeping mental images alive in the mind.

Some authors who do research in fields such as music and music education already mention this conception of the emotional context’s influence in perception and cognition. When a child is emotionally connected with a certain entity (in this case a musical entity), then he/she will be able to manipulate the perceived object, analyzing it, labelling it in different dimensions and comparing it to other objects. This paper will study the role of emotional connection to ability to manipulate a perceived musical object.

Key Findings
• Musical perception and discrimination tasks are more successful if the test subject’s stimulus is musically significant;
• Musical perception as an inner construction is deeply influenced by emotions.

Aims of the research
The purpose of this study is to analyze the existent correlation between memory, seen as a mental entity strongly marked by each individual’s emotional reflection, and tasks involving musical perception. The goal is to understand how children perceive and compare different musical events presented to them and consequently to defend the perspective of perception as an act of construction deeply influenced by the surrounding emotional context.

Methodology and Methods
In this research a Quasi-Experimental Methodology was used.

This study is part of a continuing study, which also includes increased testing of these variables through activities of musical performance.
Four written tests were implemented in three classes of 24 pupils (n=72) from the first grade of elementary school. None of the participating pupils had experienced previous formal musical education.

The tests were applied in groups of 12 children, in order to allow an environment more suitable for the children.

Each of the tests was executed in separate sessions of approximately 45 minutes. Therefore, there were a total of 32 sessions for all four classes. The researcher, who was familiar to them as their music teacher, conducted all the sessions.

Main Research Findings

• With unfamiliar melodies, six year old children only connect two melodies as alike if all the notes (pitches) from those melodies are identical.
• With familiar melodies, six year old children identify two melodies as alike if the second one is a transposition of the first one.
• Children can only recognize two intervals as alike when the keynotes of both intervals are identical.
• When representing unfamiliar melodies and rhythm sequences, six year old children work hard to transform a distant musical event into an entity full of significance.
• Participants in this study did not show difficulties on perception and discrimination tasks of rhythm sequences.

Conclusions

It is possible to conclude from the results’ analysis and discussion that the musical perception of the six year old children from this study was strongly influenced by the experiences connected to each of the presented stimuli. These are the experiences that will shape the way in which the memory, attention, and thinking operations are used, through the feelings attached to them.

So, when faced with a task of comparing various melodies with a familiar one, children use their long term memory. Every event in the long term memory is strongly marked by an emotion; when listening to a melody stored in the memory, the child relives the general feeling caused by the multiple situations in which that melody was listened. It is this skill that will allow the child to learn, to create new connections with the different stimulus she/he listens to. However, when listening to an unfamiliar melody, the pupils only use the short term memory. This only allows them to process information that is attached to the memory’s most prominent characteristics, for a brief moment. There is an emotional distance from the stimulus, so there is no room to reflect on what is being heard, and the possibility to make new connections through thinking does not exist either.

The same thing happens with the interval analysis; the intervals happen without meaning and are processed by the short term memory in a few seconds, being forgotten almost immediately. The thinking process is, in that way, reduced to a very small series of connections between events, which explains the fact that children can only recognize two intervals as alike when the keynotes of both intervals are identical. The ease with which the pupils compare two rhythmic sequences is related with the matter of body and movement, present in all aspects of life. Its basis can be found in the involuntary movements of the nervous system, the heartbeat, the breathing process, and the act of walking. Therefore our musical responses to the rhythmic questions arise from our most basic and irreducible experiences. Musical rhythm is an extension of the rhythm of life and, maybe due to that, it is easier to assimilate. In the case of rhythmic representations and the representation of the unfamiliar tonal melody, it was observed that, pupils created their own strategies to resolve the situation; they slowly took hold of the material in question, reconstructing, recreating and transforming it.
It is therefore possible to conclude that when the pupils build something, when it is up to them to make their own way, being involved in the act of accomplishing something from clues and knowledge they already possess (even if for some it is only on an unconscious level), the circumstances are set to allow the pupils to move forward in their learning experiences.

TEACHING THE MUSICAL MODEL: REPLI CATION OR PARTICIPATION?
Mark Whale (University of Toronto, Canada)

Abstract
As teachers, we often find ourselves modeling what we would like our students to emulate. In my presentation I argue that modeling is central to music education; but I make a distinction between, on the one hand, the teaching model that serves as an example that a student must replicate or copy and, on the other hand, the teaching model that bears witness to the process of self-critical meeting that a student must “meet” or make sense of. Whereas the standard of the former is the precise “replication” of the finished example, the standard of the latter is worked out in the “meeting” and lies in the self-reflexive power of each partner. Accordingly, I shall begin my presentation by examining the centrality of the concept of equal meeting in our lives: it is through our engagement with ourselves and with each other as equal human beings that we a) recognize human value and b) are empowered to recognize its abuse. Following my examination, I intend to argue that the concept of self-critical meeting maybe fruitfully engaged to distinguish between education that reduces music to replication and music education that practices self-critical participation. For example, as a teacher composes a tune, plays an instrument or talks about the shape of a phrase, she bears witness to the ongoing process of self-critical engagement insofar as she meets herself, her students and the music with integrity. Thus, while the focus of a teacher’s model may be reduced (by the teacher and the student alike) to an “example” that the student must replicate, in contrast, the primary concern of the model is to articulate a dynamic context which practices a participatory process that the student is encouraged and invited to equal. The student, then, becomes equal to the teacher’s model insofar as she participates, self-critically, in her own meeting. But it is not that the teacher’s “example”, as the goal of education, is lost. Rather, the example is re-appropriated insofar as its enactment reveals the primary concern of music education; the student’s ongoing engagement in herself, her fellow human beings and the music.

Notes from the paper/workshop
Considering ‘Concepts’
The way ideas are constructed and retrieved from memory leads to a distinction between ‘circular’ cross-referential types of reasoning and linear proofs. The ideas taken from a lecture, for example, are not recalled to mind by replaying the lecture verbatim. Concepts have been abstracted and stored in some way that goes beyond the process of explaining them. Two examples:

- Geography: Arriving at a concept of a mountain by walking round it. At first view only one face is visible. Travelling round it adds information to our ‘inner view’ of the mountain. On
arriving back to the point of origin, we are confronted with the same view, but a transformed ‘concept’ of what we are seeing. The resulting 3D idea of the mountain is independent of starting point, or the direction travelled.

- Mathematics: The linear proof. The student should acquire addition and subtraction before multiplication and division, simple calculus before quadratic equations. Each element builds upon previous ones and must be taught, derived or proved in linear order.

**Some examples** of changes in perceived meaning when the relative significance of elements in a group is altered: Poetry, Visual perspective and Rhythm patterns

- Poetry – six different ways of stress the first line of Shakespeare’s Sonnet 18 (‘Shall I compare thee to a Summer’s Day?’) can give very different ‘meanings’:
- The Necker Cube – the insistence of the brain on choosing an interpretation (Fig. 1), and consistently failing to see the cube just as a collection of matchsticks (Fig. 1a). Looking at cubes with more concrete perceptual clues influences our perception of the empty one.

![Fig 1: The Necker Cube](image1)

![Fig 1a: A collection of matchsticks](image2)

- A Rhythmic Necker cube: ‘3 against 4’ and ‘4 against 3’ in an ‘empty’ computer generated rendition – surprisingly to every musician, these exhibit far more difference in character than our training causes us to imagine.

![Fig 3: (above) 3 against 4, (below) 4 against 3](image3)

**Placing ideas in a cognitive context**

These examples can be illuminated by the concept that working memory is limited. We thus tend to group elements into chunks that can be stored as one unit. Children learning to read acquire fluency when they move from spelling out c-a-t to recognising the whole chunk: ‘cat’.
Most pedagogies of learning to read music are grounded in a ‘scientific’ system that will allow us to ‘derive’ every pattern we will ever come across. As a result we never make the leap to much more fluid pattern recognition.

Three examples of adding perceptual cues to facilitate grasp of concepts or fluency of reading or execution:

**Rhythm:**
There are, for example, a limited number of ways to combine semiquavers in duple time. See Fig 4. In perceptual terms, by grouping semiquavers together we are getting a 75% efficiency when compared to processing either 1-2-3-4 or ta-fa-te-fe.

<table>
<thead>
<tr>
<th>Sonic the Hedgehog</th>
<th>Caterpillar</th>
<th>Dinosaur</th>
<th>Cat on the Mat</th>
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Fig 4: vocabulary for semiquavers and some resulting patterns

Spotting the same patterns in quavers and crotchets, (or crotchets and minims), is more difficult, because the symbols are not joined together, but can easily become a game of hide and seek, or boxes within boxes. Extra vocabulary for various upbeats can also be introduced. Fig 5.

<table>
<thead>
<tr>
<th>Caterpillar</th>
<th>Cat on the...</th>
<th>Dinosaur</th>
<th>Hedgehog</th>
<th>Cat, (Mat)</th>
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Fig 5: The same in crotchets and quavers; discrimination of upbeat types

It soon becomes apparent that any four equal notes could either be a big Caterpillar or two smaller Hedgehogs. We can experiment with the perceptual difference between the two – does the choice affect our performance?

It also becomes possible to discuss the difference between

*Dinosaur the Dinosaur the Dinosaur the Cat,* and

*Caterpillar Caterpillar Caterpillar Cat.*
We have changed the perceptual grouping of the fourth semiquaver to belong to the next group instead of the last one. Finding ways to show this in our performance can then be an exciting introduction to ‘interpretation’ rather than a deplorable lack of technical ‘evenness’ in our playing.

Slow practice is the mantra of every instrumental teacher, but maybe breaking things down, practising slowly, could actually be damaging the coherence that our brains want to ascribe to music at every possible opportunity.

Melisma:
In a similar way, we might now try to ‘pattern-spot’ chunks in a Soprano melisma from ‘For unto us a Child is born’ (Handel’s Messiah). Such perceptual exercises, trying to preserve the impression of chunks of coherence, are often more effective with choirs than slowing down and ‘note-bashing’ every sequence.

In the case of instrumental teaching, these pattern-spotting methods apply themselves more relevantly to sight-reading – reading whole groups at once leaves the attention free to direct the playing of them. Being able to extract the partial versions whilst looking at the original is an important visual training for pattern recognition.

Harmony:
We can consider applying perceptual hierarchies to the teaching of Tonic Solfa. A first demonstration is the awareness of a magnetic ‘home’ note even in melodies we have never heard before. We can sing the last note of an unfinished melody without any training.

We could sing Do – So – Do showing with our voices or instruments that So desperately wants to return to Do. But maybe La, which can be construed as the suspension note of So, is secretly just on a detour and will fall back to So and allow a happy ending after all. Now we sing Do – So – La – So – Do and try to tell the story with the shape of the notes.

Immediately the scientific principle raises an objection to this method. La (and of course other notes) has more than one function. It is, for example, also the minor keynote.

We sing Mi – Fa – Mi, at first with Do as a drone below and then with La below instead. These two combinations elicit totally different effects.

