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Classical Concerts through the Eyes of Young People: An Empirical Research Project from the Perspective of Cultural Participation

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Abstract

What are the experiences and impressions of young people when attending a classical concert? That is the initial question of my research investigating into different fields of experiences in classical orchestra concerts. National curricula in music education (e.g., in Austria and Germany) demand the participation in cultural activities such as classical concerts, without providing well-founded reasons, what the additional benefits are. This qualitative research tries to meet this deficit by developing a theoretical model for the wide range of experiences of young people when attending classical concerts. The research framework is based on constructivism and its conception of learning. The empirical study uses Grounded Theory Methodology and grounds the generated hypotheses on the data from narrative group interviews (1. range) and single interviews (2. range) with young people between 15 and 18 years of age. During the project, secondary school students attended different classical concerts together with their music class. In the interviews, young people were asked to talk about their impressions and experiences gained in the previously attended classical orchestra concert. For theoretical sampling, the interviewees differed in age, social and regional background (urban and rural), school education and school focus (music-focus or non-music-focus). The central findings of this empirical research project were the different forms of irritation, which were verbalized by the young people during the interviews. These irritations could be perfectly matched with the constructivist concept of perturbation, where the perception of differences initiates a learning process. The results of this study consist of different fields of experiences (for example: socio-cultural experiences, musical experiences, atmospheric experiences, irritating experiences, physical experiences …) which try to cover the wide range of possible experiences for young people when attending music concerts. As a second step, the results of this empirical research project were compared with basic concepts of cultural participation. Through this work, it could be shown how concert visits could imply aspects of cultural participation through the perspective of young people and how music education in school could contribute to the development of social justice by ‘opening the doors’ to classical concerts for young people.

Keywords

Classical concert attendance, learning through experience, music perception, student's perspective, concert experiences.

Introduction

In central-Europe, classical concerts play an important role in the cultural environment for the urban population. If we take a look at the audiences attending such concerts, we see that the average age of those who attend classical music concerts has risen constantly over the last thirty years (Gembris, 2011, p. 67). Orchestras and concert hosts want to take measures against this trend and therefore music outreach projects are booming. Hardly any professional orchestra does not have music outreach projects and employed music pedagogues (Wimmer, 2010). The projects are focused on

the orchestra's repertoire and should attract new audience segments. Children and teenagers are especially interesting target groups for their projects because they are seen as the future concert audience. Orchestras are working with public schools offering low-priced opportunities to attend classical concerts (Mall, 2016).

Such projects offer interesting opportunities for school music education by encouraging students to get in contact with live music. Vice versa, national curricula in music education[1] demand participation in cultural activities, such as classical concerts, without providing well-founded reasons as to why it is necessary. This prompts the initial question of the research project: What experiences and impressions do young people have when attending a classical concert? When looking at the historical development of classical concerts, it can be seen that concerts are not designed for a young audience. In the 19th century, concerts were social events for middle class adults (Salmen, 1988). It is also worth noting that a lot of the existing 'unwritten' etiquette does not comply with the needs of young people.[2]

Literature Review

Scientific literature dealing with classical concerts and their audiences, offers differing viewpoints and look at this topic from different perspectives. Numerous publications focus on the perspective of concert hosts and orchestras, which belong to the part of audience development (Möslinger & Sticklies, 2011; Tröndle, 2011; Wimmer, 2010) or the perspective of the music educators working in concrete projects (Mall, 2016). An interesting German publication entitled *Hörräume öffnen. Spielräume gestalten. Konzerte für Kinder* (Schneider, Stiller, & Wimmer, 2011) focuses on classical concerts for children. The articles in this book focus especially on the organization and role of music educators in music outreach projects.

Another perspective is the viewpoint of the participating audience. Several publications survey or observe audience groups in the context of a concert attendance (Schmid, 2014), such as that of Barbara Stiller who observed and interviewed primary school children during their visit to an opera project (Stiller, 2008).

Other research considers the benefits of the live experience in a concert hall compared with listening to a record in the class room. One such publication by Kathrin Schlemmer and Mirjam James conducted an empirical study in which they asked teenagers about their experiences after attending live classical concerts and about their overall music preferences. They discovered a discrepancy between the ratings students gave to the live experience of classical music and about their opinions of 'classical' music as a specific musical style. The experience of attending classical performances received higher ratings than classical music as a genre. A correlation was also found between the attendance of a classical performance and the desire to attend further concerts (Schlemmer & James, 2011).

The empirical research project

In 2015, I conducted a research project which focused on the individual experiences of young people when attending a classical concert (Bernhofer, 2016). My expectation was that there would be much more for young people to experience than just the musical aspects. The project was

[1] E.g. in Austria: Lehrplan ME-AHS (n.d.)
[2] E.g. to sit still for a long time, not allowed to move or talk,

centered on the main research question: What are the different kinds of experiences young people can gather by attending classical concerts? The main goal of this research project was to develop a theoretical model to structure the wide range of experiences young people have when attending classical concerts. This qualitative study was an exploratory research project based on Grounded Theory Methodology after Glaser and Strauss (Glaser & Strauss, 2010). The alternating approach of data collection and data analysis was highly conducive with the research interest.
I conducted four group interviews and ten individual interviews with high school students aged between 14 and 18 after they had attended a classical orchestra concert in a concert hall in Salzburg. The interviews were carried out in a narrative format.

The key finding of the coding process was that a lot of statements were accompanied by a feeling of confusion. For example: Interviewees where confused about the behaviour of the conductor when entering the stage, shaking hands or re-entering several times for an encore. The young people also admitted confusion about the right moment for applauding or about the behaviour of other audience members, such as persistent coughing during pauses. Their confusing experiences revealed something that didn't comply with their expectations.

The phenomenon of confusion can be found in the scientific literature on experience and learning. In the constructivist theory, the concept of perturbation is mentioned. Perturbation is defined as a disturbance of individual thought structure (Maturana & Varela, 1987; Siebert, 2005). Perturbation in this constructivist understanding is the first step of a learning process.

This concept of perturbation perfectly complies with the responses given by the interviewed high school students because they started thinking about a confusing situation during the concert and these were the initial points of a learning process. Perturbation was chosen as the central category for the theoretical model and all other results were positioned around it. All verbalized memories of the interviewees were grouped in different fields of experiences resulting in six categories which cover the spectrum of the individual experiences (Figure 1).

Figure 1. Fields of experiences (Bernhofer, 2016)

The first field is the category of musical experiences. This field grouped statements which included details about the music listened to. For example, when a student mentioned a wonderfully played violin solo or a surprisingly loud entry of the orchestra or reported that they were still humming

catchy tunes after the concert. The detail of the information provided by the interviewee depended strongly on their prior knowledge and experience with classical concerts. Students with a music specialisation in school used a more sophisticated musical vocabulary (Bernhofer, 2015, p. 181).

The second field includes socio-cultural experiences. In this category, all statements which implied memories about cultural-normative and social aspects were summarized. Most answers fitted into this field. The cultural-normative aspects mostly include descriptions of concert practices, typically for classical concerts, often combined with a lack of understanding. A lot of the young people's answers examined the rituals and the typical behaviour of the musicians on stage. For example: one student did not understand the different rituals of applause during the concert. He was advised by another student who had developed the strategy of observing the movement of the conductor. The concert tradition is full of rituals and cultural behaviours (Tröndle, 2011, p. 106) which led to perturbation among the young people.

An important characteristic of this field included the social aspects of a concert attendance. These aspects clearly underline, that attending a concert is first of all a social event, especially for young teenagers. They talked a lot about dressing up for the concert, the behaviour of their class mates and the other people in the concert audience. They especially reported some conflicts with other people about the right behaviour during the concert. This provoked a lot of irritation among the teenagers, it seems to be a kind of a cultural clash caused by different expectations (Bernhofer, 2015, p. 205).

A third field, often referred to, is the atmospheric experiences. This category contains statements on the concert hall, the light or the whole ambience. The students reported a phenomenal music acoustic where even quiet music could be heard from each single seat. Another student expected the lights go down during the concert like in a cinema, but they were not dimmed. Another group remarked on the smelly, stuffy air in the concert hall (Bernhofer, 2015, p. 200).

A visit to a concert also includes physical experiences. This category includes numerous accounts of the lack of possibilities to move and a student's wish for dance or movement in combination with the music played. They also criticize, for example, the requirement to stay seated for such a long time. Corporeality (Schmid, 2014, p. 6) is important for young people and is often mentioned (Bernhofer, 2015, p. 329).

The category of economical experiences includes only a few statements about the monetary aspects of classical concerts. Here, all statements about the entrance fee, expensive drinks at the buffet, the salaries of musicians or the different jobs in a concert house were summarized. For young people, this is an important category to be considered. Perturbation in this category was often found in group discussions in which talked about extremely high entrance fees or beverage prices (Bernhofer, 2015, p. 330).

The category of emotional-associative experiences only included a few points. Their answers reported moments of single goose-bumps moments or when they had a special feeling in connection to the music listened to (Bernhofer, 2015, p. 330).

This broad spectrum of experiences reveals the benefits of attending a live music performance compared with listening to a record in the class room where one would only get some responses in the field of *musical experiences*. This field would only be a small part of musical experiences in a live concert since one only has the possibility to listen to the music.

Concert Attendances and Cultural Participation

On the basis of the collected data from the interviews with the young people and the background of the theoretical model described above, we can think about a connection between the experiences of young people in classical concerts and the potential of cultural participation.

Cultural participation is a term often used in political statements, commonly described as an important part of human rights (Council of Europe, 2016). It is difficult to define cultural participation properly, as various different definitions exist. Even the UNESCO Institute for statistics, which published "Guidelines for measuring cultural participation" (UNESCO, 2012) in 2006 and 2012 noted the difficulty of a clear definition.

The UNESCO framework for cultural statistics provides a working definition of cultural participation:

> Cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting quality of life, traditions and beliefs. It includes attendance at formal and forèfee [sic] events, such as going to a movie or to a concert, as well as informal cultural action, such as participating in community cultural activities and amateur artistic productions or everyday activities like reading a book. (Council of Europe, 2016)

This definition shows an explicit connection between concert attendances and cultural participation. The UNESCO guidelines, which try to develop a common basis for research on cultural participation, define eight different domains. The seventh one being *performing arts*, where music is included.

These guidelines point out two major aspects of cultural participation: cultural participation as part of everyday life and as a conscious act. The guidelines describe three fundamental types of participation behaviours: attending/receiving, performance/production by amateurs and interaction. If one considers young people at classical concerts, it is clear that this kind of cultural participation fits into the first category: attending/receiving (UNESCO, 2012, p. 19).

If we now try to find out if young people attending concerts with their music class can include aspects of cultural participation, we can take Brown's model of art participation, which is also mentioned in the UNESCO paper (Connecticut Commission on Culture and Tourism, 2004). This model tries to map different cultural activities into five modes depending on the creative control (Figure 2).

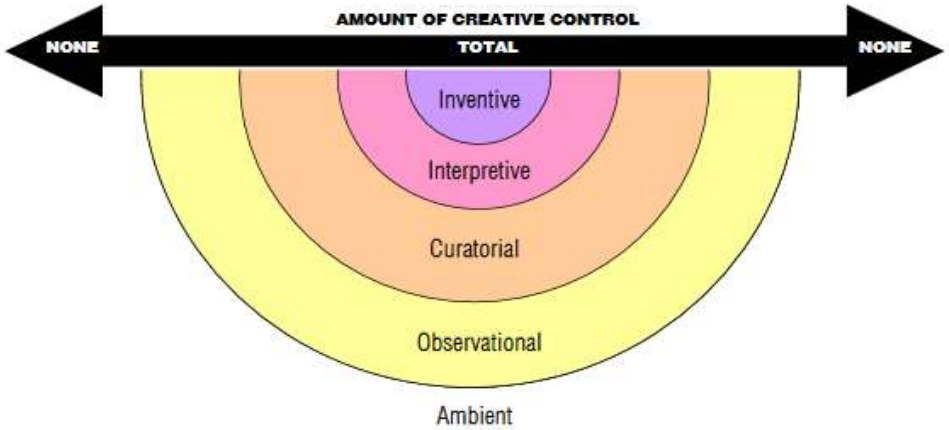

Figure 2. Five Modes of Arts Participation, Based on Level of Creative Control (Connecticut Commission on Culture and Tourism, 2004, p. 11)

This model is independent from a specific art discipline and describes the relative amount of creative control exercised by the individual. The five categories are described in the following way:

> 1. Inventive Arts Participation: It engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level.
> 2. Interpretive Arts Participation is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.
> 3. Curatorial Arts Participation is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.
> 4. Observational Arts Participation encompasses arts experiences that an individual selects or consents to, motivated by some expectation of value.
> 5. Ambient Arts Participation involves experiencing art, consciously or subconsciously, that is not purposefully selected – art that 'happens to you'. (Connecticut Commission on Culture and Tourism, 2004, p. 12)

As you can see in Figure 2, the fifth mode is excluded from the concentric circles because the individual does not have any creative control and therefore does not meet the fundamental criterion of a conscious act.

Cultural Participation of the Concert Audience

Brown's model refers to the personal perspective of the individual making it applicable for the research project described above which also focused on the individual experiences during the concert attendance. If we look at the memories expressed by the young people during the interviews, we can see that most of them belong to the observational mode of arts participation. A concert attendance is a typical activity for this as we can see in Brown's model. The interviewed pupils talked about what they experienced during the concert and before and after the visit.

Ergo, taking the music class to a classical concert could be the first step of cultural participation based on Brown's model. This may appear to be only a small step but during the interviews some pupils expressed that they had never been to a concert before. Without the opportunity offered by the school, they would not have had the chance to attend a concert and could not have experienced such a cultural event.

This emphasizes the importance of music activities in school. School could be an effective means to these cultural experiences independent of the cultural activities of their parents (Bernhofer, 2016, p. 332).

During the analysis of all the interviews, my impression of specific singular cases was that the young people expressed more than an observational mode of participation. Here are two examples:

An 18 year-old high school girl told the group during the interview that she prepared herself for the concert by listening to YouTube-videos of the pieces from the concert program. This left her with low expectations. However, she also revealed that the live performance was much better than the recordings and she was impressed by the different acoustic. In this case, the girl went one step further because she searched for the music on the internet and did some kind of preparation herself prior to the concert attendance. This could already demonstrate the curatorial mode of arts participation. Another 14 year-old student told me during an interview that classical music is his big passion and he often attends classical concerts. This teenager compared the quality of the soloists

during the concert with his experiences from other concerts he had visited before. He already started to select certain musical pieces and experiences from the classical concert and his other experiences which is an indicator for the curatorial arts participation. Due to his previous knowledge about classical music, he was able to express his memories about the concert attendance in a more sophisticated way. This student also expressed that he likes to go to theatre performances and that his passion emerges from the fact that he himself acts in theater plays. This single case demonstrates that this young student draws his interest in live performances from his active participation in cultural activities which has an influence on his passion for classical concerts.

It is evident that when attending a concert, it is not possible to delve into the interpretive or inventive mode of arts participation. In order for that to occur, it would be necessary for young people as concert audiences to have a more active role than just listening to the music played. However, attending classical concerts could be the first step to cultural participation as indicated above.

Conclusion

In summary, the research project detailed above developed a theoretical model for the experiences of young people attending classical concerts. Young people attending concerts could offer a broad spectrum of experiences which transcend simply listening to music.