A return to the question of linear proof
Is this a violation of the linear principles of scientific reasoning? Does the fact that La can have more than one meaning invalidate these emotional cues as a teaching method? Will the learners find it ‘too confusing’?

Paintings are essentially snapshots of representative or abstract scenes. Film is linear in the way it is experienced and allows us to witness chains of events, real or imagined, that are outside our own lives. We can acquire vicarious experiences, but only by empathy with the characters portrayed. Books go further – they can describe the thoughts inside someone’s head and explain how they are feeling – but the person described is still ‘not-me’, however much we may identify with them.

In contrast music comes closer to illustrating what it means for the listener to be human, not the character or the author of the novel. The relationship between music and identity is now familiar. I propose that this might be intrinsically reflected in the art form itself.

The metaphor of music
Music is the only art form that provides an instant metaphor for social register and emotional variance. The ‘I’ that is ‘Me’, that teenagers are trying desperately to define, is somewhere constant between the person who feels moody, elated, cynical, defeated, up-beat, fascinated and
overwhelmed. What is the essence of ‘me’ when I am a teacher, or, instead, a learner, a leader, a listener, an advocate, a friend? Melodies, fragments or individual notes, retain some recognisable features, despite the fact that they ‘live’ through all kinds of emotional contexts (Wagner developed this to an extreme). They can come into dissonance with other fragments, or contexts, and into consonance again by journey or transformation. Teaching music from an original standpoint of plurality might illuminate, rather than confuse.

Closing remarks
In the light of these various ideas, we could address the age-old question about whether aural skills or reading skills should come first…

A more healthy working hypothesis, instead of arguing about which should come first, or be more ‘important’ than the other, is the recognition that musical learning can take up residence in a variety of areas of the brain, and it is possible that whatever the initial conditions, one of the substantial cognitive benefits of music is the opportunity to develop integration between different areas of brain function.

Crucially, we can create a better atmosphere in the classroom or the music lesson by drawing back from the categorisations of ‘right’ and ‘wrong’ towards the idea that all perspectives constitute valid starting points on a shared journey.

Abstract
There has been a renewed interest of late among western music educators in promoting democratic ideas and practices in school and university programs. But while many music education scholars share a democratic interest, few have attempted to explain what this might mean for professional practice beyond assuming that students should more or less be considered their teachers’ equals and/or should be provided frequent opportunities to engage in decision-making through composing, performing, listening, conducting and other activities. Nor do they address many of the difficulties, paradoxes and contradictions inherent in the concept of democracy, such as how allowing for unfettered musical development will almost inevitably lead to inequality as so-called gifted students outstrip their peers, and how the concepts of freedom and equality themselves conflict. As is explained in this paper, different conceptions of democracy will result in different outcomes when applied to music education practice. That is why it is important for scholars and music teachers to clarify what they mean when calling for democracy in music education. Educational theorizing should also be explicitly linked to politics. For as Michael Apple observes, without the kinds of social, political, and critical analysis suggested herein, and which includes awareness of the tensions and social power dynamics in contemporary politics affecting schools and universities, educational theory “becomes a form of . . . romantic possibilitarian rhetoric, in which the language of possibility substitutes for a consistent tactical analysis of what the balance of forces actually is and what is necessary to change it” (2004, p. 14). Thus my own interest in what Apple calls the “gritty materialities” of contemporary social and educational politics. This paper fleshes out some of these and other ideas to show what a commitment to an egalitarian conception of democracy might entail for professional practice.
Abstract

Technological developments have led over the past decade to significant changes in how young children experience music in the home. Yet the impact of this digital revolution on young children’s musical experiences and its implications for education are rarely considered.

This presentation will report the findings from a study of children’s singing with karaoke equipment in the home. Forty-two children aged 5-10 attending a small rural primary school in East Wales were interviewed about their home musical activities. Those children who talked about singing with karaoke were selected and home visits negotiated via the school headteacher. To date six children have been visited. Each visit took approximately one hour and consisted of a ‘show and tell’ session with the children and their karaoke and an informal interview with a parent (in each case the mother.) The children’s singing with karaoke was recorded on video and subject to further analysis.

The children – a majority of whom were girls – had favourite tracks that they sung regularly, picked out from collections provided with the equipment or CDs which were part of their home music resources. They emulated the singing styles they already knew from hearing original versions of the tracks. These favourite tracks, often slow-pace, lyrical songs, appeared to sit more comfortably in their vocal range and vocal capabilities than other tracks. Some of the karaoke equipment gives feedback on singing accuracy and ‘scores’ the performance, thus adding to the autodidactic potential of the karaoke equipment. The karaoke singing was integrated into family life in various ways ranging from an independent occupation to joint participation with extended family members.
SYMPOSIA
Considering the notions, ideals, and the manifestation of the standards in music education is as much of a concern today as it was in the decades of the 80s and 90s when they became a force and an established reality in various educational environments internationally. However, as we near the second decade of the 21st Century, the place and role of Standards in the economic, political and educational life of communities are, arguably, different and consequently, should be re-examined.

Departing from five points of inquiry, this set of international perspectives critically examines Standards according to recent research and the following focusing elements:

- Standards and Policy
- Standards and Leadership
- Standards and the Lifespan (life long learning)
- Standards and Critical Education
- Standards and Nationalized Practice (Ideology)

Thus, this panel will assemble voices from England, Germany, Canada and the United States, bringing to bear their particularities and similitudes, addressing the standards contextually, while at the same time developing critical propositions for how the field of music education can address (the) Standards today.

Cathy Benedict

FREE AS IN SPEECH, BUT NOT FREE AS IN BEER: THE STANDARDS AS A CLOSED SYSTEM

In the open source community Stallman has written that free is a "matter of liberty, not price." In our community of music education conversations of democracy and freedom rarely center around liberty and rarely is the 'price' discussed. While open source culture and free 'software' are often bound to software design, the philosophy that frames these processes and engagements can be found in many forms and in many discipline engagements. This paper presentation uses the lens of open source design and strategy and suggests that standards function as a closed system in which freedom and community are impeded by the proprietary nature of their articulation and implementation. This in turn keeps, as Stallman would say, "users divided and helpless and gives developer power over the users." By embracing a hacker attitude – as a mindset and attitude that transcends medium – in which multiple approaches and varied purposes challenge the formal institute of music education often bound by standards, this paper seeks to consider the ethical implications provided by this lens for examining the goals and purposes of music education.

Pam Burnard

PERFORMATIVITY AND CREATIVITY: COUNTERPOINTS FOR SITUATING PROFESSIONAL KNOWLEDGE AND PRACTICE IN MUSIC TEACHER EDUCATION

This paper explores the incremental policy shifts and trajectories of 'creativity' (less easily measurable and more often working outside mainstream curriculum) and 'performativity' (easily measurable and working inside mainstream curriculum) from a UK perspective. Following an introduction to the broad discursive contexts within which educational policy and practice has developed in the UK, the overall manifestation of the national standards in music education will
be discussed. How do national standards help and/or hinder the evolution of more complex frameworks for how we conceptualise professional knowledge and prepare music teachers to work with all students? The analysis offered might also inform how future research is conceptualised as it relates both to what is meant by ‘good practice’, the changing nature of music education, and for meeting the challenges in raising educational standards in music teaching and learning.

Alexandra Kertz-Welzel

STANDARDS AS PANACEA? THE REFORMATION OF SCHOOLS AND MUSIC TEACHER EDUCATION IN GERMANY

In Germany, the tradition of Bildung (formation) and the goal of a well-educated, self-determined person have been at the core of schooling for two hundred years. In music education, general music education has been the main approach, emphasizing music theory, music appreciation and making music. On the state level, a curriculum organized music learning in an open way, suggesting topics, goals and objectives, emphasizing the nature of aesthetic experience. Despite the curriculum, German music students rarely learned more than the basics of music, and music education has usually been the least popular subject. In 2001, the PISA-Test (Program for International Student Assessment) caused a surprise to the German public, proving that German students’ performance was in many subjects poor compared to students in other countries. This “wake-up call” led to numerous changes in German education and curricula, favoring a more output-oriented approach to education with regard to formulating competencies the students should have instead of following goals and objectives. While in many subjects standards have successfully been developed, widely accepted by the public, in music education there was a controversial discussion concerning the nature of music education, the German musical tradition and students’ needs. However, in 2006, a commission of music education scholars started to work on national standards for music education, heavily relying on the American standards, even developing a German version of the NAEP. In contrast to many countries which have longer histories of standards and standardized tests, the German public and policy makers are rather inexperienced concerning standards and consider them to be a panacea for problems within the educational system. This paper discusses the emerging German standards for music education within the context of the German tradition of music education and takes a critical look at the implications for music education practice and teacher education.

Patrick Schmidt

MAKING OUR LIVES SIMPLE: ARE STANDARDS AND LACK OF CRITICAL LEADERSHIP RELATED?

What we call the beginning is often the end
And to make an end is to make a beginning,
The end is where we start from. (Eliot, 1952, p. 144).

Based upon traditional notions of policy action and thought, ‘the’ National Standards for the Arts in the United States were developed as an end that would be rhetorically articulated as a beginning; that is, the presentation of a long history of defined educational behaviors as a document that would be foundational for practice in the field. However, while the absence of any systematic re-thinking of the standards in music education speaks both to their omnipresence and its role as an end document, it also speaks to its irrelevancy. Our field has, almost silently, almost in consensus, taken it to be a proper, indefatigable, and perhaps, inconsequential end. In this paper, following the lead of Maxine Greene, I propose an exercise in ‘thinking of things as if they could be otherwise’. Here, I suggest that we consider that this lack of exploration, the absence of any ‘troubling’ of the standards – or the performativity norms attached to traditional notions of ‘having standards of practice’ – comes from the absence of complexity in how the music education profession systematically understands and envisions leadership.

Considering that standards discourses are the last powerful stand of the modernist project, I argue that ‘leadership’ has been mischaracterized in and by standards’ notions, and must be re-articulated based upon a critical constitution of educational rigor, reflexivity and multi-subjectivity. This model departs from Dewey’s ‘horizontal leadership’ moving past it, toward a Betsonian
‘double description’ where stronger interactions between part and whole are articulated. Assuming that standards discourses have lead to the negation of what Maxine Greene has called ‘wide-awakeness’ or what Paul Willis calls ‘symbolic creativity’, I propose the following question: Is it possible to match the postmodern reality of multiple sources, informational complexity and speed realities to models that transform ‘standards’ in complex, grounded and responsible enterprise?