The connection between concert attendances and Brown's model of cultural participation showed the important role of music education in school which enables an initial contact to the pupil's cultural environment by attending live performances together. Music education in school could pave the way to this cultural field and thus the first step to cultural participation, even if this remains on an observational level. Continuous cultural activities within the music class could possibly affect young people's cultural participation. However, this was not examined in the present research project.

We do not have any empirical data about music lessons in Austria and how music teachers are using live performances in their teaching. This is strongly connected and basically comes down to the willingness of the teacher, their motivation and organisation. School excursions are a lot of extra organisational work for teachers and requires the approval of other teacher colleagues and the principal. For this reason, it would be important to help music teachers, making it easier for them to integrate concert experiences or other out-of-school activities in their music teaching.

From my personal point of view, it is not particularly important that pupils attend classical concerts, it is more important that they get in contact with their cultural surroundings and that music education in school supports this. Concert attendances are one of many great possibilities to do this.

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Music critic: A technological framework to support online music teaching for large audiences

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Abstract

This paper concerns online music education and as contribution, it proposes a new technological framework to support online music performance teaching to reduce loads on teachers for assessing large number of student performances.

The online education field is growing exponentially. One form of online education is the Massive Open Online Courses (MOOCs) where large number of students, on the order of thousands, are enrolled to online courses. Recently, there have been course offerings for teaching music performance through MOOCs which basically rely on peer evaluation for the assessment of student performances and providing feedback.

MOOCs designed for other domains such as computer programming have been successfully using supporting technologies that facilitate assessment and feedback. Here, we argue that supporting technologies dedicated to reducing instructor load in teaching music performance online would pave the way for successful MOOCs in this domain and provide new opportunities for music educators to reach larger audiences.

In this paper, we propose a framework (MusicCritic, https://musiccritic.upf.edu) that can help scale practice-based online music education upto MOOCs level without relying on peer evaluation methods. We discuss two main components of the framework. First, we consider the interfaces for setting up practice exercises, recording student performances, assessing the performances and providing feedback to the students. Second, tools for facilitating assessment are discussed where we demonstrate a semi-automatic assessment system that can learn from assessment of the instructor on a small group of performances and further assess larger sets of performances. We finally present tests performed on real-life data to demonstrate the potential of the approach.

Keywords

music assessment, music technology, online music education, massive open online courses

Introduction

Online education has impacted and changed all fields of education significantly all over the world in the last decade. According to data collected by Class Central (https://www.class-central.com/), the total number of students who signed up for at least one online course has crossed 58 million in 2016. More than 700 universities around the world have launched free online courses. There are numerous well-established platforms providing Massive Open Online Courses (MOOCs) to a very large audience of students in various fields. The number of students enrolling to a single course exceeds 100,000 for some very popular courses.

Online education services exist for almost all domains of education, from computer science to health and humanities, as well as for music. In various domains, MOOCs have been very successful in training high number of students in the basic skills of the domain. Computer programming is one such area where MOOCs have become amongst the most prefered resources for getting trained in the basic skills.

Online music education is in a boom period not only with online courses actually delivered by instructors but also with plenty of software tools dedicated to facilitating music practice. Online degree programs have been created by prestigious institutions since early 2000s and the number of online courses offered by music education institutes increase constantly. For example, Boston University School of Music has been offering an online doctoral program since 2005. The online extension school of Berklee College of Music - Berklee Online (established in 2002), delivers more than 150 online music courses, nine fully-online Bachelor's Degree programs and two Graduate Level programs. Berklee College of Music also offers more than 20 MOOCs, some of which are dedicated to music performance. As the technology provides means to overcome the problem of physical distance, music schools and teachers have now access to a much wider international audience. It has been reported that a large number of students find online resources highly motivating for learning music (Ho, 2007) and positive effects on students' attitudes have been observed in various studies (Bauer et al., 2003, Byrne & MacDonald, 2002). Recent investigations show that online resources used together with face-to-face delivery in a blended learning model leads to significant increase in motivation and progress for music students (Tuisku & Ruokonen, 2017).

Digolo et al. (2011) discuss in detail the opportunities and challenges for online music education where a large portion of the challenges source from technological difficulties faced by students and instructors. In this paper, we specifically focus on such technical difficulties concerning online music courses with very large sized audiences (the MOOCs). We propose a framework, namely MusicCritic (https://musiccritic.upf.edu), which brings in new opportunities for scaling online music education towards MOOCs for teaching basic music performance skills. This framework has already been implemented and integrated in the MOOC platform Kadenze where a Hindustani MOOC is being prepared (using the proposed framework) to start education in early 2018.

In the next section, we present our main framework, the components designed for setting up the music performance exercises for student practice, recording, and the student performance assessment where we also present real-life test results. In the final part, we discuss the results and future work in this direction.

MusicCritic: A framework for supporting MOOCs for music performance

Considering the mode of delivery, there are three types of online courses for learning music performance: video tutorials, real-time video calls with the teachers, and Massive Online Music Courses (MOOCs). The video tutorials (like those used in YouTube) have a large audience, but they lack the interactivity which is essential for music learning. The video calls provide an interactive learning experience similar to the traditional face to face teaching practices, but do not scale (i.e. do not reach large audiences). Finally, the more recent trend of MOOCs, provide video tutorials as

well as tools to make the learning experience richer, but still the scalability is very limited due to difficulties in recording and organising student performances, assessing these recordings and providing feedback to students. Below, we present our proposed framework for supporting online music education to increase its scalability to large audiences.

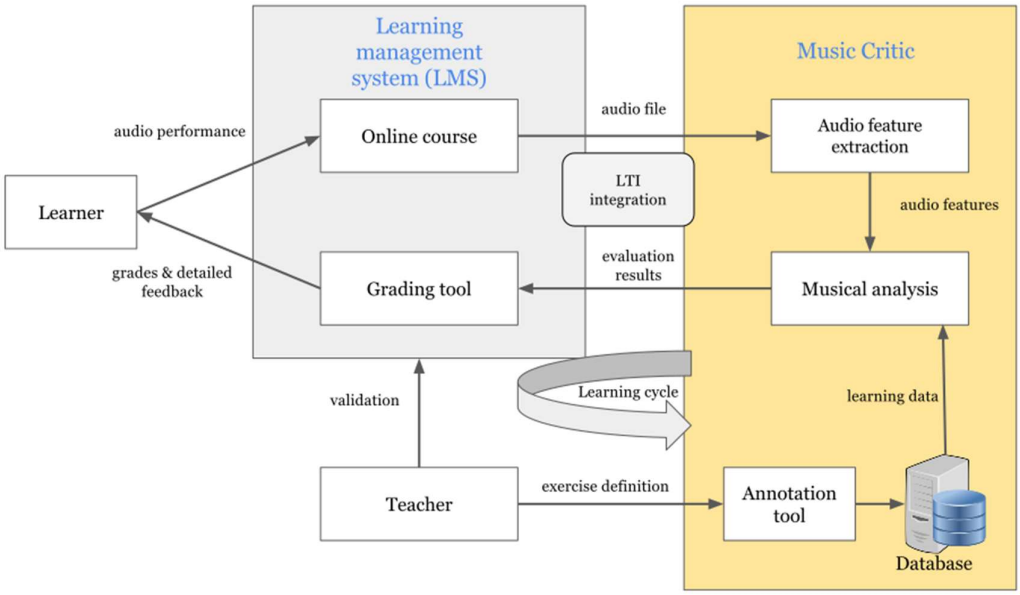

Figure 1: Music education workflow based on the MusicCritic framework

MusicCritic is a framework that can communicate with existing Learning Management Systems (LMS) of the MOOC platforms via the Learning Tool Interoperability standard (LTI) (the basic standard for most of such platforms). The basic workflow is: (1) teacher prepares an exercise using the LMS and MusicCritic; (2) learner uses interfaces for practice and recording and uploads her performance of the exercise to the LMS; (3) LMS sends the audio recording to MusicCritic, where it is analyzed and further presented to the teacher making the assessment easier via several means we discuss below. Here, we limit our discussions to the components aimed at reducing instructor load without addressing the technical implementational details due to space constraints.

The general practice in supplying practice material to students and collecting their recordings in current MOOCs is to provide backing tracks (with or without some reference instructor performance) leaving the task of recording student performances and uploading them completely to the student. As argued by (Hebert, 2007), getting as close as possible to face-to-face delivery interactivity would bring important improvements in online education. One component of MusicCritic is the student practice and recording interface that can be easily tailored to specific exercises by the education content designer (music instructor). These interfaces are now being used in the design of the Hindustani music course by RagaSphere (http://www.ragasphere.com) and Universitat Pompeu Fabra. Our initial tests show that the face-to-face delivery of teacher performance followed by several repetitions of student can be successfully imitated with such interfaces. The first session of this course will be offered during Spring 2018. The demonstrations of the interfaces together with results and observations on user experience will be shared with the audience during the conference.

Assessing large amounts of student recordings and providing feedback

While human beings are very good at taking into account various coexisting dimensions in a student performance to assess quality, this requires a great deal of attention which is difficult to maintain for very long periods of time. The effort required for keeping the attention further increases if the task (musical exercise) also contains repetitions (like repeated phrases or patterns). In such cases, the assessment task is very tiring and as the tiredness builds up, the assessment quality becomes questionable. We tend to refer to such tasks as "mechanistic" which in a way is an expression for stating that it is well suited for a machine then a human being.

The music processing domain can offer support for such repetitive and mechanistic tasks in various ways. The task may be facilitated via dedicated interfaces providing samples in an organized way, providing easy ways of inputting assessment results, storing and accessing them. Visualizations of different musical facets such as melodic curves, measured pitch information, score aligned with performance can be provided, which would help in quickly spotting the errors in a performance. In addition, for relatively simple melody or pattern reproduction exercises, an automatic assessment systems can be deployed. Such a system can be trained on a limited corpus of student performances that are graded by the instructors. When used in combination, such tools have a high potential to reduce the instructor load to a large extend. MusicCritic involves implementation of these different aspects, some of which are discussed below.

Interfaces to facilitate assessment and provide feedback

In Figure 2, we present one of the tools designed to support grading of student performances for the Hindustani course in preparation. The particular exercise in this example involves an ascending-descending pattern aiming at teaching the first four pitches of a scale. The student is expected to record six consecutive repetitions of this pattern (represented with boxes at the bottom). We present here an extended view showing all functionalities which seem complicated at first sight. Yet, all contained functionalities (notation, pitch, waveform views, etc) can be turned on/off and the instructors find it practical upon use of it for a few samples.

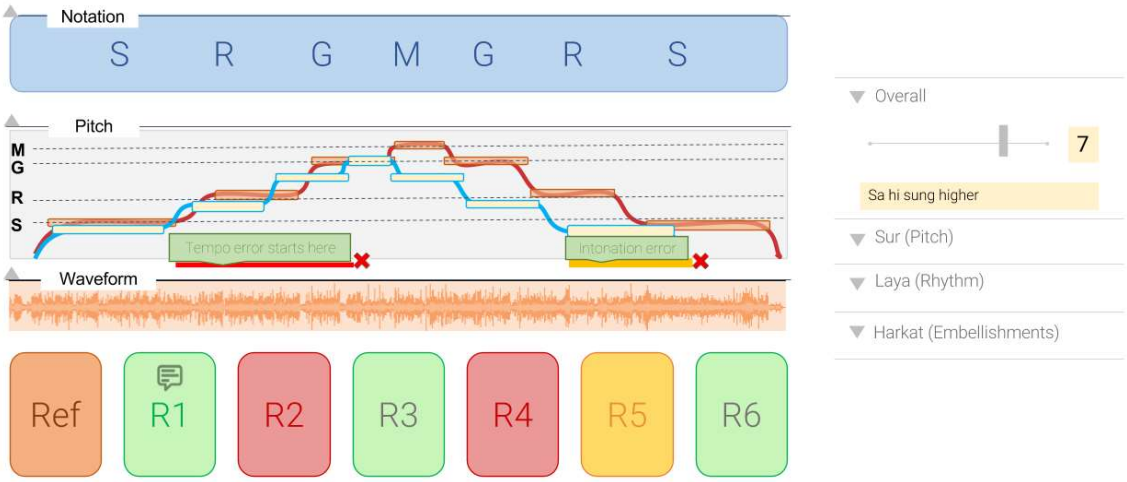

Figure 2. Sample interface to facilitate assessment of a student's performance and provide feedback for Hindustani music education use case

This interface is designed to be used by the instructor to listen to student recordings, view parametric representations of the performance (for this example the pitch variation), insert comments to specific points to mark problems of the performance and assign grade (using tiers on the right). The same view can be provided to student as the feedback which will help the student figure out what specific problems were involved in each repetition.

Automatic assessment technologies

As mentioned above, another supporting tool reducing instructors load is the use of automatic assessment technologies that can be trained for assessing reproduction of relatively simple melodies and repeated patterns. Since each assessment task has its own particular dimensions, automatic systems using rule-based implementations are of little use. Machine learning based approaches that can learn from graded recordings by human experts are preferable. Various studies in the music processing domain have already reported highly promising results some of which are shortly mentioned below (a larger review is available in (Bozkurt et al., 2017)).

Music performance assessment often involves subjective evaluation of multiple coexisting aspects of the performance. Various studies from the music processing domain have targeted building assessment tools for some of these dimensions such as: vowel quality (Jha & Rao, 2012), strength of singer's formant (Lundy et al., 2000), volume characteristics (Tasi et al., 2015) expression of the voice (Major et al., 2006), vibrato characteristics (Nakano, 2006), rhythm and intonation accuracy (Lin et al., 2014), timbre richness, attack quality and note stabilities (Romaní Picas et al., 2015). Singing assessment has drawn relatively more interest in this domain with various studies reporting highly promising results such as Molina et al. (2013), Schramm et al. (2015) and Tasi et al. (2015).

To demonstrate the potential of automatic assessment tools for this task, we have implemented a benchmark system that uses the common approach in the above mentioned studies: assigning performances grades via mapping note level deviations computed from aligned transcriptions of the performance and the reference. Our benchmark system has been tested on data collected in a real-

life scenario: simple melody reproduction task in conservatory entrance exams. These tests target demonstrating the overall potential of these technologies. We are in the process of developing improved models for automatic performance assessment to be integrated into the MusicCritic framework.

Tests on automatic assessment tools

To demonstrate the potential of automatic assessment as defined in state-of-the-art systems, the benchmark system developed for MusicCritic has been tested on a subset of the MAST-melody dataset (Bozkurt et al., 2017) which comprises of 1018 audio recordings of vocal performances by different candidates applied to a conservatory entrance exam in Turkey. These performances are imitations of 40 different melodies played on piano during the examination. The dataset considered here only concerns the assessment of melodic memory phase of the exam. In that phase, each candidate is asked to sing/repeat after a melody has been played two times on the piano. The melodies used in the exams are designed to have a tessitura of 6th interval range, a similar proportion of melodic stepwise motions and leaps, using similar number of quarter, eighth or sixteenth notes in terms of rhythm. Performances are assessed by juries of three conservatory instructors. While juries could assign several levels of grades, only the recordings that were graded as too poor (fail) or high quality (pass) by all jury members (with full agreement) are selected to form the dataset.

The audio recordings in this dataset are extracted from the video recordings of the entrance examinations, which contain reverberations and external noise. Hence the recording quality can be considered to be a representative of a real-world scenario. The maximum length of the recordings is 10.7 seconds. Further details on the preparation of the MAST dataset is available in Bozkurt et al., (2017).