Paul Woodford
THE STANDARDS MOVEMENT AND CANADIAN MUSIC EDUCATION: MUCH ADO ABOUT NOTHING?
Given the close cultural, political and economic ties between the United States and Canada one might expect to find a similar interest in national music education standards in the latter country. Certainly some provinces have moved to standardize music curricula during the past decade (Ontario developed a standardized curriculum in 1997), while the Ontario Music Teachers Association (OMEA, 2007) has even proposed a short of list of professional standards for elementary music teachers (mostly relating to teacher qualifications and only in an attempt to convince government of the need for specialist teachers, not for literally assessing individual teachers’ subject knowledge and teaching skills). The Canadian Band Directors Association (CBA, 2003) has also developed a set of voluntary national standards for school bands. These band “standards,” however, are purely technical and relatively trivial. Further, probably few practicing band teachers pay them any attention. On the whole, Canadian music teachers prefer to talk in terms of national policy, guidelines, and advocacy than in terms of “standards.” They remain wary of the word standards because the term is perceived as being too prescriptive and thus also a threat to provincial educational and individual teacher autonomy (education in Canada is a provincial jurisdiction). The Coalition for Music Education in Canada (an organization representing business, teachers, and others interested in promoting music education) and the Canadian Music Educators Association have instead collaborated on developing national resources and guidelines for music programs from kindergarten through graduation (revised 2008). This paper explores some of the political, structural, historical and professional reasons for the relative lack of interest in standards talk among Canadian music educators while also raising several concerns about the nature and purposes of the above mentioned national guidelines. Of particular concern is the increasing reliance of Canadian music teachers on business for professional leadership, including music education advocacy and conference funding.

INTERNATIONAL PERSPECTIVES ON THE IMPACT OF PARTNERSHIPS ON LEARNING AND SCHOOL CHANGE

Convenor: Pamela Burnard (University of Cambridge, UK) + Suzanne Burton (University of Delaware, USA), Andreas Lehmann-Wermser & Susanne Naacke (University of Bremen, Germany) & Magne Espeland (Strord/Haugesund University, Norway) respondent

There is wide agreement that teachers, who have the capacity to work collaboratively, are the ultimate key to educational change and improvement. We know that strong forms of responsive professional practice in which the expertise of different professionals are woven together can offer innovative ways of motivating learners and developing creative practices particularly within partnership-rich programmes. Such approaches have become increasingly prominent in the rhetoric of educational reform but precisely what teachers learn about pedagogy is still under-researched and under-theorised. Much of the known terrain on the impact of partnerships reports on mentor-mentees in teacher training contexts where new learning arises from collaborative
relationships with high levels of support, trust and openness of the individuals involved. We are only beginning to learn, however, about exactly what and how teachers learn from professional development where the power relationships involve pedagogic partnerships developed for creating a new order of experience for young people and for teachers. We have strong evidence of the impact of teacher-artist partnerships on pupils’ experience of learning. This symposium will explore the development of new ways of thinking about pedagogy, pedagogic change and professional learning in educational settings where teacher-artist partnerships mediate as collaborative change agents.

Suzanne L. Burton

SERVICE-LEARNING AS A MEANS FOR DEVELOPING TEACHING-ARTIST COLLABORATIONS

Teaching-artists are generally found working within the context of arts-based programs. They integrate their art form into venues like schools, community centers, and museums. In music, a teaching-artist may fulfill the role of music teacher, particularly in schools where no music teacher is on staff. Frequently, teaching-artists are ambassadors of symphony orchestras, going into the schools to expose children to orchestral instruments. Through this they raise awareness of classical music, with the goal of increasing an orchestra’s audience base. Yet, in this model, children’s educational engagement with musicians and musical instruments is limited to a brief visit prior to an upcoming children’s concert. Moreover, many musicians who have spent years honing their musical craft are unprepared to teach music in the schools. This problematic scenario does not promote sustained interaction with musicians and musical instruments, nor does it foster educational collaboration between orchestra and school. This situation presents three areas for consideration: 1) Musicians need preparation to teach music in the schools as teaching-artists; 2) Sustained, meaningful educational experiences in the schools need to be provided by music organizations; and 3) The entities of school, musicians, and musical organization need to collaborate to create a rich musically-educational plan for the children they serve. Higher education is poised to take the lead within the framework of service-learning. Prevalent around the globe, service-learning is a form of civic engagement. When extended to the development of teaching-artists, service-learning can provide the backdrop for music majors to develop their teaching-artist practice. ProjectMUSIC (Music Uniting Students, Inspiring Communities), a service-learning project between a university, orchestra, and school district, is based on the tenets of collaborative design. This paper will present findings from a three-year study of ProjectMUSIC, focusing on the development of music majors as teaching-artists.

Andreas Lehmann-Wermser & Susanne Naacke

WIDENING ARTS EDUCATION BY COOPERATION: FINDINGS FROM A STUDY IN GERMAN COMPULSORY SCHOOLS

A German school traditionally has classes between 8 and 1 pm. In the afternoon, instrumental instruction is offered by instrumentalists, in private or municipal institutions. From 2000, a broad public debate has been raging about the poor state of the educational system. One of the consequences has been the federal program “Investing in the Future of Education and Care” (IZBB). This involves all-day schools. It aims for less school drop outs, better education for children with migrational background and higher achievement on all levels. In music education this poses problems because times and places traditionally reserved for instrumental teaching are no longer open but it also offers new opportunities. Now there are chances for compulsory schools to develop new models of cooperation between artists and instructors to reach and motivate children who have so far not been involved in musical activities. There is now the opportunity to transform the culture of school life.

The project MUKUS (“musisch-kulturelle Bildung in Ganztagsschulen”) focused on arts education in the IZBB supported schools in a multi-method design. Quantitative data were gathered using questionnaires given to principals, teachers, students and cooperating artists. In 6 schools qualitative data were obtained in a case study design by interviewing and observing. This material was analyzed on the basis of Grounded Theory methodology while triangulation with the quantitative data played an important role. Our presentation will concentrate on the cooperation
between general music teachers on the one hand, and artists or instructors from outside on the other hand. What forms of cooperation are developed? How do they people involved view goals and problems of their work? Also we would like to present findings about the effects of arts education on some dimensions of children's perception of school life.

Pamela Burnard

SITUATING PROFESSIONAL KNOWLEDGE CREATION THROUGH PARTNERSHIPS

For many years schools have employed visiting artists championing contemporary practice to work with teachers and pupils on a range of project-based activities. Yet, while there is no lack of evidence of the capacity of some artists to motivate pupils, there is little extant research which identifies what teachers and pupils learn about learning within partnership-rich settings with visiting professional artists, and by extension, through partnerships and networks between knowledge-creating schools, industries, and the cultural sector. This paper offers insight into the perceived value of and ways in which artists’ pedagogic practices engender new learning by: (a) framing spaces for learning in particular ways; (b) building new learning relationships; and (c) engaging the emotional dimension of learning where risk, enjoyment, discomfort and destabilization are integral and interdependent components of learning. Findings from a study which followed up a partnership project involving a network within and between schools initiated by a secondary comprehensive school, whose focus was on teacher and pupil perceptions of the nature of ‘Artists’ Pedagogy and School Change’ (APaSC), support the notions, ideals and manifestation of the development of creative professionalism.

Sarah Hennessy

INTRODUCTION

Sérgio Figueiredo

AN OVERVIEW OF MUSIC EDUCATION IN BRAZILIAN SCHOOLS

The objective of this paper is to discuss music education in Brazilian schools, exploring how Janet Mills's concept of 'music for all' has fed into recent policy decisions. In 2008, the Brazilian National Congress approved a legislation that establishes music as a compulsory content in Basic Education (0 to 17 years). The new legislation is part of a long historical process, where
music has been present to varying degrees in different periods. After a short transition in the
decade of 1960, a new legislation was established including music as part of the activity called
‘Educação Artística’ (Artistic Education). This period was not productive in terms of music
education because of a practice – called polivalência – that considered that only one teacher
should be responsible for all the arts. Music teachers preferred to go to specific music schools to
work, and music was offered in a small number of regular schools. In 1996 legislation changed
the ‘Educação Artística’ by ‘Arte’, suggesting that the old practice should be modified in schools.
But the tradition of having one teacher for all the arts in schools has prevalence in many
educational systems, and music education has not been prevalent in Brazilian schools until today.

The new legislation is a result of a constant presence of music educators in the political scenery,
arguing about music in education, and marks a new period for music education in Brazil. Music
education as a right for all is a concept developed by Janet Mills during her career as a teacher
and researcher, and the concept is also present in the Brazilian context. The literature shows
examples of music in schools, in Brazil and also in other countries, presenting diverse realities
with specific perspectives according to the context. The challenge for Brazilian music education
now is to find ways to organize these different aspects. A number of teachers will be required to
be in schools, and educational systems must offer new places for music educators. Janet Mills
discussed the music preparation of generalist teachers, considering that those teachers have a
role in the musical development of children; with suitable preparation generalists could be
partners in this phase in Brazil, where many teachers will be necessary to offer music in schools.
This paper will present some of the experiences that have been developed in the Brazilian
context, bringing to the discussion the possibility of having music education for all.

Kim Burwell
THE PATHWAY TO SUCCESS. EXPLORING THE RELATIONSHIP BETWEEN ENDS AND
MEANS IN INSTRUMENTAL LESSONS
Janet Mills took an eclectic view of music education, and when she asked in her 2007 book,
“What are instrumental lessons for?” she asserted that students of music should be allowed to
endow it with varying levels of importance in their musical lives. At whatever level of engagement,
instrumental performance should be taught with due care for the self-esteem of students, and the
experience should leave them pleased to have taken part. Few teachers would quibble with these
principles; and yet the history of instrumental teaching and learning, strongly represented in
musical culture and in formal institutions of education, brings with it a raft of assumptions and
expectations about the aims and outcomes of instrumental lessons. When there is a high level of
agreement among participants about the purpose and context of their lessons, traditional
approaches can be marvellously effective. However, where there is some tension between the
expectations of teacher and student, or between student and institution, the same approaches
can become problematic.

This paper reports on aspects of a case study in the music department of an English university,
considering the conduct of two clarinet lessons in the light of the aims and expectations of the
teacher and student participants. The teacher is seen to be both expert and caring, and with an
approach to teaching that is adapted to the abilities of each student. Even so, the underlying
assumptions related to the purpose of their work together would seem to have a significant effect
on the success of that work. Where there is not a good match of perspectives between teacher
and student, the self-esteem invested by the student, and indeed her view of the whole
experience, would seem to be at stake.

Rosie Burt-Perkins
LEARNING FROM, AT AND WITH A CONSERVATOIRE: RETHINKING ‘SUCCESS’ FOR
MUSICIANS
Success in music, particularly within the conservatoire sector, is frequently linked with eminent
performing, composing or conducting careers. Widely documented by Janet Mills, it is not
uncommon for music students to feel ‘second-rate’ if they chose to pursue a career that moves
beyond solo performance. Such perceptions stand in stark contrast from the lived experience of a
career in music and from the expressive and artistic understanding that music – in its many forms – offers. For those at conservatoires, the institutional messages are mixed, with performance-centred assessments being juxtaposed with encouraged opportunities to engage in teaching, administering, marketing and managing.

This paper explores the role of identity in allowing conservatoire students to explore their own definitions of success. Drawing on two case studies, I examine how students can, and do, narrow the gap between their objective identity (i.e. what it is they do) and their subjective identity (i.e. what it is that they feel they do). Taking an interpretive approach to identity as a fluid, changing and complex way of making sense of one’s life, the case studies use in-depth interviews to track change over three years, exploring how students move towards a fuller understanding of themselves and their learning as they move through the conservatoire. Such understanding is crucial to the development of musicians that are comfortable and confident in their multiple roles, and – in particular – in their role as teachers of the next generation. Within increasing focus on the ‘democratisation’ of music education, and amidst frequent press criticism of conservatoires, there is a need for success to continue to be reconceptualised to reflect the many and varied joys of music; Janet’s focus on ‘music for all’ needs to be brought further into both the research and the discourse of conservatoire education.

Pamela Burnard
RESPONSE:  REFLECTING FORWARD ON THE KEY MESSAGES FOR MUSIC EDUCATORS AND MUSIC EDUCATION RESEARCH

Drawing on the themes espoused by Janet Mills, and mapping them onto the earlier presentations, we recognise the long-lasting legacy she left us as seeds sowed through her own research. A summarised discussion of how her ideas and questions continue to lead us to new and exciting ways of understanding and developing practice, as illustrated in the previous papers, will be followed by why Janet’s influence upon music education in this country and beyond continues. Some suggestions of implications for the professional world of the teacher and those involved with educational policy will be explored.
Teacher education has a similar character to the school curriculum in the sense that in most places it is split into the disciplines. For this reason, disciplinary learning is well developed and young teachers know why and how they have to teach. But they learn also that constructivist learning approaches tell us that understanding how young children think and connect with their existing thinking paths is a valuable way to make school more effective and more efficient. We know that young children's learning is characterized by singing, dancing, drawing and moving around. But music as a teaching discipline is often studied separately and transdisciplinary relations are not deeply developed.

For every child music and the awareness of sounds, noises, movement and more is an integrated way of being in the world. How can we help pre-service and in-service teachers to develop and (re-)construct an interdisciplinary knowledge with an integrated understanding of music? How can we teach and further develop integrated music education?

Maria Argyriou

**CAN INTEGRATION PROVIDE A USEFUL FRAMEWORK FOR IN-SERVICE PRIMARY MUSIC TEACHER EDUCATION?**

Music education is changing very rapidly as a result of social and technological change. This raises a number of questions about what should be taught and learnt at school. Moreover, school curricula in many countries include the term “integration” combining theories and specialist methodologies.

Especially in Greece, after the latest directives of educational authorities (2008), music teachers are facing the proposed programmes of integrating music with other subjects with scepticism, since they themselves are being replaced by general education teachers (in primary schools first and second grade) and they are witnessing music education being “crashed” amongst other school subjects. Of course, the word ‘curriculum’ suggests ‘a course to be run’ and becomes a summary of knowledge to be passed on, established skills to be acquired and well-attested facts to be memorised. But this could be the reason why integrating music across the curriculum can provide vivid ways of thinking and express what words may not. As Veblen writes, with an integrated perspective, the focus shifts from teacher-directed to student-centred and from imparting a static, order system of knowledge to teaching students how to use information.

Taking into account these important considerations, the presented study detects a crucial lack in today’s understanding of the role of musical integration teaching music educators. This contribution based on research carried out in a sample of music teachers of and urban area in Greece (Piraeus) will present:

**PRACTICE AND RESEARCH IN INTEGRATED MUSIC EDUCATION (PRIME)**

1. SYMPOSIUM: WAYS AND MODELS OF TEACHING INTEGRATED MUSIC EDUCATION IN PRE-SERVICE AND IN-SERVICE TEACHER EDUCATION

1. Convenor: Markus Cslovjecsek (University of Applied Sciences FHNW, Switzerland) + Maria Argyriou, Ionian University, Greece Jonathan Barnes (University of Canterbury, UK), Albert Casals Ibáñez (Universitat Autònoma de Barcelona, Spain) & Sérgio Figueiredo (Universidade do Estado de Santa Catarina, Brazil)
a. Alternative methods of training for integrated teaching taken from the field of innovative action, which is a distinct planning and implementation sector for integrated programmers at the Greek Ministry of National Education.

b. The views and assessment of music teachers regarding the future of music as a school subject at primary schools as well as the quality of the training offered.

Sérgio Figueiredo
INTEGRATING MUSIC IN PRIMARY YEARS: THE ROLE OF GENERALIST TEACHERS.
This contribution discusses the role of generalist teachers in terms of music education. In different parts of the world, generalists are responsible for all subjects in primary schools, including music. The music preparation of generalist teachers has been a research topic in diverse contexts, showing that after suitable preparation, generalist teachers can deal with music, contributing to the musical development of children in primary schools. Considering that generalist teachers need to be prepared to feel confident and competent to apply music in their daily practices, a research study was developed in Brazil. Music classes were offered to primary school children in a specific public school, and generalist teachers were invited to participate in those classes. Simple activities were proposed in the classes, and generalist teachers were motivated to repeat, expand, and create some other activities from those experiences delivered by the research team (the coordinator and 3 music education students). The study, therefore, involved two perspectives: pre-service (students’) and in-service (generalists’) music experiences. After some classes, the confidence improved and some generalist teachers participated actively during all the experiences proposed to the children. The results of the study showed that generalist teachers can deal with music after a suitable preparation, agreeing with the results of other research studies. The practical experience during the classes allowed generalist teachers to understand the musical components to be studied and also increased their confidence with music. The experience was positive for generalist teachers, and some of them demonstrated a strong commitment to the music as a part of their actions in primary school, recognizing the necessity of more music preparation continuously.

Markus Cslovjecsek
HOW TEACHER-STUDENTS DEVELOP AND REALIZE SMALL RESEARCH PROJECTS ON “SOUND AND MOVEMENT – LEARNING TOOLS FOR CLASSROOM TEACHERS?”
In their studies to become a teacher for the lower secondary level, Swiss students have to complete courses in ‘professional specialisation’. One of these courses has to be an interdisciplinary 6 credit point-module. Students choose one out of topics like ‘promotion of reading’, ‘political education’, ‘bilingual classes’, ‘learning through visualisation’ or ‘music – a teaching and learning tool’. The courses are characterised by the state of the art in the relative subject area but there are no restrictions of the individual choice. So in every course, students without any formal musical training are welcome as well as musically trained students.

Based on students’ projects, this contribution shares course setup, teaching methods, and results of the course “Sound and Movement – Learning Tools for Classroom Teachers?” We will discuss how students become acquainted with research in social sciences and cross-disciplinary thinking, how they develop relevant questions and research designs, and how they empirically generate new questions but sometimes also new educational insights in the way learning happens.
Constructivist approaches in teaching and learning have renewed interest in the theory and practice of integrated learning. In this context, teaching materials that engage students in multidimensional situations easy to differentiate for heterogeneous classrooms and individual ways of thinking are especially interesting.

creafon® is an open and creative playground that appeals to all kinds of intelligence. It encourages spontaneous discoveries and motivates experimentation and composition. The experiences already performed show that creafon® can be pedagogically valuable and actually suitable for an artistic approach in supervision and in supporting learning difficulties.

Our goal is to create a well-defined research project to be presented, discussed and further developed at following research conferences. As a first step some scholars around the world are exploring the material in the way that best fits their situation. First findings will be presented in this round table. Our experience with the material and the information about these small pilot studies will be the basis to discuss the developing of a cross-cultural research study regarding creafon®.

In the first part of this session, participants will be confronted in an interdisciplinary and action-oriented way with their own thinking paths. Together with the audience the presenters will describe a Transformative Practice Zone (TPZ) and provide the working environment and tools to engage collaborations across disciplines and institutions. In the second part, we would work with the audience as in a TPZ to discuss this pilot research studies concerning creafon®. Our aim is to look at intercultural differences of reactions to this specific material in order to understand some of the problems of cross-cultural communication in education.

Jonathan Barnes, Emma Coupland and Clare Bartrum
CHILD-INITIATED RESPONSES TO CREAFON; A REPORT ON A MUSICAL EXPERIMENT IN AN AFTER SCHOOL CLUB
The paper reports on a single session in which two music education students introduced creafon to small groups of children at an afterschool club. The students were instructed not to suggest games and uses of the cards, but only to discover with the children that different sounds could be made with them. After this ‘discovery’ children were left alone. Students then went away leaving Creafon with the pupils and observed at a distance. They returned to the Creafon group after ten minutes to gather what the children had independently made out of the cards. The report summarizes these different inventions and reflects on the evidence of social and personal learning which were evidenced. The observations are placed within the literature linking creative activity with increased motivation and social and personal well-being.
Laia Viladot Vallverdú and Albert Casals Ibáñez
ANALYZING REACTIONS OF EXPERIENCED AND INEXPERIENCED MUSIC AND NON-MUSIC TEACHERS IN RELATION TO THE DIDACTIC MATERIAL CREAFON
This is an explorative study about a didactic material that can be used in many different ways and can, then, be approached from different areas of the curriculum.

We'd like to know what primary teachers and students of teacher degree (last year) think about it and which possibilities they see on it. To do so, we'll compare music teachers with non music teachers, students of music teacher degree with students of non-music teacher degree and we'll also explore the differences between both groups: experienced teachers and students in order to analyze the participants’ reactions and the proposals they do in relation to this didactic material (creafon).

We work under the following hypothesis:
1. All groups (teachers and students) will find application of creafon for at least three different areas/subjects of the curriculum in primary school.
2. Music specialists (teachers and students) will propose more activities for music education than non-music specialists, who will mostly propose activities of any other area.
3. The teachers will propose more activities than the students.

This symposium is intended to be an interactive research experience that asks participants how they would use the jam2jam instrument in their context. The researchers will present a collaborative performance using the ‘new instrument’ and encouraging participants to also improvise with the instrument. Preliminary findings will then be presented as multi media ‘insight vignettes’ of multiple case study schools sites in the UK, USA, Sweden and Australia that have begun exploring the use of jam2jam in classroom and community settings with 8-16 year old – students. Participants will be invited to participate in comparing their own experiences with the researchers’ selected vignettes and analysing these data using simple observational tools. Each vignette will contain teacher and student performances and interviews that highlight expected and unexpected outcomes.

The Network Jamming research seeks to provide an innovative participatory learning environment where young people can potentially explore and engage with musical and visual cultures through meaningful and expressive performances. Users create performances through collaborative improvisation with sound and video materials using a unique ‘games like’ computer instrument called jam2jam. This instrument enables users to share expressive performances through in- person and online social networking.

The symposium focuses upon the first stage of the research where jam2jam was introduced to teachers and students and their expectations and responses were documented. Of particular interest at this stage of the research is how the teachers interact with the task of preparing
experience design or curriculum in each unique context and how both students and teachers experiences are fed back into the development of new iterations of the instrument. The Meaningful Engagement Matrix (Dillon 2007) is used as an analytical tool to locate meaning and identify modes of engagement in each case. The nature of collaborative improvisation experience as an activity that leads to social or cognitive benefit is examined through this lens and compared across contexts.