Considering any potential influence among jury members as they share the same physical space, a subset of this dataset (290 student performances with equal number of pass and fail categories) has been deduced to perform assessment by 6 other individuals (denoted by A^i below). The assessment was carried on a rubric of 4 scales concentrating only the reproduction quality of the melody (discarding factors like vowel quality, timbral aspects, overall tempo): 1) very poor performance, 2) performance with major errors, 3) performance with minor errors, 4) high quality performance. Due to space limitations, we only present a concise analysis of inter-grader variation and the performance of the automatic assessment system to perform grading.

Mean absolute error (MAE) between the ratings given by each annotator and the mean of the ratings given by all other annotators is found as: 0.39, 0.34, 0.35, 0.41, 0.34 and 0.43. The mean of the MAE across all annotators is 0.38 (on a grid of 4 possible grades). This number provides the extent of the inter-annotator agreement and a base to interpret MAE for the benchmark automatic assessment system.

The benchmark system has been trained and tested on this dataset using a standard cross-validation scheme for machine learning systems: a group (90%) of the recordings are used for training the system and then the remaining (10%) of the recordings are used for testing (guaranteeing no overlap

exists between training and test samples). The tests are repeated for ten times, each time using another group for testing and finally all results are averaged. The resulting MAE of the automatic system is 0.45. Note that a random baseline (i.e., if all grades are randomly assigned) for this task, results in a MAE of 1.2. Due to space considerations, we are unable to present further details of all the tests carried for the automatic system in this paper. These tests will be presented in the conference.

Discussions and future work

This paper aimed at discussing the opportunities for scaling online music education to MOOC level with the support of technology for reducing instructor load. Our novel framework has already been integrated in the Kadenze platform being used for designing a MOOC for Hindustani music. To demonstrate the potential of our methods for assessment, we have carried tests with real data recorded in conservatory entrance examinations in Turkey. The results are: on a grid of scores 1 to 4, the mean average error (MAE) observed comparing the automatically generated scores with respect to the mean of the grades by six human annotators is 0.45 while inter-grader MAE is 0.38. This result (together with various other test results which could not be presented here) demonstrated that, for simple melody or pattern exercises, such systems have the potential to be trained on small subsets assessed by the instructors and can be used to assess large amounts of performances greatly reducing the instructor load. Our actual system (involving new methods for automatic assessment currently under development) will be soon tested in a real-life scenario (the Hindustani MOOC on Kadenze) and test results will be presented in the conference.

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Predictive Listening in Music Comprehension and Music Training

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Abstract

The development of predictive listening abilities in a given music tradition is an important but, a commonly overlooked part of music education. This paper describes a methodology to help students cultivate music understanding by developing their predictive listening abilities. As an example, we will outline how one particular method develops predictive listening abilities by having children amass a tonal vocabulary (that is, learn tonal patterns) from most common patterns to less common, thereby systematically internalizing the statistics of the "language" of classical music, an idea generalizable to other music traditions.

Keywords

Ear training, predictive listening, music comprehension.

1. An introduction: inner hearing and the deaf-composer puzzle

In the summer of 1801, in a letter to Franz Wegeler, Beethoven wrote:

> For the last two years I have avoided all society, for it is impossible for me to say to people, "I am deaf." Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this? To give you an idea of this extraordinary deafness, I tell you that when at theatre, I am obliged to lean forward close to the orchestra, in order to understand what is being said on the stage. When somewhat at a distance I cannot hear the high tones of instruments, voices. (Forbes 1967, p. 284)

Beethoven was losing his hearing and would instead hear a humming noise in his ears. And yet, after 1801, Beethoven wrote over 200 new pieces, including the "Moonlight" sonata (1801), "Für Elise" (1810) and the Ninth Symphony (1824). With the exception of his first symphony, which he completed in 1800, Beethoven wrote all of his symphonies after 1801, despite having become virtually deaf.

Is 'deaf musician' not an oxymoron? How was Beethoven, along with Smetana and Fauré and a number of other musicians with damaged hearing, able to continue composing music despite being unable to hear? The answer is *inner hearing.* Inner hearing is something we have all experienced to a lesser or greater extent. An "earworm" is a familiar example. An earworm is a catchy piece of music which you continue to hear in your head long after it is actually played. If a friend complains to you about a song being stuck in her head, this is what she means. Inner hearing goes well beyond earworms and can mean being able to hear in one's head an entire symphony or being able to "pre-hear" what's to come when hearing a new piece for the first time.

Inner hearing is critical not only for composers, deaf and non-deaf alike, but also for active listeners. Inner hearing is the musical imagination's playground. It is where musical imagination

unfolds and is what makes *predictive listening* possible. That's because predictive listening is not about registering the sound waves as they land on your eardrums, but about what happens in your imagination (Lotze 1886; Hanslick 1891; Aiken 1951). The same note can sound differently depending on what notes you heard a moment ago (Meyer 1956; Huron, 2006). Put another way, melodic expectations matter. Hermann Lotze, for example, some hundred and thirty years ago wrote:

> [S]uitable enticements should be furnished to this natural play of our imagination, by putting expectation on the stretch…by surprising effect, by combining a variety of elements into a whole that admits of easy intuition. (Lotze, 1886, p. 4)

In more recent years, the idea of expectation in music was extended to cognitive science (Huron, 2006) and to building stochastic models of music (Temperley 2010). The idea of melodic expectation can also be applied to rhythm, chord progressions, and other musical elements. Syncopated beats or offbeat rhythms, for example, surprise expectations when at a rhythm position where we anticipate a beat we find none.

Music-training methods are typically classified into two categories: performance methods and ear-training methods. Performance methods are those that teach someone to play a musical instrument. Suzuki's method is an example. Ear-training methods are those that involve lessons in solfeggio, Brainin's and Gordon's methods for example (Brainin, 1998, 2004, 2008, 2009; Gordon 1997, 2000). For the purposes of this paper, the relevant distinction is not between performing and listening, producing and consuming. Instead, the relevant distinction is between understanding music and not. When re-conceptualized in this way, Gordon's, Brainin's and Suzuki's methods all have something important in common: they either explicitly aim to or happen to develop, to a lesser or greater degree, predictive listening abilities necessary for music understanding. Whatever the merits and demerits of each of these methods, this is an important commonality. While music has other legitimate uses, such as creating an atmosphere, changing emotions, relieving stress, and matching one's own current emotional state (Juslin & Västfjäll, 2008), this paper is about understanding music.

2. Predictive listening as internalized statistics

So, what is predictive listening? The idea is intuitive. Have you ever found yourself finishing someone else's sentences? If so, then what you were experiencing was *predictive listening*. In the context of music, predictive listening means intuitively guessing the next note, finishing someone else's musical phrases, or having other anticipations about what's to come. If you finish someone else's phrases in your head, then this employs inner hearing. Some degree of inner hearing is necessary for predictive listening, and predictive listening is in turn necessary for music comprehension—that is, to understand music.

Probability and statistics are an important element of developing predictive listening. In a given music tradition, a listener familiar with that tradition will have some expectations about what the next musical elements will be given what has already been played. These might be guesses about what notes and rhythms will sound next. Whether we completing an unfinished phrase or filling in

the missing bits, the idea is the same. Consider an example taken from Pit–Claudel (2016). A competent educated English speaker, for example, has no trouble filling in the missing letters in the following snippet:
"Th_ onl_ wa_ to ge_ ri_ of a tempta____ is to yie__ to it. Resi__ it, an_ you_ soul gro__ sic_ wi__ longi__ fo_ th_ thin__ it ha_ forbi____ to itse__. (Osc__ Wil__, The Picture __ _____ ____)"

This idea of internalized statistics that explains how we are able to predictively read and listen has its roots in information theory (Shannon, 1950) and was soon extended to music perception (Meyer, 1956).

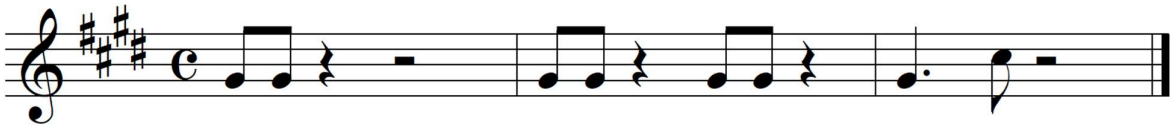
When we listen to a musical composition without any expectations about what's next, we are like someone listening to a message in a foreign language. If from time to time we make random guesses on the text to follow, we are like foreigners who know some words from the language of the message. But if we subconsciously make guesses based on our expectations—regardless of which of our expectations are fulfilled—we are like a native speaker familiar with the relevant context who receives the message in a language or dialect she knows very well. Moreover, sometimes it is good that our expectations go unfilled. The composer, like an author of a criminal story, might do her best by violating or leaving unfilled our expectations in a way that makes sense, at times postponing our gratification, to maintain our interest and not bore us.

3. Learning tonal patterns, starting with the most common

Music understanding requires predictive listening. Predictive listening in turn requires having internalized the relevant statistics. A music-training method can then be helpful if it can help internalize the relevant statistics more efficiently.

How can a method help internalize relevant statistics more efficiently? We propose the following approach: order musical elements from most common to less common, by the frequency of their occurrence, and expose students to these elements in that same order. For melodic elements, this means having students learn (e.g., by ear, by learning to sing) the most common melodic elements first and only then learn the most common variations of those elements, and then the most common variations of those variations, and so on.

A melody is, for our purposes here, too big a unit to be a musical element. The goal isn't to have students learn a collection of melodies. Instead, the idea is to empower students to be able to form expectations about where the melody will "go" — to anticipate its movement through the pitch space and the degrees of scale embedded in that pitch space. Melodic elements are smaller than a melody. They are a melody's constituent parts, ordered as a sequence of notes. The first songs that children learn in Brainin's method, for example, are composed of just two notes. These two notes are the *dominant* (the 5th scale degree) and the scale's home key: the *tonic* (the 1st scale degree). The tonic and the dominant are very common building blocks of much of Western music. Duke Ellington's C Jam Blues is built on these two notes:



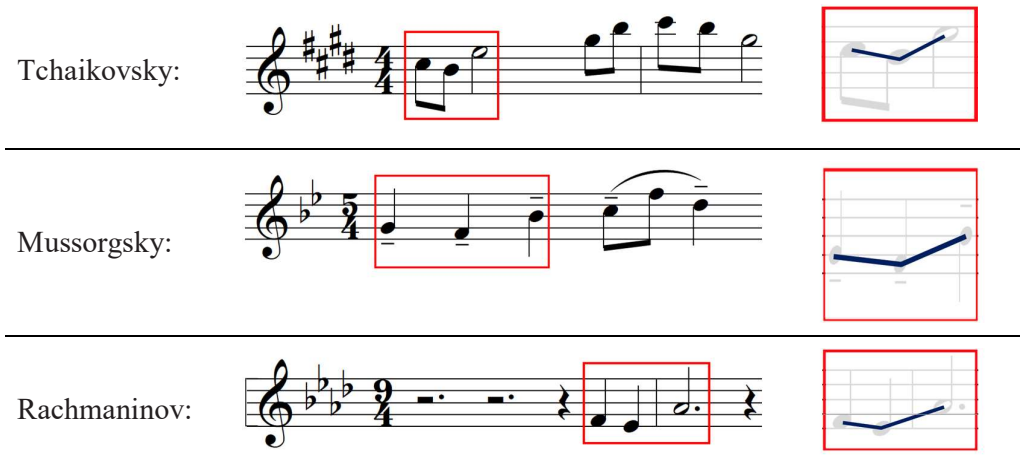
What we are interested in, in particular, is the opening of a melody, not the entire piece. As the building blocks of a melody's opening, some combination of a dominant under a tonic is also very common. This note combination is also a common opening in many classical pieces of the 18th to 20th centuries. For example, Leporello's aria from Mozart's *Don Giovanni* ("Notte e giorno faticar…").

While the ostinato of C Jam Blues goes up from a dominant to a tonic, the opening of Leporello's aria goes down from a tonic to a dominant. These are two of the many variations of the same idea: using, as a melodic opening, some combination of a tonic and a dominant (while keeping the interval between them a *fourth*). Given how fundamental the dominant and the tonic are, they are the first "words" of tonal vocabulary that the Brainin Method teaches by having children learn "songs" (*motifs*) composed of various combinations of these two notes.

Once children become comfortable with the vocabulary of the dominant and the tonic, other scale degrees are inserted between the tonic and the dominant. Children are introduced to two metaphorical characters: *Fairy Variation* and *Grandpa Metronome*. Fairy Variation likes change, whereas Grandpa Metronome does not. Fairy Variation, much to the dismay of Grandpa Metronome who is conservative and is averse to change, introduces a variation to this tonal pattern by adding the 6th degree of a scale. Once children are comfortable with the 1st, 5th and 6th degrees, the 7th scale degree is added (i.e., inserted). And so on.

As more degrees are added, children's tonal vocabulary grows. The statistics the children internalize by learning to sing these motifs are probabilistic rather than deterministic. The fifth, for example, might be followed by another fifth or by the first or the sixth.

Moreover, once children have learned the 6-5-1 tonal pattern, they have amassed enough melodic vocabulary to be introduced to their first classical works which utilize these particular melodic elements: the opening of Rachmaninov's *Lilacs.* Later, after *Lilacs*, children learn Mussorgsky's "Promenade" from *Pictures at an Exhibition*, and after that they learn Tchaikovsky's "November" from *The Seasons*, which utilizes a larger tonal vocabulary. All three pieces, whatever their key, start with 6-5-1:



You can see in the rightmost column above is always the same: down a little, then up a bit. Given the keys of the pieces, this movement of the melody in fact happens to be the 6-5-1 tonal pattern. The opening melodic pattern is the same in all three pieces.

There is a deeper reason why 5-1 is the order that is statistically suggested to be the most common. Western music, starting with the Middle Ages and leading up to early twentieth century, is based on the diatonic scale and the dominant (5th degree of the scale) and the tonic (1st degree of the scale, the home key) are the most important structural elements of the diatonic scale. But whatever the structural causal reasons that generate the statistics of the given musical "language", the idea is to start with the most common patterns of that language, get students to form a stereotype that this most common pattern is the only pattern they should expect, then proceed to violate this expectation by getting students to form a new (probabilistic) stereotype, then in turn violate the expectations dictated by this stereotype, and so on. The idea is to do this systematically by arranging the patterns, these stereotypes, in a statistical order from most common in the actual works of the given musical culture to the less common. This is the process for designing a method's curriculum for a method which aims to help the student develop predictive listening abilities and do so efficiently. Our practical recommendation is that, to internalize these patterns, students should vocalize them—that is, learn to sing them by heart. The reason this is more effective in practice than playing the melody on the keyboard is because it is impossible to feign understanding of the melody's movement here by merely memorizing mechanically which of the keyboard's keys to press.

The three powers needed for music understanding are: (1) being able to listen actively rather than passively by being able to listen predictively, (2) being familiar with the culture of the given music tradition (which includes being familiar with its seminal works), and (3) being able to discern the elements of music by ear. (An argument for why these three powers are needed for music understanding is given in the bigger version of this paper.) The example above illustrates how predictive-listening abilities can be developed by teaching students to discern melodic elements by ear and how students can be introduced to seminal works of the given musical culture very early on, using melodies made up solely for pedagogical purposes in tandem with real classical works. While

this example is about melodic elements (and discussing rhythm and harmony falls outside the scope of the current paper), the technique it illustrates is generalizable to rhythm and harmony.