**Comparative Case profiles**

Rather than provide an abstract for each researcher on this project we have provided brief case profiles of the six schools that are participants in this research across four countries. Each school was selected purposively based on access to particular technology and teachers with a reputation for innovation in music and visual media education using music technology. The following provides a brief outline of the demographic and context of each case study site:

**Malmö, Sweden. Humfryskolan**

**Researcher:** Dr Eva Saether

Humfryskolan in Malmö is a new independent comprehensive school in Malmö, for grades 6-9. It has 59 students, and is situated in the centre of Malmö, Sweden’s third largest city, with the most multicultural blend of inhabitants (25% born abroad). The school focuses on film, music and media, and the students’ learning is stimulated through aesthetic expressions. Cooperation, democracy and understanding are guiding principles for the teachers who have many years of experience in creative learning. All school subjects are integrated into overriding themes and every semester ends with a production, for example a concert or television program. Per Sköld, the music and language teacher and one of the leaders of the school, has introduced jam2jam to his grade 6 students. ‘This gives me a perfect tool for working with cooperation and socialisation. I think jam2jam suits this age group very well.’

Student and teacher blog: [http://www.elevblogg.blogspot.com/](http://www.elevblogg.blogspot.com/)

**Manchester, UK. Fred Longworth High School**

**Researcher:** Dr. Jonathan Savage

Fred Longworth is an 11 - 16 High School has been designated as a Specialist School - with Arts College and 'Leading Edge' status. Music Technology and performing arts are strong features of the curricular and community activities undertaken by students. Martin teaches music and Music Technology at the school and is working with students in creative and cross discipline ways to explore jam2jam as an instrument of performance.

**Lowell, Massachusetts, USA. Bartlett Community School**

**Researcher:** Dr. S. Alex Ruthmann

jam2jam is currently being piloted with students enrolled at the Bartlett Community School (BCS), a grades K-8 elementary/middle school in Lowell, Massachusetts. Students in this school have music class once a week for 50 minutes, with an extra music class each month. At BCS, 30% of students are caucasian, 30% are hispanic, 30% are southeast Asian, 8% are African American, 1% are multi-racial and 2% are “other” including first nations. For 41% of students English is not their first language, 26% have limited English proficiency, 75% of students are identified as coming from low-income families and 18% are identified as special needs students. This ethnically, socially and economically diverse setting provides an ideal environment for exploring the cultural possibilities afforded by the jam2jam media environment. The curriculum for the music classes during this pilot is focused on exploring the musics of the world. Additionally, students have been empowered as “co-teachers” of their music classes. During the extra music class each month students teach and present musical and arts experiences from their own historical or contemporary cultures. These materials then become the impetus for an emergent music curriculum co-designed by teacher and students.

Website: [http://lowelljamming.ning.com/](http://lowelljamming.ning.com/)
Australia
Researcher: Dr Steve Dillon
In Australia there are three case study schools:

a) Queensland Academy of Creative Industries High School (Brisbane)
"The Queensland Academy for Creative Industries (QACI) is a new educational initiative imagined and administered by Education Queensland. It is a selective Academy, positioning the International Baccalaureate Diploma Program within the context of the Creative Industries and the Queensland University of Technology." (QACI Website, 2008) The school focuses upon years 10-12 (Senior High school years) Jam2jam is being used in this school by the Dean of Community Partnerships with a small group of students who will work as ‘artists in residence’ with younger children in a local Primary school. This project is part of their community work and enables the senior students to function as creative practitioners and interact with younger students as artists.

b) MLC School Sydney
MLC is a private girls’ school near Sydney in New South Wales. It has along history of quality music making and innovative education programs. Network Jamming at MLC is led by a Composer Artist in residence who works with students aged 8-14 to develop media performances and improvisations. As a school that values the Orff Method for classroom music, teaching MLC provides an interesting comparison between the physical use of Orff Instruments, the virtual use of jam2jam and combinations of both within student creative projects and performances. James, the composer in residence, is an expert technology user and is interested in the multi media/cross disciplinary application of the technology as well as the opportunity to foster creative performances and improvisation.

c) Strathcona Girls Grammar Melbourne
Strathcona is an independent school, co-ed in Pre-Prep and girls from Prep to Year 12. The School is innovative in its educational values and practices and has a strong music program with music technology and film making/media education as a feature of the educational practices. The music teacher is also a teacher of media and seeks to explore the qualities of media production as performance through using jam2jam in the classroom with12-16 year old students.

This symposium will consider the area of music teacher education from a study of the myths and metaphors that we use to describe, proscribe, and institutionalize it. Participants represent distinct perspectives, some being involved in schools of education, some, schools of music. There is also an attempt to look at a variety of geographical and national perspectives. Individual presentations, while addressing specific topics, all focus on the way that the stories we share in and about teacher education ultimately affect the practice of teaching music in schools, communities and churches.
Jonathan Stephens
MYTHS, METAPHORS AND TEACHING
Metaphors and myths about teaching present us with archetypal and global perspectives of the teaching enterprise. This presentation will present some of those myths and metaphors while attempting to examine two key questions: 1. How do we use metaphor and story to represent what we do in the practice of music teacher education? and 2. How may the use of metaphor allow our students to vicariously experience teaching situations, illuminate issues of concern and further their understanding of teaching music? Of particular interest is the process of constructing knowledge from the interplay of individual life history and global story.

Lori-Anne Dolloff
THE STORYBOOK PROFESSOR
Much has been written about the identity and identity formation of teachers in the classroom. It is rare, however, for the lens of research to be turned on the teacher of teachers – the education professor. How is the narrative of metapedagogy influenced by literary representations of what it means to be a “professor”? What is the interplay of external expectation and prior teaching experience in the development of curricula and programmes of music teacher education. This presentation will take the approach of a narrative critique of popular culture, and the current trend of “anti-academic” to suggest a possible path of “becoming” for aspiring professors.

Somchai Trakarnrung
NEGOTIATING MULTIPLE STORIES
The meeting of multiple cultures and traditions in institutions of music education necessitates acts of negotiation in the design and delivery of curriculum. When viewed as a “story,” curriculum becomes a vehicle for creating a meeting place of cultural and musical identities. This presentation will look at the changing story of multiple musical identities as the curriculum in one particular university programme in music education moves toward including traditional music as an equal partner with the Western European canon. At Mahidol University in Thailand, students may choose parallel programmes in traditional or Western music traditions. How does the confluence of these two traditions create a new story, with implications for teacher education worldwide?

Kim Eyre
THE “NEVER-ENDING STORY”: A LOOK AT THE LIFE CYCLE OF TEACHERS
Are there particular dispositions and attitudes that are fostered in institutions of music teacher education that encourage and nurture the teacher throughout the life cycle of their teaching career? There has been a recent focus on mentoring of young teachers, and the notion of induction into the teaching practice, but what are the concerns and needs of the experienced, seasoned teacher at other stages of their career? Through the examination of the life stories of four teachers with varying levels of experience and years of service, this presentation will seek to acknowledge and describe patterns in the life cycle of those four music teachers.

Cathy Benedict
THE MYTH OF INSTITUTIONALIZED MUSIC EDUCATION
Nietzsche recognizes this temporal world as one in which we continually confront in our own becoming our own demise. As this is hardly a desirable recognition of a state of being, he suggests that to counter this we engage in imagining a world, a time, in which we will become; situating and making dependent our value in the temporal world on a world to be. Yet, as we attend to the world that will be, we come to confront a great many issues that may be at odds with what we know of who and how we are and what our existence could be (and perhaps once was). In that process, as we begin to confront the ways in which we have lived and those places that once held value and meaning, we come to see our temporal world, and how we have lived, as one that has little meaning left, thus “it is no longer a world in which our values are imperiled, but a world which we regard as essentially valueless” (Hill, p. 63). The source of our meaning and our value has so often been placed outside, above, what musicing is. Norms, rules, ends, and indeed
values, have all been challenged and critiqued by many. Yet, this profession’s reliance on measurability, and the “efficiency in the methods and mechanics of music teaching” (MENC, pp. 5-6) to measure our worth have been with us since the institutionalization of music. Is our ‘god is dead’, the confrontation of the myth of institutionalized music education?

The meNet project ‘music education Network’ focuses on the teaching and learning of music at primary and secondary schools that provide general music education and on the professional training of music teachers.

Within this large European network (funded through the EC’s Socrates/Comenius 3 programme) one subgroup has been working on learning outcomes for teacher training for general school music teachers in both secondary and primary contexts. One result of the Bologna Process is that tremendous efforts are now being made in Europe to bring about far-reaching reforms in the realms of higher education. To address these developments there have been two recent projects focused on developing learning outcomes in the field of music: the Polifonia Project, established by the AEC (European Association of Conservatoires, Music Academies and Musikhochschulen), is working on learning outcomes for vocal and instrumental teachers; and the meNet Project has now produced learning outcomes for the training of music teachers for schools providing general education.

It must be explicitly stated that the standardisation of teacher training for music as a school subject is not the objective. By presenting the ‘meNet Learning Outcomes in Music Teacher Training’ the meNet partners wish to contribute to a more intensive round of deliberation and discussion on issues relating to the training of music teachers at all European institutions engaged in this work. By doing so they incorporate their political expertise and commitment to the field of music education into the objectives and strategies connected with the Bologna Process and pursued by papers such as the ‘European Qualifications Framework for Lifelong Learning (EQF)’. Central aims of these strategies are above all related to concepts such as mutual communication, transparency, discussion and understanding.

It appears that it is precisely the diversity that results from the institutional, regional and national differences that have evolved through history that is of particular value for the cultural development of Europe in the future – in keeping with the basic idea of ‘unity in diversity’. Discussion about the question of what our idea of the music teachers of the future should be, and what results the training institutions and course content should strive to achieve, must be held beyond all institutional and political boundaries, precisely so that the dissimilarities are made clearer and are more clearly defined.

In this session we give an overview of the context and process of developing the learning outcomes; present the ‘meNet Learning Outcomes in Music Teachers Training’ for the training of music teachers in their final version (for the purposes of the project); and invite colleagues to discuss their potential application an use in music teacher education programmes.
WORKSHOPS
75% of the time in this cross disciplinary workshop will involve a practical activity linking language and music. The leader will provide very brief introductions to practical skills in both poetry writing and composition. Workshop members will be set an exercise which uses found details in the nearby buildings or grounds of the School of Education at Exeter. The challenge will be to link language with music so that progression demonstrably occurs in each and assessment is possible in both. The leader will provide musical instruments and poetry guidance; Exeter University will provide its lovely site.

Note: This workshop is connected with the PRIME symposium (Q4)

The premise of this workshop is that improvised songs can provide an interesting repertoire to link different school subjects together.

Improvized songs are traditional songs common in many cultures. They are based on a more or less fixed melody on which texts are improvised with a given rhyme. As Ethhopoetic Theory suggests (Oriol, 2002), this kind of traditional song is more than the sum of music and language; we have to consider it as a social performance (Ayats, 2007).