4. Conclusion

In this paper, we described a methodology (that is, a class of methods) which has two defining characteristics. First, the purpose of a method in this class, with respect to a given music tradition for which the method was developed, is to help develop the capacity to understand music in the given music tradition. Second, it does so by developing predictive-listening abilities in that music tradition. As an example of a method in this class of methods, we used the Brainin Method. We outlined how the Brainin Method develops predictive listening abilities by having children amass a tonal vocabulary (that is, learn tonal patterns) from most common patterns to less common used in classical music, thereby systematically internalizing its statistics—an idea generalizable to other music traditions.

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What's New?: A Multi-Language Website for Teachers and Pupils

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Abstract

This paper presents both theoretical background and suggestions for educational practice, based on ideas that are central to New Pedagogies, as represented in extensive research and implementation led by Fullan (2014). From this theoretical base, the paper highlights three central elements; communication between peers and between teachers and pupils, frameworks for creativity in music making and accessibility and use of technological media. Examples are presented of classroom activities relating to each of these elements. A new and developing website is suggested as a meeting place for music educators and learners from around the world to collaborate and enjoy the music of different cultures and countries, while simultaneously creating coherent learning**.**

Keywords

new pedagogies, music website, musical games, graphic scores, digital music technology

Introduction

Children today speak faster, type faster and move from topic to topic more quickly, particularly on smart phones. They learn from each other and in different ways, yet teaching has not really changed. Will what has worked hitherto, work for our pupils today? In a rapidly changing environment, we need to move forward.

Theoretical Background

In view of the above, the aim of this presentation is to show how New Pedagogies (Fullan, 2012; Fullan & Langworthy, 2014) that focus on emotional, aesthetic and cognitive needs, can make school music education relevant and meaningful for today's students.

According to Fullan (2013), new pedagogies must meet four criteria. They must be:

1. Irresistibly engaging for both students and teachers
2. Elegantly efficient and easy to access and use
3. Technologically available at all times
4. Steeped in real-life problem solving.

Solutions that embrace these criteria have the potential to create "deep learning goals" (Fullan, 2014) that include the 6 Cs: **C**ritical thinking and problem solving; **C**ommunication; **C**ollaboration; **C**reative thinking and imagination; **C**haracter education; and **C**itizenship. Applications of these criteria in elementary school's music classes is a challenge.

Aims

The aim of this paper is to show some practical examples that implement the basic ideas of new pedagogies, with emphasis on three important elements:

1. **C**ommunication — an endangered skill in cultures where people make more contact with their telephones than with each other. Effective communication is an essential part of the relationship between peers, pupils and teachers.
2. **C**reativity and imagination — a safe environment for improvisation, providing constructive feedback from peers and teachers, and affording students the opportunity to express and develop their musical ideas.
3. **C**ontrol of technological media by the children themselves, enabling them to choose their music and activities. Technology provides easy access to music of different cultures and styles, and can also be directed to producing musical games and challenging learning experiences.

Communication

The new pedagogies see the interaction between teachers and pupils as an exciting mutual learning experience. Extensive research in the field of Mental Models of teaching and learning (Mevorah & Strauss, 2012) shows that largely, teachers view the transfer of knowledge as a process whereby small units of information, suited to the receiver, are passed from teacher to learner. This learning is typically assessed by "objective" tests. By contrast, cognitive research asserts that learning is facilitated when the teacher is able to connect to the existing knowledge of the learner (Brand, 2000), and to create a process of growth whereby the learner extends and develops his/her own knowledge through interaction with peers, teachers and technology (Bamberger, 1986, 2000, 2011; Brand, 1997). This type of learning requires ongoing action and interaction and is particularly evident in small group work, where children can be observed as they grapple with problems presented in musical assignments, experiment with solutions and learn from each other with the guidance of reflective, encouraging teachers (Schön, 1983). In this situation, teachers and pupils learn from each other and with each other.

Creativity and imagination

A framework that supports cooperative effort is a safety zone for all children to become involved in learning. When the threat of failure is removed and criticism is replaced by positive feedback, every child can participate in improvisation and experimental music making. Musical elements become live entities and not theoretical terms, emotions are expressed and pathways are created to connect personal experience to appreciation of the works of great composers, as shown in the following creative assignments on the music of *Peter and the Wolf* by Sergio Prokofiev. Judgment is replaced by reflection (Manrique & Abchi, 2015) and personal assessment promotes growth and development.

3. PETER AND THE BIRD

1. Find a partner, and decide who will be Peter, and who the bird.
3. Close your eyes, listen to the music and imagine what they are doing.
4. Listen again and act out the interaction between Peter and the bird.
5. What was the nature of the conversation? Was it pleasant or aggressive? How you could tell this from the music?
6. Create a musical conversation in pairs and perform it for the class.
7. Did you learn something new in this lesson? Share your ideas with the class.

Figure 1. An improvisation assignment in pairs

8. THE WOLF

The melody of the wolf is performed by three horns and this section of the music expresses a variety of emotions.

1. Arrange yourselves in groups of three. Listen to the music and discuss the emotions that you discerned.
2. Choose one of the emotions discussed, and try to find three instruments that together will be able to express this emotion.
3. Plan your composition, practice together and play it for the class.
   Was this easier or more difficult than composing a piece with a rhythmic pattern? Try to explain why.

Figure 2. An improvisation assignment in small groups

Control of technological media

With the advent of the computer, the internet and the smart phone, children have become choosers. Control of the music heard is no longer in the hands of the music teacher alone, but accessible to children at any time through the media. Choice that is guided by teachers, along with the development of technological skills, opens new vistas for music education.

The use of modern, innovative technologies to develop interesting and creative musical activities is an effective way to develop analytical and listening skills. One such example is built around graphic scores. Recently, the Israel Philharmonic Orchestra performed a concert program for pupils aged 8 to 12 years, devoted to the music of Pyotr Ilyich Tchaikovsky. Among the pieces performed at the concert was the *Chinese Dance* from the *Nutcracker Suite*. The classroom teacher describes the activities developed around the music:

> First, the pupils listen to the music with closed eyes, imagine, discover musical images and describe them intuitively with body movements, and then verbally.

Next, they are introduced to a graphic score. In this piece the children identify the grouping of instruments in three layers and the musical elements that occur in each layer. They listen to the music and follow the automatic tracking on the graphic score.
http://biui-music.org.il/Flash.asp?id=217&level=Items

In order to stimulate their thinking skills, the class is divided into three groups. Each group chooses one layer of the orchestration and prepares to answer questions about the character, melody and instruments they hear. After discussion in the group, they conclude that the upper layer is mischievous in character and fast; the melodic line moves up and then down within a wide span, and the piece is performed by flutes and piccolo. The middle layer is cheerful, light and jumpy and is played by plucked strings — pizzicato. The lowest layer is heavy and has just two tones, played by low-pitched instruments — bassoons, cellos and contrabasses.

In the second stage, the pupils are required to follow the graphic map independently, using the "mouse". While mastering this skill, they also think about the musical development that takes place within each layer.
http://biui-music.org.il/Flash.asp?id=218&level=Items

After repeated listening, they find that the lowest layer repeats a short motive over and over again — an *ostinato*; the string melody in the middle layer has a new variant that increases in volume through the addition of various instruments, including the glockenspiel. The flute melody in the upper layer has a variant that is expressed through changes in pitch direction. These variants repeat alternately and toward the end of the piece, the flute melody disappears.

In the third stage, the children engage in solving a musical puzzle, in which they drag sections of the graphic score into position and set them in their correct order. Musical puzzles are among their favorite activities. Here, they have to recreate the sequence from memory and this requires an

understanding of the musical form. The class then listens to the piece again, checking the sequence of the parts.
http://biui-music.org.il/STORYLINE/584/story_html5.html

We have found that these stages of getting to know musical works with the aid of a dynamic graphic score, helps to the pupils to understand the music and create a base for their composition and performance when they are involved in creative tasks. In this case, each group was required to create expressive movements or rhythmic patterns.
In these classes, the pupils use the computer program to create their own graphic score for any musical piece that they study. For example, in *the Dance of the Clowns* from Felix Mendelssohn's *Midsummer Nights' Dream*, they identified two different characters in the music and devised appropriate graphics.
http://biui-music.org.il/Parperaot.asp

Listening to music with the aid of graphic scores and computer tasks helps the children to concentrate and to exercise self-regulation, to work independently with care and precision, and to develop self-confidence. It has been found that pupils are keen to evaluate their knowledge and progress, and to improve their results. The website that our team has developed presents a wide variety of quizzes, tests and attractive tasks that summarize each topic studied. This motivates pupils to familiarize themselves with the pieces they have learned and to listen to the music over and over again, as part of their leisure time

One such example is a quiz used to check children's ability to identify pieces they had learned from Mendelssohn's *Midsummer Night's Dream*. In this game, a photograph of a Philharmonic Orchestra emerges gradually as each section of the task is completed.

1. The pupils listen to the music and click on the instruments that perform each section of the Fanfare.
2. The pupils drag pictures of the instruments to the place where they are heard in March of the Elves.
3. The pupils drag sections of the graphic score and place them in the order that they are played in March of the Elves.
4. The pupils identify the instruments that perform each section of The Funeral March.
5. The pupils identify the rhythmic pattern of the Lullaby for Titania.

http://biui-music.org.il/STORYLINE/273/story_html5.html

When attending a live concert performance, children have the opportunity of seeing and hearing the instruments of the orchestra. Preparation for this event includes getting to know the families of instruments, their timbres, and some information about their construction and history. This too is done through a variety of games and assignments developed by our team, and presented on the website.

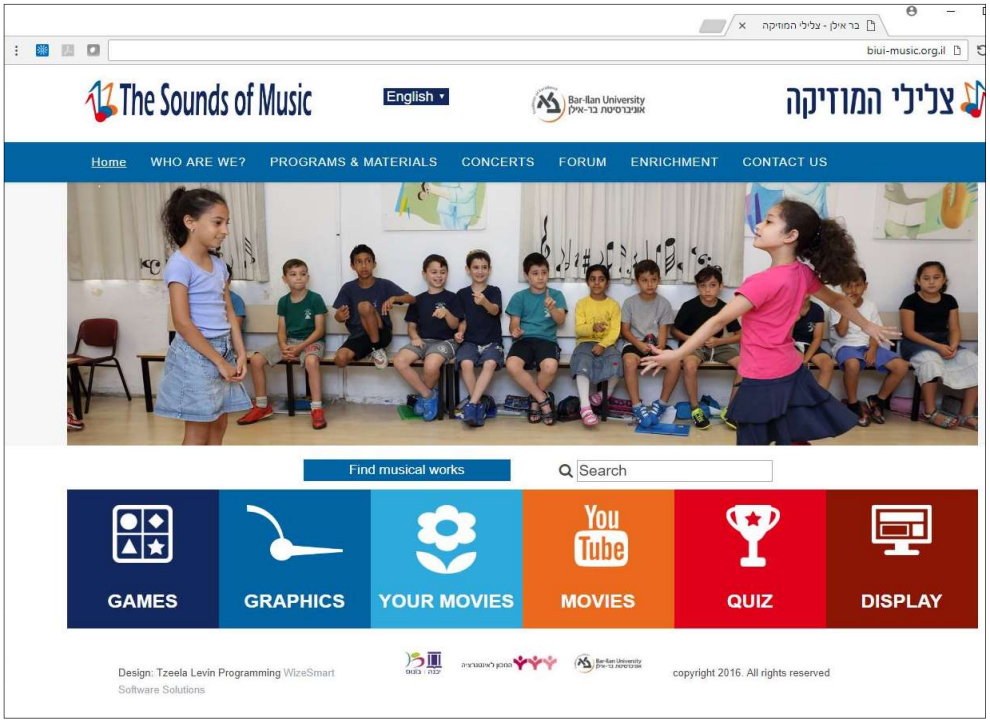

Figure 3. The music website

The Music Website

This music website, in the stage of development, is a flexible resource for both teachers and pupils, with activities for independent use by children and access to many different styles and types of music. It includes teaching materials for a growing data base of musical works, with illustrations, musical scores, analysis and suggestions for teaching. These can be accessed by name of composer or work, or through musical categories such as: period of composition, genre, style, structure, performance, acoustic properties, musical elements, organizing concepts and extra musical connections. It is our hope and intention to cooperate with you — teachers and researchers from around the world — to translate the materials on this website into many languages and to make it a meeting place and a valuable resource for all.

www.biui-music.org.il

Implications for music education

New pedagogic beliefs and insights can lead to renewed behavioral practices, that:

1. Satisfy needs by changing the nature of the music class to create an appealing framework, using a variety of teaching and learning strategies.
2. Develop children's innate curiosity, imagination and creative potential by introducing appropriate materials, activities and assignments.
3. Focus the music class on making music, with dialogue, interpersonal communication, music problem solving, and sharing of ideas in small groups to enhance the impact of performance.
4. Harness the vast potential of the internet through music websites and new technologies, to create continuity between music experienced in the classroom and beyond it, and to extend enjoyment of music to different musical styles and great works.

Together we can build new and exciting pedagogies for music education in elementary school.

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Intercultural and interdisciplinary approaches to creative music education: An Australasian perspective

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Abstract

Music education throughout the world is adopting a 'creative turn' in both the ways information and skill are transferred, as well as the underlying organisational ethos that complements this education. Music education is arguably resisting universal and homogenous approaches to music education, embracing increasingly differentiated perspectives, practices and local beliefs that assert against globalising trends. Organisations are confluent in this approach to music making by incorporating local cultures as meeting-points for significant intercultural and interdisciplinary intersections. This study investigates a Creative Music Intensive that brought Australian music students together with Indigenous Australian and Korean Pansori musicians in a two-week residential exploratory and experiential music-making event. This intercultural exploration facilitated action, interplay and development of 'possibility thinking' relating to deep conceptualisations of inter-culturally shared music making and wider interdisciplinary connections. Such practices offer music students, music educators, institutions and communities, creative practices that critically resist centrified ideas. Such practices and organisational alignment affirm 'locality' and community as the epicentre from which new knowledge, creativities, industry and bipartisanship can be found and negotiated. Intercultural collaborative music-making can promote empathy, knowledge and deep collective unity and solidarity at a critical time in music education, and education generally.

Keywords

Intercultural music, improvisation, Indigenous music, interdisciplinarity, creative music.

Introduction

The creative experience of music making remains a dominant driver in social transformation and change, where and practice of improvisation is seen as a significant element of cultural production, collectivisation and sociality. The practice of improvisation provides environments that acknowledge and promote difference, that foster intercultural and transnational music making and discourses that challenge the totalizing assumptions of creative expression. New understandings of improvisation fracture reifying narratives by considering experiences and interactions spanning physical, interpersonal, and socio-cultural interactions, and the ability of improvisational activities to enhance relational senses of empathy, curiosity and foster inter-subjective spaces through which we perceive, feel, sense, and communicate. These deeper understandings of improvisational music making are powerful signifiers of the way we collectivise, organise and make sense of experiences originating from these social interactions. New conceptions of creative experience promote the possibility and growth of rich and diverse cultural and historical tapestries that can generate new thoughts, actions, imaginations and pro-activity in music education, and the social relationships that this creativity fosters.