An early pilot experience to introduce improvised songs in Catalan primary schools was implemented through three school subjects: music, language, and social science. The research was developed in two stages. First, the study involved a class group of children aged 10-11 during five months with the collaboration of a music teacher, a language teacher and a researcher. Second, during the next academic course, other schools in different contexts worked on this repertoire to contrast their findings with the ones from the first stage. One of the most important conclusions of this research was that improvised songs increased in the perception of a comprehensive education. The study also stressed that songs are important as an interdisciplinary tool of work.

The workshop will consist of a theoretical approach and some practical activities where the participants will learn traditional melodies of Catalonia. On this musical base, they will learn textual techniques to improvise songs and they will understand the traditional social performance associated with them. This session will provide some didactic applications to the audience and will also try to help the participants be aware of the transdisciplinary nature of improvised song.

Participants are invited to bring instruments in order to enrich the singing.

Note: This workshop is connected with the PRIME symposium (Q4)
SONGS OF THE CULTURAL HERITAGE AS REFERENCE FOR STUDENTS’ CREATIVE ACTIVITIES

Randi Margrethe Eidsaa (University of Agder, Norway)

A presentation of a repertoire of British and American traditional songs that inspired Crossroads Migration, an international music project connecting University research and classroom practice.

This workshop has two objectives: firstly to draw attention to the musical and pedagogical qualities of the rich repertoire of songs that have emerged from various historical and cultural contexts in Britain and America, such as ballads, religious songs, railroad songs and shanties. Secondly, to show how some of these songs have become the point of departure for a cooperation project between the University of Agder (Norway) and a Comenius project with participants from Norway, Turkey, Sweden, Spain and Switzerland. During the workshop it will be demonstrated how this traditional repertoire was used as a reference tool for the creative work on the theme migration.

Students, pupils and teachers from five countries and different cultures worked side by side in the process of making a new and original performance. More than 200 secondary school pupils have been involved in the project which was completed in March 2009.

Both reference songs and excerpts from the two project performances The Letters to America and Crossroads 2 will be presented in the sing-along part of the workshop.

As a follow up to the sing-along session the participants will be introduced to some of the challenges related to working with creative music activities in an ensemble including pupils from a diversity of cultures. The participants will also be invited to reflect upon questions about the purpose and importance of using a repertoire of traditional songs in the music classroom and in higher education. Why should we continue singing some of these old traditional songs?

INTERCULTURAL COMPETENCE: IMPLICATIONS FOR MUSIC TEACHER EDUCATION

Warren Henry & Donna Emmanuel (University of North Texas, USA)

Given the growing cultural diversity among student populations worldwide, it is vital that music teacher education programs address issues of cultural competency, as based on the work of Milton Bennett. This theory first emerged in the fields of counseling and clinical psychology and is based on the premise that self-understanding is a prerequisite for understanding others. While this theory has been utilized somewhat in general education, it has been largely ignored in the field of music education.

This workshop session will present a qualitative case study framed in phenomenology, which examined whether intercultural competence training in the context of a collaborative course with a study abroad component (Salzburg and Vienna) had an impact on the participants’ identities as future teachers of diverse students. Data collection privileged focus group discussion and individual interviews. Additionally, the researchers collected artifacts such as journals, blog entries, and autobiographies.
In addition to reporting the results of the study, the researchers will describe the collaborative nature of the course, which integrated the visual arts, music history, music performance and music education using the work of Carl Orff as a central theme. Session attendees will engage in a variety of activities designed to lead toward intercultural competence. The purpose of this presentation is to introduce the theory of Intercultural Competence in the context of music education, and to reflect on current teaching practices and consider possibilities for meaningful curricular revitalization.

In the workshop, I will share with the participants some activities which I have used in aural skills education with instrumentalist students. I will invite the participants to join the activities by the voice and movement, and demonstrate how similar ideas can be transferred to the keyboard and other instruments. The participants’ instruments are welcome, too.

Central ideas in the work are
- to acknowledge the distinct natures of singing and playing
- to connect the study of composed music with hands-on exploration of similar musical structures.

In my doctoral dissertation, I have proposed a conception of aural skills which emphasises the embodied and contextual nature of human learning. I find it important to acknowledge how each of the ways in which we approach music through action shapes our awareness of music. In my view, singing, playing, writing, and other activities should not just be seen as ‘methods’ in aural skills education. Instead, action should be seen as intrinsically valuable. The chosen activities also direct how teachers and students encounter and get to know each other.

Singing has traditionally occupied a dominant place in aural skills education. Many present-day students of music, however, have rather learned to approach music through an instrument. For them, singing cannot be used as a transparent and unproblematic means. If adequately approached and practised, however, singing can be a valuable tool in its very contrasting nature. Correspondingly, I also find it important to use the instrument as a tool in aural skills education and to explore and create music beyond characteristically vocal textures.

I will also demonstrate some work whereby I have sought to connect the students’ first-hand exploration of musical structures, and the study of composed music.
Children use different languages to interact with their environment. Sound is almost continuously present in their everyday lives, very often accompanied by different movements, and the two together become their means of communication.

Drawing on the fact that a rich, stimulating environment favours personal development, our proposal is to nurture the lives of children aged from 0 – 6 years old with materials for carrying out musical activities within the frame of the multimodal conception of learning. Like Piazza (2007), we consider that the connections between the different forms of expression are the basis of learning and comprehension. For this reason we have opted for these materials that favour interaction and communication between those who use them.

The purpose of this workshop is to inform participants of the progress and the results we are obtaining in ongoing research carried out at municipal early learning centres in Mataró (Barcelona, Spain), with the support of the Departament de Didàctica de l’Expressió Musical, Plàstica i Corporal of the Universitat Autònoma de Barcelona. Given that the use of multimodal materials is changing the type of musical activities proposed by educators, we have carried out a more exhaustive analysis of the phenomenon. The main conclusion is that the aforementioned materials have been introduced in the majority of schools and are favouring music communication in the community.

We invite you to get to know and try out these materials, and, through video recordings, discover the reactions they provoke in children and the way children use them, in order to conclude with a joint discussion around the theme.
PRESENTATIONS

and

CONCERTS
Taiko is highly-choreographed team drumming. In the UK, interest in this exciting performance art form has increased significantly over the last ten years. Initially British people only experienced taiko from an audience perspective, enjoying performances by Japanese groups such as Kodo and Wadaiko Yamato. However, interest in learning and playing taiko has grown to the extent that it can now be found on the secondary school music curriculum in schools across the country (Musical Futures), and school groups have been growing steadily. Evidence of this is that at the 5th UK Taiko Festival, which will take place in Exeter in July 2009, there are 18 youth groups taking part, coming from places as far afield as Penzance, London, Lincoln and Edinburgh.

Jonathan Kirby is artistic director and principal teacher with Kagemusha Taiko, an Exeter-based arts-education company. Like other professional taiko players, Jonathan and his group have performed nationally and internationally, working with some of the world's leading players. But unlike others in the UK, Jonathan, a fully qualified teacher, has also maintained a strong focus on education. This has led not just to working in schools and youth clubs, but also to the development of a complete teacher-training programme.

‘Teaching Taiko: Principles and Practice’, a 220 page book supported by 4 DVDs, is the outcome of ten years' professional practice, including two years of writing and recording. It is the world’s first English-language guide to learning and teaching taiko, and reflects Jonathan’s approach to taiko, which is one based on principles rather than culture. It is this approach that has helped open the door to taiko for many teachers and young players. It has helped provide access to music-making for young people who might not otherwise have become involved with it, and it has helped develop outstanding performance skills in others, notably Kagemusha Junior Taiko, who have achieved national and international renown.

Jonathan will talk about his approach to taiko, describing a range of projects in the UK. He will be supported by younger members of Kagemusha Junior Taiko who will give a short performance.
makes it unique. SWMS works with a series of partners who provide the most appropriate spaces for their work.

The presentation will give information on how the school is organised and some of the ways in which activities aim to support young musicians, some of whom will participate in the session.

This presentation will demonstrate how one Devon-based music project has developed its teaching approach through close links with oral traditions.

The session will balance a description of Wren's principles and aims with practical music making for delegates and presenters, including an opportunity to ask questions directly to the young people. We will bring out themes such as collaborative arranging and composing, non-formal learning and the relationship between oral learning and literacy. Delegates are invited to participate in this session.

Wren Music is a music education charity with a mission to inspire creativity and celebrate cultural identities. At the centre of its work is the promotion of self-esteem and confidence through music. Founded in 1983, Wren now works with over 30,000 people a year and is developing links across the world, notably in South Africa, Newfoundland and Italy.
POSTERS
What skills are students learning in a modified Suzuki violin class that are helping them to perform better than their peers on standardized achievement tests? Since 2000, when a partnership was formed between the New Jersey Symphony (NJSO) and the Newark Public Schools (NPS), researchers at Teachers College, Columbia University found that minority, inner-city students participating in a modified Suzuki violin program have outscored their peers on year-end standardized achievement tests of math and literacy. In the middle of the fourth phase of a five-phase study, our research is working to unpack possible reasons for these test results. Using both qualitative and quantitative strategies, researchers at Teachers College are working to better understand the achievement test results through the lens of self-regulation. In particular, researchers are interested in understanding the specific characteristics of the violin students, including developing a profile of students’ experience in their Suzuki lessons. We expect that our increased understanding of self-regulation in Newark Early Strings Program (NESP) students will provide possible reasons for their performance on achievement tests. Through both quantitative and qualitative analysis techniques, we report on the relationship between dimensions of self-regulation and student performance on standardized achievement tests.

This research was carried out at the Centre d’Educació Primària i Secundària Oriol Martorell in Barcelona. We took advantage of the fact that music and dance are integrated into the curriculum in this school and that half the pupils study an extensive music syllabus and the other half dance, and we based our work on the fact that the two groups come from the same social background, share the rest of their primary education, number of classroom hours in all subjects on the curriculum, spaces, teachers, methodologies, activities and so on. The global results of the basic competence tests in Catalonia were compared, using the results from centres with similar characteristics (in cities with over 100,000 inhabitants and with a high socioeconomic level), with the global results in this centre, and ultimately with those of the music pupils. Although the students at the CEPSA Oriol Martorell only complete the minimum number of classroom hours stipulated by the legislation for all subjects, except the arts, it could be seen that their results were far superior to the global results in Catalonia and the results in other centres with a high socioeconomic level, in all the areas where tests were done. Among the pupils at the centre itself, we discovered that the music pupils obtained the best results in all subjects, especially in mathematics and social and natural sciences, and these differences are more pronounced among older students, with the results obtained by 11-year-olds doing music much better than those doing dance.
This project focuses on the designing and trialing of new organisational and pedagogical strategies to harness individual recorder learning and performance in an effective and integral way. The research took place from 2007-2008 in my classroom and continues research begun two years before (Berg, 2008). Within the interpretative paradigm, and adopting an action research approach, the study aims to describe and understand a specific and dynamic reality of recorder learning in the classroom through using a colours learning system. This system is based on a sequence of more than 30 musical scores which start by introducing simple concepts and songs using, for example, B-A-G pitches, then move on to the inclusion of more complex concepts including accidentals and irregular rhythmic figures. The students listen to recordings of the music, play using body percussion, then play rhythmic and melodic scores on the recorder with and without accompaniment. The collection of data has been made using participant observation, interviews with all students, audio-visual recording of classes, registering of anecdotes and comments, all of which offer validity to the project through triangulation. The study noted that student ability to read music and develop/increase recorder playing skills and techniques is heightened by the customized colours learning system which caters to each student's level. It noted that the average level of each student's playing level was much increased in relation to my earlier observation of student progress. Also, it found that taking part in a school recorder group stimulates regular effort during the year. Further research into this project is planned during 2008-2009, focusing on recorder students playing in an orchestra, in chamber music with recorders, and recorder accompanied by piano.

Students often have biased attitudes towards contemporary experimental music. In order to make it more accessible and to widen the students' tolerance in this field, a composing workshop that extended over 5 afternoons was organized. Dealing with the subject of structural changes, six groups of 14- to 20-year-olds collected everyday sounds in the city centre of Saarbrücken, such as the alarm raising of a shop entrance, the noise of an oven door being shut in a pizzeria, of the motorway, etc. Subsequently, these sounds were edited and arranged into multitrack compositions by means of professional software. A private presentation as well as one in public concluded the workshop.

Beyond the educational and content-based work, the course was evaluated thoroughly. The main research questions that emerged before and during the workshop were:
Do processes of aesthetic experience take place among the participators? If yes, when and how exactly?
Can traces of aesthetic experience be detected in communication processes (e.g. disputes) during team work?
Which features support and which hinder creative and aesthetic processes?
Data collection methods used within the qualitative framework included: daily interviews with the groups, interviews with the artistic head of the workshop, questionnaires, recordings of plenary discussions, video and photographic data, the final results of the students’ compositions along with intermediate results, an attendee’s drawing and research diaries on the basis of participant observation.

The interviews were transliterated and encoded with Atlas.ti. Highlighting traces of aesthetic experience with the help of a list of criteria was the first step of data analysis. Features such as “self-reflection”, “statement of amazement and alienation”, “evaluative comment”, and “new perspectives” appeared in this criteria check list.

As a second step, moments of aesthetic argumentation and especially aesthetic disputes were focussed on. The reconstruction of processes of argumentation bears a great challenge here. A hypothesis to be examined is that aesthetic opinions demonstrate recommendations.

Note: This poster is related to the contributions by Anna Machate and Christian Rolle.

ACQUIRING VERBS WITH THEIR ACOUSTIC EQUIVALENTS: ARE VERBS IN A FOREIGN-LANGUAGE LEARNED WITH SOUNDS JUST AS WELL AS WITH PICTURES?

Hanna Buhl (University of Applied Sciences Northwestern Switzerland)

In two different arrangement-sets, two groups of students were asked to learn Norwegian verbs by either being firstly exposed to a new verb via a picture as demonstration or an acoustic equivalent of the verb (alternating). Ten different verbs (five via sound and five via picture) were introduced in each arrangement. (Other integrated focuses: possible framing effects, differences in the performance of girls and boys.)

Note: This poster is connected with the PRIME symposium (Q4).

CLASS-BREAKS WITH BODY-MOVEMENT: DOES MOVEMENT INCREASE CONCENTRATION?

Hanna Buhl (University of Applied Sciences Northwestern Switzerland)

This research was done with the aim to find out if concentration would be higher during the whole lesson when a break with body movement is being integrated. The pupils had lessons with a break of 3-5 minutes in between in which they were instructed in different movements.

Three times the mental concentration of the pupils during the whole lesson was measured with an introduced measuring method. (Other integrated focuses: differences in the performance of girls and boys.)

Note: This poster is connected with the PRIME symposium (Q4).
When the political system in Thailand moved from absolute monarchy to democracy in 1932, the education system was also changed. One of the government's aims under democratic reform was to change the concepts of feudalism, a social value which had been deeply rooted in Thai society and became part of the social structure. Through this reform, the academic institutes of music and drama were set up by the government with the belief that systematic education could empower artists and so raise their social status.

The objectives of this study are: to learn the situations and context of Thai society when the first College of Drama and Arts was founded in 1934, which was the transitional period from the oral tradition which existed under royal patronage (the traditional way of music education) into the formal school system, and to learn how the new music education method survived in spite of conflicts and criticisms which went along with the innovations of Thai society at that time. The study will also analyse the impact of this new education system on the artists.

According to the documentary review and interviews, it has been found that the so-called "Music Knowledge" and "Music Teachers" were set up and appointed by the government. Music structure was formed by the central government and disseminated to rural areas. This kind of music was considered the "standard" or "high class" music as it originated from the court, while local music was considered uncivilized and was excluded from the school system. Under the concept of nationalism and centralization, sub-cultures and pluralism were denied. Therefore, the dissemination of local musical knowledge was prohibited and a new culture under the new education system was introduced into Thai society by music schools set up by the government.

An inquiry into the importance of the artistic-musical component of music teaching, contributing to the development of a dynamical profile of the music teacher in the field of general education.

This study focuses on the influence of musical skills of music teachers on the musical-agogic changes in pupils of general education. The main issue is investigating the importance of the artistic-musical component of music teaching and its relation to the musical-agogic processes of change in pupils, more specifically in general education. What distinguishes this inquiry is the starting position. We take the point of view of a musician in his personal growth as a music teacher and a musician in interaction with his pupils.

Traditionally musical and agogic skills are not linked in training institutions. The question is whether an integrated approach of musical and agogic skills can improve the quality of the changes that take place in our pupils. We study the specialist literature and practical experience will complement the theory.
This poster will present part of the findings of a pilot-study that involves the mapping and evaluation of technology, and how it is being used in music education, from key stage 1 to 5. Previous research (Dillon, 2008; 2006) examines embedding the collaborative use of music technology in English secondary schools; in both formal and informal settings. Savage (2008) examines the use of ICT in music education in terms of hardware and software, as well as the perceived benefits and problems. Earlier surveys by OFSTED (2003; 2004), and research by Mills and Murray (2000) indicate the use of such technology, and highlight an area of good practice at key stage 3. Leong (2007) demonstrates the current issues in three countries and proposes a strategy to enable curriculum reform.

The purpose of this study was threefold: 1) To highlight the types of contemporary software- and hardware-based technologies currently on offer; 2) To investigate the learning, assessment and support strategies being used in the classroom; and 3) To evaluate the current professional support. From these aims the basis of a regional community of good practice will be setup, professional short and postgraduate courses developed, and a greater understanding of how ICT is being used in the curriculum achieved. This will also help inform the use of technology in music in higher education.

A questionnaire was sent out to over 200 primary, secondary and further education establishments in the North and East Riding of Yorkshire. The data collected included the types of ICT being used and in what areas of the curriculum (i.e. music composition). From this data 12 visits were arranged to interview teachers in schools were the amount of ICT activity in music was considered high (5 primary, 5 secondary and 2 further education institutes). A semi-structured interview technique was used, and audio data was collected and then transcribed.

The project revealed a broad range of hardware and software currently being used. What was also of interest was the perceived lack of support and professional development. It was also often the case that little was known about other practice in the region, and what online resources were currently available.

This poster presents an overview of the theoretical perspective and methodology of an ongoing PhD study: “An investigation of the impact of distinct computer-mediated environments on secondary music students’ compositional development in contrasting classroom communities”.

The research questions in the present study demand a theoretical framework and methodology that will allow the simultaneous investigation of multiple classroom perspectives: i) student and
teacher dialogue, ii) student computer-based activity and iii) wider classroom activity. The study employs symbolic interactionism as a theoretical perspective and an ethnographic methodology; using a multiple case study method. The lack of an existing instrument to successfully and efficiently capture multiple perspectives simultaneously and in detail necessitated the expansion of existing tools for gathering data.

Many studies have employed video technology to aid in the process of data collection. Yet, several factors constrain the amount and nature of this video data (budget, storage capacity, synchronisation, presentation needs, surveillance effects). Recent developments in computer hardware and software present a new method of capturing multiple perspectives that can help to overcome some of these issues; facilitating the simultaneous recording, synchronisation and storage of multiple channels of video, audio and musical information. Based around a computer-based camera system, this method also allows for the immediate digital presentation of multiple perspectives permitting the use of immediate video stimulated recall interview. The use of a computer-based digital video recording system also removes the need for destructive editing and significantly reduces loss of quality through copying. Discreet, low cost CMOS cameras and existing computer data connections decrease surveillance effects and reduce the budget. It is hoped that this approach will enhance our ability to understand the multidimensional processes of teaching, learning and development in educational contexts.

**CONTEMPORARY ART MUSIC: IS IT SO DIFFICULT? REFLECTIONS FROM PIANO LITERATURE FOR CHILDREN**

Antonietta Loffredo (Trento and Riva del Garda Conservatory of Music, Italy)

Contemporary music is more and more considered as addressed to experts because difficult to listen to, to be understood, and to be played. The difficulty seems to be an intrinsic characteristic of this repertoire. This perception conditions instrument teachers to choose to address contemporary music in the advanced courses, considering it non-comprehensible by the young pupils and, technically, too complicated. After all, composers often judge works for children a “minor” and too binding sphere. All this just increases the prejudice about music which is actually complex, but not necessarily difficult.

In this poster, a selection of piano scores for children written since 1970 is presented to show how some composers could make their languages approachable to young performers, without arriving at linguistic or aesthetic compromises. These are works composed for children, though remaining complete expressions of the composers’ poetry, thanks to the writing simplified only in its instrumental components.

Works by: Lachenmann H., Zavala M., Kurtág J., Longo P., Procaccioli S., are analysed to make evident: a) how contemporary musical writings contain peculiar elements that make the learning experience particularly significant b) how technical difficulties can be avoided through an effort of synthesis of the composers c) how pupils can face the linguistic complexity of the repertoire through adequate didactic strategies.

In conclusion it’s clear that a common reflection is needed and that it would derive benefit from the diffusion of meeting and exchange opportunities among composers and teachers. This becomes urgent if we consider it necessary to restore an aptitude that stopped at mid twentieth century, aptitude that gave to a young pupil the opportunity to study works in which the expressive universe of an author was in great measure already unveiled.
According to theoretical paradigms, aesthetic experience plays an important role in music educational practice.

If and how aesthetic experience actually takes place in practice has hardly been examined or verified by means of empirical research. This is due to the difficulty of observing and identifying aesthetic experience directly – analysis depends on indirect interpretation. Therefore, it is crucial, if challenging, to develop reliable methods of data collection and analysis. Klaus Mollenhauer and Georg Peez met this challenge for the field of fine arts: based on hermeneutics, they showed how traces of aesthetic experience can be detected in students’ works of art.

In the underlying study, an approach focussing on processes of music invention has been preferred to the focus on products (works of art, compositions). The investigation is based on a workshop at the Saarbrücken Academy of Fine Arts in October 2008. 16 students aged 14 to 20 were divided into small groups (of two or three) composing computer-aided music with everyday sounds they had earlier recorded themselves. Three researchers (a professor of music education and two students of music education) accompanied and documented the workshop.