Improvisation throughout the world represents a large and complex field of cultural practices that represent concepts of alternative community formation, social activism, re-historicizing of minority cultures, and critical modes of resistance and dialogue that are in evidence" (Fischlin &

Heble, 2004, p. 2). The redefining orientation of jazz and improvised music not solely as a global diaspora of African-American jazz, but as a creative blending of diverse local and imported music considers how diverse local cultures, concepts and understandings can reinterpret and redefine improvised music. As Lewis suggests, "individual improvisers are now able to reference an intercultural establishment of techniques, styles, aesthetic attitudes, antecedents, and networks of cultural and social practice" (Lewis, 2002, p. 234). Improvised music is thus best understood and reflected socially via locations inhabited by musicians who come from diverse cultural backgrounds and musical practices, who have chosen to make improvisation a central part of their musical, social and cultural discourse and expression.

Asserting a worldview, geographically situated, or localised improvised music is reflected in myriad communities and multicultural spheres of musicking that evolve practices through collectivisation, synthesis, appropriation, and innovation (de Bruin, 2016a). Yet, amidst a globalized, connected world of hegemonic influence and power, music making and music learning is crafted by localised perspectives, beliefs, interpretations and adaptations of tradition that reflect improvisers' creative experiences as authentic and in-the-world in which they live (Heidegger, 1962). Investigating musical creativities through localised intercultural, collective/collaborative lenses reveals how the situated and contextualised nature of participation evolves as a source of meaningful representation of knowledge, action and learning. Observing creative musical production allows "joint products of all the people who cooperate as a network of people cooperating", contributing to the construction of objects and actions through collective activity (Becker, 1984, p. 35).

Improvising musical ensembles embed ways of knowing, doing and being, and offer penetrating and insightful experiences that cultivate a growth mind-set of exploration, experimentation and creativity. Musical creativity within improvisation can be understood "by an analysis of its specific historical and local, national, international and relational contexts" (Burnard, 2012b, p. 37), where creative outputs are dependent and open to participatory and discursive meaning-making processes and procedures as they interact and negotiate within the social spaces of convention, tradition, communities and creativity. A proper understanding of these processes requires interrogation of the ways communities' acknowledgement of improvisational creativity is generated, fostered and shared, and how they collectively comply, manipulate or even subvert codified practices. The production of improvised music is evolved through practices differentiated by distinctive creativities that are temporally mediated and constructed through self-technology (de Bruin, 2016b; Foucault, 1977; Monson, 1994).

Creative communities of musical practice dispel the myth of set stylistic tenets and fixed norms of behaviour. Improvisers can engage with the notion that whilst the personnel bring a certain sonic palette, the act of improvisation implies that music will always change through interpretation and manipulation of the sonic moment. Sounds cannot be fixed and are not objects. Sounds can ascribe a fingerprint of identity, of history and tradition, but are created in a world of activity rather than artefact. The improviser's field of production is a mediated one in which ideas, concepts and identities take on added meaning in the way new practices are shaped and old practices fractured. Improvised musical creativities can reveal an illuminating locus of rich and diverse cultural values, discourse of and about practices in ways that reshapes and reconsiders musical creativity within improvised music ensembles.

Intercultural and interdisciplinary perspectives

Local perspectives can perceive the idea of a world-space in which we consider the local as a 'micro' and detailed manifestation of global variety. Such view-points enlighten how localised communities carve out special niches both within their cultures and inter-culturally. Local understandings legitimise situated creative music-making practices, narratives, and how they build bridges across diverse global contexts and locations. Rather than globalisation as a dialectical phenomenon that distances the local from the global within a continuum of divergence or even contrary occurrences, asserting localised perspectives affords regional, societal and ethnic complexity and diversity of knowledge and meaning making (Giddens, 1991). Amidst a 21st century world of increasingly differentiated perspectives, practices and local beliefs, affirming local practices asserts against globalising trends and centrified practices and affirms 'locality' and community as the epicentre from which new knowledge, creativities, industry and bipartisanship can emanate.

The investigation of localised music education practices explores the unique relationship existing between the arts and inter-culturalism, where collective music making can transcend distances between groups of people by creating interconnections between seemingly disparate cultures, and how they merge, learn and create from each other. Intercultural music making can promote interdisciplinarity by engaging across the boundaries of art, culture and space. It can reveal inter-relational and dialogical action and reflection, situational understanding and collaborative emergence (Sawyer, 1999) involving new systems, the creative 'in the moment' manoeuvrability of possibility improvisers utilize, and the unpredictability and ephemeral nature of process and product. Absorbing and transferring narrative, sonic and visual information represents choices made by improvisers regarding how they translate their understandings into resulting works they produce. Such 'intermedial translation' (Albright, 2014, p. 219), and the choices made by improvisers working in response to each other as they synthesize multiple traditions, concepts and creativities are significant and powerful modes of knowledge construction.

Analysis of localised practices can yield richer understandings as to how the 'local' interprets and evolves from the 'global' and inform 'local' knowing. It can reveal new ways of understanding musicking, but disclose ramifications to intercultural and interdisciplinary streams of knowledge that can be gained from immersion in these practices. As Ball (2012) suggests, we learn from practical experiences and build practical knowledge systematically on the phenomena that can further serve communities and the wider good. Interdisciplinary investigations can allow people to share complex ideas that transcend national, racial, or socioeconomic boundaries, just as the challenges we face as a global society must transcend these same boundaries (Sheridan-Rabideau, 2010). Operating as powerful generators of cultural synthesis and cross-pollination of knowledge, localised initiatives and innovations can enrich and influence global, world-wide formal learning practices of improvised music.

The Australian art orchestra creative music intensive

The Australian Art Orchestra is a professional ensemble that explores the meeting points between disciplines, cultures and local perspectives of improvised music making. Through performance and educational practice the organisation seeks to imagine and create new musical forms that reflect the diversity and energy of 21st century music making. The Creative Music Intensive (CMI) outreaches to young and developing improvisation students from around the world, with the aim of facilitating

new ways of creating improvised music. An annual event now in its fourth year, these musical experiences fashioned by the AAO and CMI are committed to creating musical and cultural futures that integrates Asian and Western influences as an essential cultural fabric of the region.

Contextualizing the study

This study reports on the 2016 CMI event, a ten-day practice-based residency of 20 young, emerging student improvisers from throughout Australia and the Asia-Pacific Region, and several culturally diverse internationally regarded master improviser/ educators. The cultural focus of the 2016 CMI was vitalised by the integration of two cultural streams: Korean and Indigenous Australian culture, featuring p'ansori singer Bae Il Dong, American based Korean improviser Sunny Kim, and the Young Wagilak traditional song-men- Daniel and David Wilfred from Arnhem Land, in northern Australia.

Data were collected using multiple sources, including online information, documents and interviews with participants that was used to construct a diverse narrative enquiry approach. The focus of the interviews was the exploration of perceptions and scope of engagement in learning. Questions were open-ended and interviews semi-structured to allow participants the opportunity for deep reflection. The data generated from the interviews were analysed utilizing a cross-case, inductive analysis approach (Patton, 1990).

Wagilak people: Daniel and David Wilfred

The Wagilak speaking songmen of South East Arnhem Land, Northern Territory, are custodians of one of the oldest continuously practiced cultures on Earth. The Wagilak people's song- or manikay- brings to life the cultural expression and celebration of tribal ancestors, country, law and congress. Through performance and iteration, congress and interaction, manikay continually evolves and progresses, replenished and rejuvenated by each new relationship, "maintaining vitality and authenticity through the passing from leader to leader of successive generations of Wagilak elder" (Caruana & Lendon, 1997, p. 26). The wider Yolngu society, of which the Wagilak are a part of advocates for the sharing of culture through a bicultural approach between autonomous Yolngu cultural systems of Arnhem Land (Morphy & Morphy, 2013). The Yolgnu seek difference as a way of perpetually revitalizing their culture, where difference is seen as complementary (Yunupingu, 1993).

Bae Il Dong

Bae Il Dong is highly regarded as one of Korea's finest p'ansori singers, a style of epic story singing emerging during the mid Chosŏn era (1392-1910). Bae Il Dong, a performer steeped in the eastern school *(tongp'yŏnje*) of p'ansori street opera, is one of the few contemporary singers to follow the traditional method of learning through isolation.

The students

The 20 students were selected via a written response to the perceived benefits they felt their music could gain from such a collaboration, what they could take back to their musical communities, and what the felt they could offer the CMI as an improvising musician. The participating cohort of

students invited to the 2016 CMI included cellists, keyboardists, saxophonists, trumpeters, percussionists and vocalists.

The event consisted of daily lectures, small ensemble workshops and open group practical sessions that explored cultural traditions of Arnhem Land manikay (song) and Korean traditional p'ansori. The CMI consisted of a daily program divided into the transmission of specific information and skills development during morning workshops presented by the leaders, and practical application of these skills in the context of music practice in the afternoons/evenings. The sessions explored meeting points of these two ancient musical traditions, and encompassed a diverse range of influences including Arnhem Land manikay, Korean p'ansori singing, live electronic processing of instruments, jazz instrumental and vocal improvisation, Pan-Korean rhythmic concepts and extended instrumental techniques.

These intense and immersive musical experiences fostered collaboration and development of new music using tools and ideas discussed and taught during the residency. As a module of learning, the participants immersed in the varied modalities, the entanglement of cultures, voices, experiences and conceptions of aesthetic. In this sense, artefacts and histories transcended the special and temporal boundaries of each participant, producing a vital and rich assemblage through which they created, circulated and affected new knowledge and an evolving socio-musical aesthetic. Participants shared their thoughts and reflections on how the project promoted engagement in creative musicking and further meanings evolving from their music-making:

This intercultural exploration allows me to explore the music and myself, and ask 'What is it in Korean music that i can take that can nourish my own conceptions in music?' There are strong ceremonial and culturally significant musicians from their communities, who, like us all, are curious and interested in sharing their ideas and music, and also reflect on why we do what we do when we come together to make music. (Personal interview)

Intercultural improvised music establishes situations of action and interplay where musicians push each other into bringing different perspectives into a sonic discourse. Exploration in this way allows the musicians to leave behind safe-zones and expose themselves to the internalised structures the community has created, resisting against 'mannerism' and breaking away from previously 'learned' constraints and restrictions of thought. Collectively the performers disrupt and dismantle their previous modes of musical production, and through new fields of permissibility reinterpret and reassess the knowledge streams and trajectories of learning possible. The participants immersed in a linguistic mediation that promoted the means through which thinking of intercultural aesthetics could develop, and translate musical experience into insight. Intercultural synthesis and exploration resounded with an in-practice design thinking approach of ideating, prototyping and refining, affecting their own rhizomal construction of concepts from intersecting, overlapping and interconnecting plateaus of information (Deleuze & Guattari, 1987) negotiated in and through musically, socially and culturally shared processes:

> I am negotiating music making with musicians who bring a compelling sense of the present, the future and a historied past. The music that I have made has only seemed to belong to the present, and I am a changed person and musician because of this interaction.

> Our intentions haven't been to just learn another form of music and imitate, or take aspects of culture and music out of their original contexts and transplant. By finding

> ways to play together, making musical conversations, we draw on various traditions in new ways that we will take back to our musical communities. (Participant interviews)

If key characteristics of this group creativity are improvisation, collaboration and emergence, then the latter aspect is central to the way cultures become understood, absorbed, redefined and expressed. Sawyer (2015, p. 96) refers to "*groupmind*" as a means of describing the emergent and intuitive flow possible in highly interconnected and inter-penetrative music-making. Such interactional dynamics are an important aspect of collaborative music-making that promote empathy, knowledge and deep collective unity evident in this intercultural experience.

Discussion

Improvisation takes the materials of existence- community, knowledge, and willingness to learn and share, and forges the reshaping of possible relations musicians have with each other. In doing so participants not only acknowledge but embrace the notion that they and their music will never be the same. Whilst one can argue this symbolises that alternatives to orthodox practices exist and are available, intercultural opportunities of this kind in improvised music more eloquently provide an ideological positioning that holds profound ramifications to the way we think, identify and operate socially and educationally. Intercultural improvisation can provide an alternative social organisation that responds to both historical contingency and community needs. Framed by a creative merging of collective needs and possibilities, improvisation can challenge the traditions of cultural creation, evaluation, curation, and conservation of music and the arts. Cultural sharing allows for possibility and divergence in definitive ways that assert difference, community, the significance of localised perspectives, and the contribution they can make to global practices.

A significant attribute perceived from these performative and reflexive activities was the way the performers 'self' uncovered connections to previous understandings of their world of traditions and their rootedness to it. The improvisers' genuine development, ability to feel, to empathically collaborate, and to live in close contact with their collaborators promoted deep and lasting learning. This further substantiates the importance of the sustaining qualities of localised actions and events, and how local innovations can offer perspectives that may intersect and replenish more universal approaches to arts education. Improvisation as praxis—that is, "reflection and action upon the world in order to transform it" (Friere, 2005, p. 49) can inform education of making learning a far more empowering, liberating and transforming experience for all.

Utilising shared musical cultures as a basis for change and metamorphosis involves the sharing of spaces, perspectives, knowledge and risk-taking in the classroom that allows "our collective listening to one another to affirm the value and uniqueness of each voice" (hooks, 1994, p. 84). Reflecting on the transformative power prevalent in our classrooms, hooks suggests they can be dynamic, unpredictable, and challenging:

> But learning is a place where paradise can be created. The classroom, with all its limitations, remains a location of possibility. In that field of possibility, we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom. (p. 207)

Intercultural improvisational practices challenges orthodoxies of knowledge, artistic production, critical social engagement, and how education may harness these attributes for the greater good. The study, using the CMI as an exemplar, places creativity, dialogue and intercultural understanding at the centre of activity. When we engage in the intercultural and interdisciplinary we already challenge what is taken for granted, the status quo, the 'centre' of dominance. We attribute importance to complex, hybrid and diverse cultures and ethnic groups and how they live respectfully side-by-side, and teaches students that music is to be experienced, played and lived through pluralist perspectives that can resound in our own music-making, artistry, and practice.

Intercultural and interdisciplinary musical experiences allows education to support the emergence of identities that can reconstruct society and break the ethnocentric approach that still dominates the social sciences (Castells, 2010). Teacher education that reaches beyond "a basic anthropological framework" (Jenkins 2008, p.116) allows teacher practice to impact more deeply in social inclusion, integration and equity by creating unity, solidarity and the "need to learn the art of living with difference" (Bauman, 2010, p.151) and navigate in a world in which cultural diversity exists within the closest neighbourhood.

The role of the music educator becomes a significant factor in increasing social inclusion, integration and equity, optimising the cultivation of collective understandings in which teachers identify and operate as societal change agents. By acknowledging and valuing local difference, knowledge assimilation and wider learning amongst communities, the fixed practices, canonized repertoires and expectations that dominate music and arts learning can be dismantled. Empowering local practices and regional specific differences can increase the self-reflexivity of regional and national blind-spots and enhance more intensively a sociocultural imagination into holistic educational structures.

University and school environments can become a place for culture making and the source for creating intercultural knowledge and understanding. School music departments can be places where student experiences socially and culturally integrate, unify local sharing of visions, aims and collaborate through a 'fusion of horizons' in music education (Gadamer, 2006). At a time when understanding, respecting and celebrating difference requires sustained vigour and revitalisation, musical initiatives and movements that bring people together and actualise local intercultural activity are of paramount importance.

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Musical culture for educational inclusion and sustainability: Musical education as a tool for sustainability

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Abstract

At some point someone said that music was entertainment, diverting attention from what was really important. Music culture, music, musical traditions, have accompanied the human being throughout his life, providing many varied advantages such as communicating, relaxing, enriching his vocabulary, relating to different peoples or cultures, as well as prosper, becoming Music in some places as an element of progress and sustainability. Celebrations and popular traditions, besides being elements of sustainability, understanding sustainability to meet current needs without harming future generations, not only thinking about the economic landscape but also the quality of life and social welfare, which entails On the other hand, to avoid any kind of social or educational exclusion. Among the performances in which music, does not behave as a mere entertainment, although we understand that they are more than those mentioned, we highlight three that we consider fundamental axes in this communication, on the one hand, the quality of life, on the other hand, the inclusion education through the different musical cultures and finally, although it seems less relevant, to avoid the educational exclusion in the context of the musical education and in the profile of adults. Thus, what is a mere entertainment can be an axis to be taken into account when dealing with policies of sustainability, inclusion and improvement of the quality of life of people. In any case, music education as part of the Culture of a country and for sustainable development, involves participation and respect for different cultures, coexistence and inclusion through music. As Moreno Fernández (2015) says, in recent years, there has been an increase in musical and cultural activities related to the defence of ecological values and sustainable development, so we understand that music can enhance values such as sustainability and from our point of view, solidarity can also be enhanced from culture, popular festivals and, therefore, from Music Education.

Keywords

Music - culture - Traditional/popular Events- educational inclusion – sustainability

1. Introduction

Music culture, music, musical traditions, have accompanied the human being throughout his life, providing many and varied advantages such as communicating, enriching his vocabulary, relating to different peoples or cultures, defend themselves as well as prosper, making music in some places as elements of progress and sustainability. Celebrations and popular traditions, besides being elements of sustainability, understanding sustainability to meet current needs without harming future generations, not only thinking about the economic ambit, but also the quality of life and social welfare, which entails on the other hand, to avoid any kind of social or educational exclusion.

Among the performances in which the music does not behave like a mere entertainment, although we understand that they are more of the mentioned ones, we emphasize three that we consider

fundamental axes. On the one hand, quality of life, on the other hand, educational inclusion through the different musical cultures and finally, although it seems less relevant, to avoid educational exclusion in the context of musical education and the profile of adults.

Our proposal is based on the relationship we can establish between Culture and traditional events, Music Education, Quality of Life and Sustainability

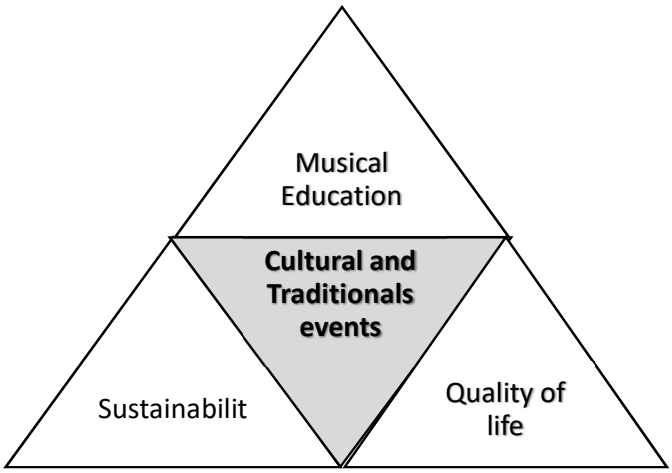

Figure 1: Relationship between Culture and Popular Festivals, Music Education, Quality of Life and Sustainability

On the other hand, and understanding that the active participation in the cultural life of a town can allow the social and educational inclusion, as well as to influence in an improved quality of life and to foment the sustainable development, we can mention different works such as those realized by Vernia and Martí (2015), in which the quality of life of older people is enhanced from activities that promote music and speech, Vernia, Gustems and Calderón (2012, 2016) on the musical experience in the elderly. Theoretical approaches and good practices, and social skills or the works of Vernia (2012) on the educational inclusion in adults, in which music education can become an important tool of sustainability if we consider this word not only from the economic point of view also from the quality of life. To this approach we would only need to justify the aforementioned active participation in the culture and popular festivals of the peoples. That is why we would start with a formative, inclusive, sustainable and inclusive musical education, and whose activities were contemplated within the cultural agenda of the participants' environment.

Continuing with sustainability, we have gathered the following statements from the text prepared by UNESCO of the 2016 report on Horizon 2030: when creativity rhymes with sustainable development:

> *Chad: The proportion of young people employed in the music industry has increased thanks to workshops that reinforced their creative and technical skills. Mexico: More than 600 people from disadvantaged social groups received 1500 hours of training in book and music, reinforcing their creative and entrepreneurial skills. CIM: The International Music Council (CIM) contributed to structuring the music industry in 8 African countries through the establishment of new regional networks (AAVV, 2016).*

According to Moreno Fernández (2015), in recent years, there has been an increase in musical and cultural activities related to the defence of ecological values and sustainable development. In her work, this author gives us the details of some festivals in the Iberian Peninsula that are ecologically compromised, and which usually take place in remote places or in natural environments, the reduction of environmental impact with educational campaigns to incorporate these good habits in daily life or organize activities such as planting trees.

2. Sustainability

In order to define sustainability, we have used the Royal Academy of Language (in Spain) which gives us two options, the first as a sustainable quality and the second, which can sustain, opinion or sustainable situation and especially in ecology and economy, which can be maintained for long time without depleting the resources or causing serious damage to the environment. In no case allows us to understand what we know today as sustainable development.

Since the Heads of State meeting held in September 2015 in New York, 17 Sustainable Development Objectives (AAVV, 2016), have been adopted, of which we highlight those that we consider to be linked to our proposal and which can be implemented From the Culture, although of all the SDO (Sustainable Development Objectives) we find direct or indirect links with the culture:

SDO	Definition	Relationship with Culture
3.Health and Wellness	Ensure a healthy life and promote well-being for all ages	Active practice from musical activities.
4.Education of Quality	Ensure inclusive, equitable and quality education and promote lifelong learning opportunities for all.	Music and art in all stages of education, attending also the oldest.
8.Decent work and economic growth	Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.	Encourage cultural participation in all its fields and contexts.
11. Sustainable Cities and Communities	Ensure that cities and human settlements are inclusive, secure, resilient and sustainable.	Participate in other cultures to understand their principles, values and characteristics.
16.Paz, justice and solidarity institutions	Promote peaceful and inclusive societies for sustainable development, facilitate access to justice for all, and create effective, accountable and inclusive institutions at all levels.	Share traditional festivals, popular culture, actively participate, without discrimination or exclusion.
17. Partnerships to achieve objectives	Strengthen the means of implementation and revitalize the Global Partnership for Sustainable Development.	International cultural activities to know other realities.

Figure 2. SDO Relationship with Culture

2.1. Sustainability from Music Education

Narejos (2013), in his article on sustainability of music and his role in change, published in his blog, alludes to the Treaty of Philosophy of Mario Bunge, to highlight the important relationship

between politics, economy and culture, taking culture As a fundamental pillar for the construction of a harmonious society. He cites the projects carried out by Abreu or Barenboim and Said the Venezuelan National Orchestras System, which has become a worldwide model for the integration of young people through music (even from excluded social sectors). And the project of Daniel Barenboim and Edward Said, which culminated with the Divan Orchestra bringing together young Muslims and Jews in a single orchestra, active since 1999.

García (2017) published an article in the digital newspaper El País, where he reflects on creative cities. UNESCO, as this author reminds us, introduced creative cities to promote a process of re-invention of culture in cities. The cities that are part of this network created by UNESCO, acquire the commitment to collaborate and develop alliances with other cities, to influence both cultural life as well as economic and social development. As for music, this author exposes different examples such as:

- Austin (Texas, USA) and Adelaide (Australia) have already been proclaimed musical cities and have developed strategies to enhance the possibilities that the music sector offers.
- Amsterdam has created the figure of the night mayor (responsible for coordinating and enhancing nightlife activity and scene).
- Bill de Blasio (Mayor of New York) announced in 2015 that he will build a low-cost housing plan for artists and music in order to preserve the creative sector that brings so much benefits to the city.

2.2.Quality of life and sustainable development

Gómez Navarrro (2013) takes the approaches of Martha Nussbaum, coincident with those of Amartya Sen, that presuppose the human development, rejecting the GDP growth (Gross Domestic Product) as sufficient indicator for the evaluation of the quality of life, understanding that the Human development goes beyond economic to consider socio-political and cultural issues. In this sense, and according to the European Environment Agency (2009), although the quality of life is of interest for all social groups, it is possible to observe important inequalities, so it can be said that there is a conflict between the individual benefits of the short-term quality of life of individuals and the long-term collective needs for sustainable development that forms the basis of the quality of life of the future.

Quality of life and sustainability go hand in hand, beyond the meaning of well-being, which is being measured by economic growth, among other standards (Hernández Aja, 2009). As this author says, sustainability should not be understood as a value, if it does not positively affect the person, creating a social structure that allows access to what is necessary for the development of human capacities.

3. Proposal of educational inclusion from musical culture for sustainable development.

In recent years, we have seen how different projects that contemplate sustainable development and quality of life in the context of music education, emerge in a relevant way to make themselves known and to be imitated, as good educational practices. We can think of the project of the

orchestras of Venezuela or for example the Orchestra of Instruments Recycled of Cateura. Both projects include young people with complicated or unfavorable situations. Valuing these initiatives, we should not forget our elders, who may also be in disadvantaged situations, because they are older, as society can see them as a burden and not as potentiality which are, from their experience and their knowledge.

Our proposal is aimed at the elderly, the quality of life that implies the active participation of the musical culture and the sustainability that leads to savings in health issues, since the benefits of music are a fact or a reality also in the old people.

3.1. Development of the proposal

The creation of a musical group with Orff instruments in a residence of elderly people, with the support of an amateur group of adults, with the purpose of improving the quality of life, making them participate in their own festive acts (in the Residence) with the possibility of being able to take its actions to other similar contexts and contexts.
It is therefore a question of activating older people from active musical practice. The Orff instrument allows with small exercises, the interpretation of easy scores, without losing quality nor musical rigor. In addition, musical work in older people, leads to the development of psychomotricity, coordination and concentration in the activity, also enhancing memory, activating or recovering memories linked to their music and therefore their culture.
This proposal is intended to be applied during the 2017-18 academic year, in a residence for the elderly and between the months of November to May, which includes different traditional parties. The tentative timetable is as follows:

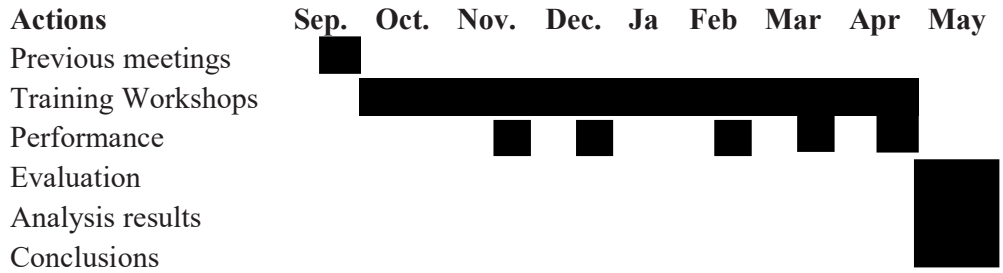

Figure 3. Tentative timetable

4. Conclusions

Our conclusions are hypothetical, based on our experience and the experience of other experts who have developed cultural programs to improve the quality of life and sustainability cited in the body of the text. We know that music from active practice brings many different benefits to the elderly; on the other hand, we understand that an improvement in the quality of life reduces medical need and therefore promotes sustainable development.
With these factors cited, we hope that our proposal can be applied efficiently and achieve the expected results.

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Percy Grainger and Community Music: Rethinking Higher Music Education

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Abstract

Percy Grainger was prescient in his views on music teaching and learning and was the unlikely harbinger of recent innovations in higher music education. His own experience in academe was fleeting – he taught brief stints at New York University in the 1930s – and, by most accounts, not very successful. Nonetheless, much can be gleaned from documents associated with the courses he taught and from his numerous writings on music education. This study examines unpublished and published source material that situates Grainger's thinking within the context of community music in higher education.

Grainger advocated in his "common-sense view of all music" music education from the perspective of lived experience, which is foundational to the burgeoning academic and applied discipline of community music. Further, Grainger's view of music education is encompassing and includes popular and – admittedly from a skewed perspective – indigenous elements at a time when most music curricula in western institutions remained (and, in many cases, remains) resolutely Eurocentric. This study considers key drivers propelling community music into university curricula and how, in a sector-leading program in Canada, inclusivity, diversity, leadership, reflection, celebration, and indigeneity – all basic tenets of Grainger's beliefs – are reshaping higher music education today. The present author's writings on Grainger, Community Music, and Higher Music Education coalesce in this study of Community Music in academe as foreshadowed in the belief system, values and actions of Percy Grainger.

Keywords

Percy Grainger, community music, higher music education, curriculum reform

Introduction

Early in my career, I wrote about Percy Grainger's music (2001), his activities as a teacher (1995, 2004), his views on performers and composers (2011), and his unique relationship to the musical organizations with which he performed (1996, 2006a). Later, I examined schools of music and community outreach (2003), music as a means of building and asserting community (2005, 2006b, 2008b) and professional musicians and community capital (2007b, 2008a, 2010). More recently, I have written about curricular reform (2012a, 2012b, 2016) and priority-setting in higher music education (2017).

In the present paper, I bring together these three research interests – Percy Grainger, Community Music and Higher Music Education – and examine points of intersection between them.

Grainger's social values

One of my earlier papers, *Percy Grainger and the "onward-march of democratic humanity"* (2007a), is a distillation of Grainger's views on music and society. By way of laying groundwork for the present discussion, I will draw a few key points from it.

Malcolm Gillies and David Pear maintain there are two unavoidable elements in any consideration of Grainger – race and athleticism (Gillies & Pear, 1993, p. 623; Gillies 1998, pp. 9-10). They reject Wilfrid Mellers' inclination to view Grainger through the lens of the "rosy social values of the 1960s and '70s" (1993, p. 623). These values, I presume, include peace, love and the community that arises from them. Grainger's letters (e.g., to Legge 6 May 1917; to Bull 16 November 1940; to Downes 10 December 1942) and articles (e.g., 1919, 1934, 1949) are rife with these values, as are many of his compositions; for example, *The Power of Love*, *The Power of Rome and the Christian Heart* – with its strong anti-war sentiment (see letter to Gardiner, 3 May 1922) – and *The Warriors*, a protest piece on a very grand scale. Grainger could not "do otherwise than to judge all things (including music) by their relation to peace & love (or 'understanding', if one prefers that term to 'love')" (Balough, 1982b, p. 94).

If Grainger anticipated the synergy between music and social reform that characterized the 1960s, this represents only one facet of his cultural clairvoyance. Gillies and Pear concede that Grainger's concern for population growth, environmentalism, sexual freedom, nutrition, and other social, political and cultural trends was remarkably forward-looking (Gillies and Pear, 1994, p. 2). Much about Grainger that was exceptional in his own day is now nearer the norm. These forces of humanity and democracy, so prevalent in Grainger's writings and music, distinguish him from his contemporaries and set him down squarely in a later time. He is a harbinger of the twentieth-first century musician for whom community assumes a central role. In Mellers' opinion,

> Grainger's importance may lie not so much in his being a composer as in his being a music-activator in a changing world. In the early and middle twentieth century he was aware, at once intuitively and by intellectual acumen, of what were to become crucial issues in the evolution of music in society. (Mellers, 1992, p. 121)

For Grainger, the social dimension of any musical interaction was not the by-product of an aesthetic event. Rather the aesthetic and social dimensions were so closely correlated that one without the other was anathema to him. If music did not generate creative/community capital, then it was not art with the capacity to change the world, but entertainment that affirmed the status quo.[3]

These basic tenets of Grainger's musical and social values lie at the core of what we now call community music. While definitions of community music vary, there is agreement that it is not only entertainment; it is participatory music-making with a higher purpose in mind.