Research methods consisted of:

- video recordings
  The materials focus on group interaction during the students’ processes of sound recordings and computer-aided composition. Besides, verbal communication, nonverbal means of communication such as gestures, mimics and postures are taken into account.

- group interviews
  The participants were asked to describe and reflect the course and progress of their work. The interviews often conjured up new arguments that were not consciously dealt with during the active working process itself. Especially subconscious motives were focussed on in the interviews, motivating the students to explicate and reflect their procedure.

- participant observation
  The students’ work was influenced by the researchers’ inquiries, objections, participation in discussions and feedback and therefore the researchers’ position went beyond the status of mere observers; the aim was to find a fruitful niche between observation and participation.

Note: This poster is related to the contributions by Lena Breum and Christian Rolle.
Motivational research in academic subjects has shown that when children are allowed to make choices about what and how to learn, they develop a sense of self-determination towards their learning. Furthermore, when learning activities are self-determined, findings suggest that children are more likely to display intrinsically motivated behaviour and engage in higher level cognitive functioning.

This study investigates the effect of choice on children’s affective and cognitive responses to musical learning. Six beginner instrumentalists aged 7-8 comprised three yoked pairs of participants. In each pair, one participant was given choice about what musical activities to work on and how to approach learning, while the yoked participant was assigned the same musical activities and learning approaches as chosen by his or her counterpart.

It was found that the three participants who had choice displayed significantly higher levels of affective and cognitive involvement than their yoked counterparts. Essentially, atypical instrumental learning behaviours, comparable to those found in informal music learning practices, emerged when the three task-choice participants were allowed to make choices about their instrumental learning; spontaneously, they drew upon a wealth of prior knowledge and musical interests and displayed rapt engagement in the learning processes of their chosen musical activities.

The conclusions highlight the need for a sea change in the way in which instrumental learners are taught in formal settings so as to allow children to draw upon informal music learning practices and thus explore their musical potential.
access the courses; the majority are courses of 4 years and contemplate equally the musical and pedagogical knowledge; the majority of students are men; the classic repertoire followed by the rock/pop and folk music predominate the students' activities; the IES has an average of 29.9% of teachers with doctors title; 51.1% of the teachers has worked in IES more than 10 years, and 75% work full time. These and other data indicate the quality and profile of the future music teachers.

This poster will include the educational theories that have been infused into the design of Arcadia Music, a website to be launched by 2009, and present the interactive content of music history and analysis.

The project Arcadia Music features an interactive interpretation of Beethoven’s Sixth Symphony that allows the user to explore pastoral Arcadia and discover music by 36 composers from the past 700 years of music history. Setting out from the possibility that people in their twenties or thirties begin to exhibit a casual interest in classical music, this project targets young adults who embark on a self-motivated internet browse to gain some basic music education.

Whilst there is an affluence of interactive classical music environments for children, few are destined for adults. However, various related areas target this underserved audience, the liveliest example being opera production by directors who exploit the visual connection with music and seek new points of view in traditional libretti. Some books, such as the Dummies series (Pogue & Speck, 1997), use humorous descriptions in order to maintain engagement and make classical music appear less elitist.

When designing an interactive project, it is important to keep original visualisation and humour in mind. However, with the educational purpose being the main objective, a fine balance between entertainment and pedagogical values must be struck. The core of our research deals with the non-textual interactive conversion of music history and theory. For instance, the technique described as “moving static” (Dahlhaus, 1980), employed in compositions dealing with nature, is depicted in Arcadia Music by an animation to Beethoven’s music: the static harmony is represented by a single colour, the shift in pitch by pixels in various shades of the colour, the ongoing movement by the gradual development of pixels to reveal the shape of a leaf.

“Why not make a song about it?” suggested Minna in the middle of the Finnish language lesson while practising the letter T in 1997, and so we did. I have later called this practice of creating songs together with children in a certain way as songcrafting (Muhonen 2003; 2004) and used it as an active part of my work as a primary school teacher, music teacher and teacher educator.
According to Craft (2005) the idea of creativity is undergoing a global revolution and in many countries it has generated increasing interest in the school curriculum. Also the EU has nominated 2009 as the year of Creativity and Innovation. In target clauses creative processes and products seems to be seen more as ways to benefit societal needs than as ways to be meaningful to the individual himself. The question ‘What can we (as a society) achieve’ by enhancing creativity in children should in my opinion be re-formulated as ‘What can we learn’ by listening children’s voice and their experiences in creative actions.

In my ongoing doctoral thesis at Sibelius Academy I seek for the child’s perspective aiming to improve understanding of composing in schools as creative activity via the practice of making songs by songcrafting. I made semi-structured interviews (analysed phenomenographically) for the whole class (14 pupils) who were involved in the early years of songcrafting. The interviews were made in retrospection four years after the process as to attain matters that were seen significant to remember. What and how do children talk about their experiences in song crafting? How do these conceptions and experiences open to a teacher-researcher the means to develop the concept of songcrafting onwards? These questions I shall examine in my poster.

This poster focuses on the teaching, learning and transmission practices of three musicians in Ireland. Its purpose is to provide greater insight into current transmission/pedagogical music practices in an Irish bi-cultural context. These cases form part of a larger research project which is primarily concerned with teaching and learning processes in children’s bi-musical learning, i.e. children who simultaneously engage in both classical music genres and in traditional Irish folk music.

Historically, formal music education in Ireland and informal traditional music practices were socially and culturally worlds apart. As McCarthy points out this dynamic began to change in post-independent Ireland. Marked changes in music educational thinking of recent decades have contributed to further shifts in this perceived formal/folk music dynamic resulting in greater interface between the varied processes of transmitting and acquiring music. At this juncture practical instrumental learning in the Irish context remains primarily outside the formal education system in the domain of the private music school, the college/academy, while traditional music learning is generally a community based initiative. This has resulted in the emergence of musicians engaged in two relatively distinct musical systems, a phenomenon that has been described by Ó Suilleabháin as the bi-cultural or classico/traditional musician.

The three interviewees in this study are highly motivated teachers, engaged in classical instrumental or Irish traditional music teaching and represent different view points on a continuum between formal/informal and oral/literate transmission practices. The interviews, which were semi-structured focus on teaching and learning issues including: literacy/literacy; environmental influences; enculturation; teaching methodologies; acquisition of technique and performance skills; and impact of competition and examinations. The resulting narratives challenge commonly held perceptions regarding music practices in these genres and are a fascinating interplay of attitudes, beliefs and practices.
Drummers are under-represented in the research literature, and are often misunderstood; there are web sites dedicated to ‘drummer jokes’, and perhaps the world’s best-known drummer is one of Jim Henson’s Muppets. So who are these people? What do they do? And how do they fit in to music education in the twenty-first century?

The paper presents ongoing research undertaken at the Institute of Education, University of London, as part of a PhD in the sociology of music education. The study is from an emic perspective as the researcher is himself a drum-kit teacher and professional drummer. Data have been collected in the UK from semi-structured interviews, observation and questionnaire concerning two groups of participants – teenage drummers, and professional drummers over the age of thirty.

The first focus of the research is the complex area of identity and identities. How drummers are and become drummers is explored using the new model of Identity Realisation. Drummers are discussed individually and as a group while the paper explores the individual and social experiences that comprise realisation of the drummer’s Snowball Self.

The second focus of the study is drummers’ education. Increasingly, drummers, along with other popular musicians, are finding their teaching and learning legitimised by the (formerly often antagonistic) educational establishment. Formal and informal learning are discussed, along with the use of the internet as an educational resource.

This poster describes as-yet-incomplete research whose author aspires to intrigue and to inform music sociologists and practitioners of music education by starting or contributing to dialogues about drummers.

There is a wealth of research into children’s instrumental learning, covering many diverse topics such as the role of the parent, pupil-teacher interaction, practice, predictors of pupil dropout and motivation. However, within the vast body of literature available, very little research exists looking at why children choose to learn a musical instrument in the first place and what effect, if any, the type of musical culture within the school has on this decision.

The current research examines the views and experiences of pupils, parents and teachers in relation to instrumental learning different school contexts.

Pupils from different types of schools (state schools and private, fee-paying schools) have participated in focus groups in order to gather information relating to their experiences of instrumental lessons. Parents of these children completed questionnaires relating to their children’s musical participation.

This research is ongoing and results will be presented at the conference. The data will be used to inform a much larger study of children’s musical participation across different types of schools.
Predominant theories in music acquisition, such as those by Suzuki, Gordon, and Kodaly, focus on the importance of allowing children to experience and learn music aurally before introducing musical symbols and notation. Many theorists and researchers liken music learning to language acquisition, in that children listen and speak prior to reading and writing. However, many young children in American preschools and kindergartens are encouraged to interact informally with text in preschool and kindergarten classrooms before formal instruction begins. These explorations often lead to a better understanding of print and increased motivation for learning to read and write. This action-research case study examines the possibility of adapting similar techniques to introduce music notation to beginning pianists.

A review of current literature was examined to determine best practices in early literacy instruction. These practices were adapted for use in piano lessons with a young student. One such lesson was tape-recorded for the study. Two activities involving notation were used in that lesson: Learning a new song, and composing an original piece. The researcher used the recording and work samples to analyze how the student interacted with notation during the lesson. She then considered how the instructional techniques may have influenced the student's interactions. Preliminary results suggest that the introduction of music notation may benefit from adapted literacy techniques; however, constraints such as limited lesson time and the need for aural modeling limit the use of such techniques. The researcher suggests using these techniques with notation when a song is initially introduced, but allowing the song to be learned and perfected by rote. The notation may then be revisited after the song is learned. This method may be beneficial because it encourages meaningful connection to and familiarity with music notation without sacrificing the use of quality modeling to develop musicality.

Since the beginning of the 1980s, pop- and rock-ensemble playing has been an integrated part of both Swedish music teacher education and the Swedish national curricula for music. Consequently, Sweden has a more than 25-year-old tradition of teaching, assessing and grading pupils who play in popular music ensembles. However, there is no research on this practice, let alone on assessment and the criteria for assessment. The curricula give merely vague hints on what to assess, and there is little, if any, information from the government to enforce more specific criteria or more valid and reliable assessments, which leaves much freedom to the teachers when it comes to feedback and grading.

In my doctoral project, I investigate what values music teachers express and what criteria they base their judgements on when they comment on and discuss video excerpts from ensemble classes. In order to focus the discussion on musical matters, the teachers comment on ensembles of which they have no prior knowledge.
The focus group discussions are transcribed and the text is analysed from a dialogical, socio-cultural discourse analytical perspective inspired by Markova et al. (2007). The transcripts of the focus group discussions have been analysed for topics, values, normative statements and explicit and implicit opinions, in order to find out what aspects of ensemble playing are mentioned and what values and norms – i.e. assessment criteria – the teachers express in relation to these aspects. These values and norms are then analysed with regard to their relation to each other, to the musical genres discussed and to the curricula. In this poster, I will focus on the hierarchical relations between the assessment criteria that are expressed.