[3] This is one of Grainger's countless and confounding paradoxes – that someone so well known for the entertainment value of his music should have set his artistic aims so much higher than this.

Grainger's community music values

Grainger was, in effect, a community music vanguard who disavowed distinctions between composers and performers, art and folk music, professional and amateur musicians, and the hierarchy of composers and masterworks of the western musical canon. Whether through innovative elastic scoring, song-collecting in Denmark, Norway, Scotland, England, New Zealand, the South Seas, and elsewhere, or work with amateur and student choirs and ensembles, Grainger sought to locate music squarely within community contexts.

Grainger advocated for community music and lived the life of a community musician almost from the outset of his career.[4] As early as 1916 he wrote that,

> As a democratic Australian, I long to see everyone somewhat of a musician, not a world divided between musically abnormally underdeveloped amateurs and over-developed musical prigs. Therefore, I long to write for amateurs, to help build a 'home music', a 'room music' similar to Haydn's in his time, only more varied as to color. (Gillies & Pear, 1994, p. 32)

In 1930 Grainger wrote a short article entitled "Community Music," long before this term was widely used. In it he advanced one of his fundamental beliefs which is, in turn, the basis of community music.

> We do not become athletic simply by looking on at football, baseball and other games. We do not become musical by merely listening while others make music – however well they do it. To be musical we must take part in music ourselves, not occasionally, but regularly, often. (1930, p. 235)

In "Community Music" Grainger's emphasis was on choral singing (he was addressing the choral groups of Westchester County, New York).[5] In a lecture at Chicago Musical College in 1927, "How to Increase Musical Culture in Your Community" (McDowell, 1957; see also Carruthers, 1995), Grainger stressed the importance of instrumental collaborations, adapting repertoire to *ad hoc* ensembles (see Balough, 1993, p. 21), and bringing pianists, so accustomed to solo study, practice and performance, together in ensembles in original repertoire and arrangements (see Balough, 1993, pp. 16-17). Grainger believed that "Wide familiarity with all kinds of musical team-work is even more needful to the earnest music lover than any kind of soloistic study and practice ever can be" (Grainger, 1930, p. 235). The elastic scoring of many of Grainger's compositions is a manifestation of this belief that participatory music-making must accommodate spontaneity.

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[4] I am uncomfortable, however, with Gillies and Pear's claim that "transcriptions and concert paraphrases … well illustrate Grainger's whole-hearted adoption of the role of community musician" (1993, p. 622). I am not sure what concert paraphrases, which are often very taxing to play, have to do with community music.

[5] "While instrumental team work (chamber music playing of all kinds) is silver, vocal team work is golden" (p. 235). Grainger's reasoning is typically convoluted and racially biased. Choral music is golden because the roots of the art-music of the white peoples (in this respect unlike the gamalon-orchestras [sic] of Java or the marimba playing of the Africans) are vocal rather than instrumental. The most precious heritage of our musical past (the priceless boon of harmony) was arrived at through the interweaving of voices singing together. (p. 235)

In Grainger's ideal world, the innate musicality of all persons would be recognized, encouraged and celebrated. Grainger had remarkable faith in people's ability to make wonderful music in spite of an absence of formal training. In fact, he would likely have turned this around – some professional musicians, despite formal training, are still able to make wonderful music. Grainger routinely played instruments with which he had only superficial acquaintance and he encouraged others to do likewise (see Lloyd, 1984, p. 99). (Ella played percussion in many of Grainger's concerts, and so forth). This idea, of playing instruments that are not one's specialty, is addressed in Grainger's Letter to the Dean at NYU in 1933 (which will be discussed in more detail in a few moments). In this letter, Grainger suggests that scholarship recipients should be required to participate in university concerts, but "one ought, perhaps, to stipulate from the start that they would be elastic as to what instruments they are to play – pianists being willing to play percussion instruments or harmonium."

There's a revealing exchange in a 1946 radio interview between Grainger and Daniel Sternberg, in connection with the former's appearance with the Golden Wave Band of Baylor University.

> DS: Now it has struck me that a man of your achievement should not find it beneath his dignity to appear with amateur and student outfits in preference sometimes to professional outfits. How do you feel about that?
> PG: … [Y]ou are assuming that the professional bands play better than the amateur bands, are you?
> DS: Well, one often does assume so.
> PG: … I don't agree. …[6]

After a brief digression, Grainger returns to this point:

> PG: Are amateurs or professionals better? And I say, from the composer's standpoint, that the amateurs are better than the professionals. [Professionals are] somewhat tired out and blasé; whereas, a good amateur band … is just alive with joy and with a love of music. No. I would much rather write for and be performed by a good student band than any other. (Floyd, 2007, pp. 23-24)

With typical hyperbole, Grainger maintained that "a large amount of the best music we have in the world does not sound much better when 20 Kreislers play it than when 20 ordinary people play it" (Grainger, 1927, pp. 13-14).

Besides respect for non-professional music making, another essential principle of community music is that process supersedes product. This viewpoint extolled by Grainger.

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[6] Grainger then extolled the virtues of the local ensemble ("I've never heard any band, professional or amateur, which compares with this band in expressiveness") and its conductor Richard Morse ("an absolute genius"). Leaving aside Grainger's penchant for praising extravagantly local conductors and ensembles – he does this time and again, to the delight of local audiences who would beam with civic pride at having the very best choir or band in the country (see, for example, Carruthers, 2006, p. 16) – it is true that Grainger spent a great deal of time collaborating with student and amateur ensembles of which he thought very highly (see Grainger, 1943, p. 29).

> To me, music is not only, not chiefly, in *how it sounds*, but … in *how it plays*. How music sounds to the takers-part is nearly … as serious a question to me as how the music sounds to drone-listeners (Gillies & Pear, 1994, p. 32).[7]

Grainger decried not only the division of labour between amateurs and professionals, but also between creative and re-creative artists. One of the many attractions of folk, jazz, popular and indigenous musics for Grainger was the integration of composition with performance. "Primitive music and folk-music … encourage almost unlimited individuality in the performer, to such an extent that it is hard to say, with such music, where the creative and executive roles begin and end" (1934, in Balough, 1993, p. 8).

Grainger offers the view that once sufficient leisure time has been reclaimed by society,

> the spectacle of one composer producing music for thousands of musical drones (totally uncreative themselves, and hence comparatively out of touch with the whole phenomenon of artistic creation) will no longer seem normal or desirable, and then the present gulf between the mentality of composers and performers will be bridged. (1915, p. 428)[8]

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[7] This emphasis on process was not shared by many of Grainger's illustrious contemporaries. Kodály is an obvious exception and I am inclined to think that, in several respects, Grainger and Kodály were as alike as Grainger and Stravinsky were different (all three were born in 1882). This is a topic for another study.

[8] In a long and rambling article, "The Impress of Personality in Unwritten Music," Grainger cites a healthy leisure class as a prerequisite to flourishing community music activity. Veblen's influential book, *The Theory of the Leisure Class*, had appeared at the turn of the century, but unlike Veblen, Grainger saw leisure time as opportunity, not for consumption and waste, but for music and art. Grainger lamented that people were

> … too completely immersed in the ambitions and labyrinths of our material civilization, to be able to devote any reasonable proportion of their time to music or artistic expression of any kind at all.
> …
> … [T]he commercial slavery of our civilization hold[s] out to the average man insufficient leisure for the normal growth of the habit of artistic expression (unless he shows talents *exceptional* enough to warrant his becoming a professional artist).… (1915, p. 418)

Ten pages later Grainger offered a ray of hope. We must be ready

> … if there again should dawn an age in which the bulk of civilized men and women will come to again possess sufficient mental leisure in their lives to enable them to devote themselves to artistic pleasure on so large a scale as do the members of uncivilized communities. (1915, p. 428)

The rise of the leisure class is tied to the division of labour in society and this is a topic about which Grainger was articulate. I've discussed his views on this many times and so won't repeat myself here (see Carruthers, 2003, 2005, 2006, 2007). Suffice it to say that to Grainger's way of thinking divisions of labour in the world of music reflect unnecessary and damaging divisions in our society as a whole (see Balough, 1993, p. 33).

Grainger and Higher Music Education

From the perspective of higher music education, Grainger's democratic ideals and social activism anticipate current discourse on curricular reform. Grainger's writings from a half-century ago emphasize inclusion and diversity, as manifest today in community music principles and practice. This complicity between musical practice and social values has always characterized eastern and western aboriginal cultures, which explains in part Grainger's fascination with them.

It goes without saying that if, the relationship between amateur and professional musicians is to change, if process is more important than product, if all the world's musics are on equal footing, and if music is a means to social ends, then music education must be repurposed with these ideals in mind. Grainger's remarkable letter to Olin Downes of 10 September 1942 speaks directly to this issue.

> I feel that if we are going to go on spending as much time (for instance, in the schools) as we do on music, that at least a considerable part of the music should fit us to face the complicated facts & problems of modern life (cosmopolitanism, racial questions, aviation, chemistry, engineering & how other human forces & natural forces act & counteract).… If music is not going to play its part in making mankind more loving, compassionate, understanding, thoughtful, restrained, scientific & concentrated I don't know why we are giving so much time to it. (Balough, 1982b, p. 94)

Grainger's Letter to the Dean

Grainger's thoughts on music education generally have been examined thoroughly by Blacking and others, but his thoughts on higher music education specifically have received less critical attention. Grainger had much to say on the topic, however, and in 1933 he wrote two letters to his Dean at NYU. The second missive, dated May 31, concerns "the esthetic and practical welfare of our music department…" (Grainger, 1933, May 31; subsequent quotations in this section, unless otherwise noted, are from this source).

Grainger discusses the importance of live concerts and of differentiation between university music programs. He links these two concepts and wonders if NYU might become "famous for SERVING THE CITY OF NEW YORK WITH MUSICAL EXPERIENCES AND OPPORTUNITIES THAT NO OTHER UNIVERSITY, COLLEGE OR MUSIC SCHOOL PROVIDES [caps in original]."

> With a little correlation and cooperation between [faculty members] it seems to me that a scheme of musical activities could be thought out and set going that would make your music department nationally famous and would draw students … away from existing music schools … [which are] not merely old-fashioned and out-of-date, but about 50 years behind the times.

Grainger stresses the efficacy and expediency of embracing "whatever living music … is holding the attention of the youth of the nation." He commends NYU for "not wasting its time teaching the playing of musical instruments, but [for] concentrating on the thoughtful and theoretical side of

music." This positions NYU "to do something less partial, something more universal, something more sound and better considered, than … the other universities…. I sincerely believe that what is being done elsewhere is inadequate and is not giving real satisfaction."

The higher music education Grainger has in mind would be "universal, correlated [and] impartial" in its "all-round, complete, balanced presentation of music." Such a course of study would satisfy aspiring musicians "all over the land [who] are forced to look for real, instead of sham, musical values."

Grainger's point is not that active making music is unimportant. On the contrary, he believes concerts at NYU should focus on local participation in a wide range of repertoire, and should not have, as its end goal, the accurate re-creation of music written by others. Grainger believes the "best advertisement for a department [of music] … lies in the giving of concerts and other musical performances…of every available form of music," accompanied by explanatory lectures that are, in turn, illustrated with recordings. Grainger's advises that publicity

> should definitely emphasize that such concerts do not aim at perfect performances, but only at revealing the nature and the musical message of the music – that several decades of attempting to give "perfect performances" in America has resulted in our concert life becoming unwholesome, old-fashioned and one-sided and that the New York University Music Department definitely aims at being the Music-Thinking Apparatus for New York City, spreading normal, unbiased, well-informed thoughts about music of all kinds, origins and periods.[9]

Aside from an illustrated concert series, Grainger proposes a course that discusses musical influences throughout history since, "music students, in most parts of the world still receive a training that entirely ignores … vast fields of influence." His own courses at NYU covered a very diverse range of repertoire. In two lectures, for example, he included music by Schumann (played on piano), Guillaume de Machaut (performed by 3 singers [on recording], then sung by the whole class, then played on piano & harmonium), Australian Aboriginal singing (on record), African music (on record), and a Mozart Fugue for 2 pianos played in class (Grainger, 1932-1933, p. 18). Another lecture included recordings of Saint-Saens, Music of the Orient, Wagner's Tristan Prelude, and Scottish bagpipe music, plus selection of folksongs from British Isles (performed by Miss Merle Robertson, with Grainger accompanying) (Grainger, 1932-1933, p. 25).

Conclusion

Grainger's view of higher music education, given voice in his Letter to the Dean and evinced by his own lectures, anticipates many of the curricular reforms now taking place in higher music education. Indeed, many of the innovations and changes for which Grainger lobbied throughout his lifetime have been realized in the years since his death. Access to all the world's musics by all the world's peoples is a basic goal of Grainger's "onward march of democratic humanity" (letter to D. C. Parker, 26 April 1933). Grainger often spoke of music as a universal language and addressed this

[9] Characteristically, Grainger then offers his services for such purposes free of charge

topic specifically in articles in 1933 ("Can Music Become a Universal Language?" and 1942 ("The Culturizing Possibilities of the Instrumentally Supplemented *A Cappella* Choir"). Grainger believed music in his lifetime fell far short of its universalist potential (see Floyd, p. 21). He did, however, believe change was possible. "Music in America has been half asleep…. [but] … seems restless in its half-sleep [and] is about to awake…." (Grainger, 1933, May 31).

As musicians moved through the second half of the twentieth century the hegemony of so-called classical music within the western academy, where it had been valorized relentlessly since the 19th century, was challenged. The classical musician became less elite and more effete to the public at large at the same time as music became apperceived, within the academy, in social contexts. These factors, along with others, have led to a burgeoning interest in community music within universities.

Grainger maintains that true artists are accountable to society in a way that entertainers are not. "Every day [Grainger asked himself] if he were doing his duty" (letter to Rose Grainger, 16 January 1911).[10] That included charity (Slattery, 1974, p. 108) and he did "not think of such things as 'generous' at all, but simply one's absolute duty as an artist & as a Communist" (Gillies and Pear, 2002, p. 204). Grainger performances in unlikely places, including movie theatres and in the company of skaters and dancers (see Slattery, 1974, pp. 108 and 117), in small towns (often with community ensembles), at universities (often with university ensembles), at high schools and at military bases, and even the Grainger Museum itself, with its emphasis on synergies between life and music (letter to James Barrett, 24 August 1938), are models of community and social engagement.

Despite teaching stints at New York University (discussed earlier), Chicago Musical College (discussed in a previous paper; Carruthers 1995) and Interlochen Music Camp, Grainger's greatest strength was not as a teacher in the traditional sense but as a facilitator enabling others to explore music first-hand. He believed ardently that musicians have responsibility to encourage music-making by others. Unlike Stravinsky (Grainger, Stravinsky and Kodaly were born in the same year), who wrote advanced music but remained rooted intellectually and personally in the "great man" precepts of his forbears, Grainger anticipated progress along the continuum of musical democracy manifest in community music today.

As the western musical landscape shifts, precipitously in astounding and unpredictable ways, Grainger is shown time and again to have been prescient. Higher music education, although slow to change, is increasingly embracing community music curricula that articulate with Grainger's once-iconoclastic musical and social world views.

[10] It is in this seminal letter that Grainger states, "An artist's duty in life is good work." He maintains that he is not a reformer but that his interest is "almost *only* in art." It is evident from his other writings that his definition of art is very broad and socially situated.

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Culture crisis - continued marginalization, enabled by federal US education policy and New York State School Music Association

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Abstract

This article exams the United States education policy 'Every Student Succeeds Act' (ESSA) while critiquing its alignment and questioning its compliance with the United Nations' Universal Declaration of Human Rights (UDHR). It further examines the dissipation of these policies as implemented in the local New York State NYSSMA requirements, while investigating the rhetoric of pre-service music teacher programs and local music education institution practices. It examines the practices of in-service music teachers in comparison to the rhetoric of pre-service music teacher programs and provides suggestions for concrete university music education curriculum reform to improve the segue from university curriculum to institutional implementation. Through this inquiry, causes for marginalization through curriculum implementation are identified and addressed as linked to the federal ESSA policy and requirements of New York State NYSSMA policies. It further provides suggested amendable aspects of the ESSA and New York State alignment, with approaches to multicultural curriculum development for secondary schools as well as implications for further research studies to influence curriculum development.

Keywords

Citizenship, curriculum, inter-culturalism, multiculturalism, policy

Introduction

Through this inquiry I will investigate the implementation of multicultural curriculum in United States federal education policy and subsequent New York State policy on music education and conclude that a solid structure for multicultural music education curriculum can only be achieved with the understanding of human identity as an amalgamation of teacher, professional, and student identity. This inquiry is in congruence with an investigation and critique of current pre-service teacher training university program rhetoric and in-service teacher practice and concludes that current New York State School Music Association (NYSSMA) practices in New York City and New York State are not compliant with the objectives of the US federal Every Student Succeeds Act. However, I further argue that the current policies regarding education at large and music specifically in the federal ESSA does not take enough measure to include and specifically mandate holistic education that is inclusive of multicultural and intercultural education and thus is not in compliance with the United Nations Universal Declaration of Human Rights (UDHR) mandate. Measures of implementation are suggested for policy revision and inclusion in the state level of the New York State School Music Association (NYSSMA) and the New York City Blueprint for Music.

Questions

What is multicultural curriculum and what quantifies the 'multi' in multicultural? How many cultures should be represented in the curriculum before it is considered multicultural? Is this question addressed when academics and educators engage in curriculum development? Do pre-service music teacher programs provide enough courses in world musics and can future teachers

adequately develop meaningful multicultural curriculum without a background and education in multiple world styles of music? Do in-service music teachers implement a purposefully and meaningfully developed multicultural curriculum and do in-service music teachers receive adequate professional development in multiple world musics to be able to inform their practice and to update their curriculum?

Diagnosing the symptoms as the problem?

While these initial questions appear as the surface problem, it will be revealed that the problem of lack of multicultural curriculum development and implementation is a symptom of a larger, deeply rooted, systematic problem in education policy. This article will further exam the policies on education and music education in the "Every Student Succeeds Act" (ESSA) in the United States of America and its correlations (or not) to the United Nations Universal Declaration of Human Rights and its further dissipation to state levels, particularly in New York State NYSSMA policies and practices, and further to the local level in New York City as presented in the Blueprint for Music.

Although it appears as many, these are only a few of the questions stemming from the observation of current music education practices in the United States and the literature on multicultural curriculum. They are questions that raise the concern of a culture crisis between pre-service teacher education, in-service teacher practices, and the desired evolution and implementation of multicultural curricula to achieve inter-culturality. Without a thorough investigation of these questions and correlations, multicultural music curriculum design as currently practiced, is in danger of remaining inadequate, impersonal and stagnant. Furthermore, the weakness of its implementation proliferates the ramifications of student population marginalization based on the assumptions of cultural identity, and is reinforced by the federal and state policies.

Policy and Human Rights

Does the United States' ESSA address areas of multiculturalism and inter-culturalism? Does the ESSA compel alignment of music and education initiatives with fundamental human rights as declared by the United Nations? Are the basic articles of the United Nations Declaration of Human Rights adhered to in federal education policy and at state and local levels? According to the United Nations Universal Declaration of Human Rights (UDHR, 1948), "everyone has the right to education" and,

> Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace. (Article 26)

A major addition to the ESSA is its expansion of inclusivity of music. New language in the ESSA includes the term "well-rounded" education, which is defined in the act to mean,

> Courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign

> languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience. (p. 298)

Non-Compliance

Section 4107 (NCLB, p.176) "ACTIVITIES TO SUPPORT WELL-ROUNDED EDUCATIONAL OPPORTUNITIES" states, "programs and activities that use music and the arts as tools to support student success through the pro- motion of constructive student engagement, problem solving, and conflict resolution." While it is evident that both the UDHR and the ESSA intend to educate students in areas of promoting and understanding, the federal measure fails to address specifically areas of multiculturalism and inter-culturalism. These terms along with 'holistic' education are missing entirely from the document and are therefore rendered not mandated. While the UDHR specifically promotes "tolerance and friendship" among racial groups and cultures, the ESSA fails to provide a mandated provision.

Issues specific to curriculum development are delegated to state and local legislatures, though the lack of a federal provision complying with the basic human right outlined in Article 26 of the UDHR fails to provide the necessary compulsion for multicultural curriculum development and implementation, and rather leaves the cause to chance of local officials, of which themselves may lack insight and education in this specific area. The absence is further evident when examining the NYSSMA manual for culmination of performance pieces, which is entirely centered on Western Classical Music and Jazz. The repertoire for culmination as perpetuated by NYSSMA standards and diploma requirements does not represent the diversity of New York State and its schools and at large does not represent the diversity of the United States of which the ESSA is intended for, nor does it represent the vision of the UDHR. It does, however, represent the curriculum in practice through all levels of American education. Specifically, in the area of New York State music regent requirements we see the lack of implementation of diverse musics that support the intent of UDHR Article 26, and therefore the expectation of the culmination of a students' music education through heavily based Western European classical and American Jazz traditions marginalizes the multiple cultures that are represented in New York State schools.

Rhetoric VS implementation

The literature in music education increasingly grows to support multiculturalism and plurality. However the implementation of multicultural music education continues to be weak. A disconnect between the publications of academics and the implementation of university pre-service music teacher preparation programs allows for the continued perpetuation of traditionalist Eurocentric music practices in elementary and secondary schooling. Although the focus of university pre-service teacher programs is to prepare future teachers in the 'best way' (Cevik, 2011) and to prepare them to be enthusiastic and participatory (Demirhan & Açikada, 1997), many continue to focus on Western European traditionalist practices, despite the narrative of academics in the literature, while in-service teachers in the elementary and secondary setting are seldom offered the necessary

professional development to implement a multicultural curriculum. The idealism of pre-service education programs is diminished by the pragmatism of implementing federal and state policies that mandate otherwise.

It is unreasonable to expect future music educators to implement cultural curricula if the university curriculum itself does not represent the desired practice and it is illogical to expect current in-service teachers to implement change to the current existing curricula if professional development is not provided and the case for change isn't given in order to solicit the necessary 'buy-in' from current practitioners. But the necessary 'buy-in' cannot be anticipated nor adequately solicited without policy revisions in the ESSA and NYSSMA that specifically align language of the vision of multicultural and intercultural education with the ideals of the UDHR. A period of time should not lapse to afford current pre-service teachers to take over and change the classroom culture of current in-service teachers. This is a faulty design that continues the perpetuation of the status-quo. Rather, pre-service music teacher programs need to be modified to include multicultural curriculum development and in-service teachers need to receive professional development so that the work of university teacher preparation programs is not undone when 'student-teachers' arrive to their internship sites. Although the finding of proper materials and resources to educate learners in multicultural curriculum is considered lacking and problematic (Southcott & Joseph, 2009), it is the responsibility of the university music education program to locate and/or develop these resources and provide this education. The implementation of multicultural curriculum desired and the valuing of previous teacher identities (Carrillo, Baguley, & Vilar, 2015) along with the infusion of the multicultural nature of human identity can expand and influence the successful practice of multicultural curriculum (Carrillo & Baguley, 2011). With proper multicultural curriculum development and implementation, a step towards reaching the ideals of intercultural harmony and education comes closer.

Culture crisis

Pre-service music teacher programs and in-service music teacher practices

A chasm between the theoretical knowledge disseminated through university pre-service music teacher programs and in-service music teacher practices can be described through the lacking of philosophical 'grounding' and perhaps understanding of the importance of multicultural curriculum (Cain, 2015; Schippers, 2010; Campbell, 2002). Both pre-service music teachers and in-service music teachers recognize the importance and the complexities of implementation, although a universal acceptance of change has yet to be executed. The status-quo and de facto implementation of Eurocentric music curricula is evident in the professional identity of many music teachers (Olson & Einwohner, 2001; Watson, 2006) and is also linked to the lack of training in world musics and readily available resources (Cain, 2015). Ilari, Chen-Hafteck, and Crawford (2013) state that, "unfortunately, multiculturalism is not always viewed as a central component of music teacher training curricula. Therefore, many music teachers across the world still feel unprepared to include music from different cultures in their daily work" (p. 210) while Ballantyne & Grootenboer (2012) state "if we want to improve pedagogy, we need to first address pre-service and in-service music teachers' professional identities" (p. 378). Pre-service music teacher training programs that focus primarily on the didactic approach to teaching (Hargreaves, Purves, Welch, & Marshall, 2007)

deprives future teachers of necessary content knowledge to be implemented through their pedagogical training. Ballantyne, Kerchner and Aróstegui (2012) point out that "PSMTs [pre-service music teachers] recognized that teaching classes of learners required them to develop different pedagogical strategies" (p. 217). The inclusion of more access to multicultural music experiences and course work can further develop the pedagogical strategies for multicultural curriculum implementation and can begin to shift the societal practices otherwise mandated.

Quantifying plurality?

What does 'multi' in 'multicultural' music education mean? How many cultures need be represented in a given curriculum before being deemed 'multicultural'? Belz (2006) suggests "music education students should learn to express musical ideas from at least two different musical cultures, be required to perform on a non-Western instrument and study non-Western music with a member of that culture" (p.42). What is 'different'? "Multi-dimensional complexities exist within a culture. A culture can exist *within* a culture" (Douskalis, 2012, p. 95). Nethsinghe (2012) argues that the implementation of multicultural curriculum "is not always possible for a number of reasons but, as learning multicultural music is considered essential and valuable, we should try to include, encourage, and promote this type of education for the benefit of our students" (p. 385). "Not always possible" is a stratagem to avoid implementing a curriculum which is arguably very possible to do (Douskalis, 2012) but difficult for teachers who lack the training. Teachers who argue that there isn't enough time, or refuse professional development, are doing an injustice to the spirit of education and subsequently to their students; generations of humanity are further affected by these interactions or lack thereof. The inclusion of multicultural curriculum development in teacher training programs (Nethsinghe, 2012) as well as the participation of pre-service music teachers in world music ensembles (Cain, 2015; McIntosh, 2013), including in-service teachers through professional development is a tangible means to bridge the current practice of classroom culture with the rhetoric and justly argued implementation of multicultural curriculum ubiquitously across all domains of music education.

Mantie and Tucker (2012) point out that "publicly funded schools are supposed to serve everyone equally in egalitarian, liberal democracies" (p. 269) and

> If one endorses the view that freedom (as autonomy) is not just freedom from but freedom to, then student's music be given some knowledge of musical alternatives from which they might choose. The cultural playing field can hardly be said to be level if certain musical practices are included in the common curricula of state-funded schools while other practices are not. (p. 268)

Neutrality in music education?

The authors continue to point out the unjustness of large music ensembles in public school programs that perform only Western European musics, and therefore deprive students of choice and of a diverse curriculum. Barbosa (2012) highlights "many limitations to comprehend a music tradition through a band practice" (p. 54) and questions if a true cultural understanding without a distorted perception could be achieved through instrumental repertoire in traditional school music

settings with the lack of print resources for a multicultural curriculum. Nevertheless, "music education is not a neutral enterprise. Music curricula can and do function socially and culturally in powerful ways…by implementing a praxial philosophy of music education, teachers have a reasonable way of achieving the goals of humanistic education" (Elliott, 1995, p. 293) and "To glorify democracy and to silence people is a farce; to discourse on humanism and to negate people is a lie" (Freire 1970, p. 91). "Songs are not neutral, but carry with them multiple meanings associated with histories, belief systems, habits, emotions, and ways of thinking of different peoples" (Ilari, Chen-Hafteck, & Crawford, 2013, p. 212). Joseph (2014) tells us that music "can be seen as an arena to have intercultural dialogue, exploring and experiencing different cultures, including traditional or contemporary music" (p. 293). Further suggesting that community music schools can cover the material that public schools cannot with the time allotted (Nethsinghe, 2009; Heath, 2001) is merely a treating of the symptoms and not the problem. It is an acceptance of the status quo.

If educators wish to break the paradigm of colonialist practices (Bradley, 2007) and conjure a curriculum around human constructs centered on students (Elliott, 2012) then educators need to take into account the students of which they are teaching and their cultures (Douskalis, 2012) without making the assumption that all students are educated in their cultures and musical traditions (Douskalis, 2012; Mantie & Tucker 2012).

Developing a classroom culture and community by utilizing the knowledge of fellow teachers, school building colleagues, community members, and prior knowledge of students, teachers can develop multicultural activities that are inclusive and diverse without needing to rely on internet searches and common method books (Ilari, Chen-Hafteck, & Crawford, 2013; Barbosa, 2012).

Implications for further research

As educators we desire to provide insight to students into the vast multicultural world of which they will become global citizens. But as humans we acknowledge that we do not possess all of the necessary information and knowledge that we desire to disseminate. Students should not be underestimated of their prior knowledge and experiences or perceived to be 'tabula rasa'. With the acquisition of experiences from students and professional development in multicultural ensemble experiences, teachers can develop skills to provide to future classes. Teachers should engage in the act of experiential learning through disobedient activities in regard to traditional schooling and curriculum (Dewey, 1963) in order to advance the process of curriculum development. "Regardless of methods or materials, the teacher is the factor that makes a difference in the classroom. Multicultural music education cannot happen unless the individual music educators in classrooms all around the country make it happen" (Volk, 1998, p. 190).

Studies must be administered to determine the ratio of cultures being represented in current curricula nationwide. An assessment of the concert repertoire as performed by school bands, orchestras, choirs, and guitar ensembles can be conducted to determine percentage of repertoire per culture that is exhibited as a representation of the overall yearly curriculum. A four-year analysis should be further conducted to determine what cultures are being represented and how often throughout a student's high school tenure, or a 6-8 year study of curriculum implementation can be

done for elementary and secondary schools. The findings of these studies can then be compared to the school population data, community population data, and global data. Areas of diverse population can be studied in relation to rural non-diverse areas as to compare and share best practices for future development and implementation of multicultural curriculum.

Federal policy in the ESSA should adopt specific language to foster the development and caring of a resilient culture of multicultural practices in curriculum development and intercultural objectives in curriculum implementation. Local governing bodies in arts administration should take steps to specifically advocate for these changes in practice in their school music programs. Further studies can be conducted in individual school music programs, examining examples of multicultural practices and the community it fosters in relation to the traditional Eurocentric school music program.

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Implementing music in Brazilian regular schools: From legal guidelines to practice in education

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Abstract

In 2008, a new law was enacted in Brazil that stipulated that music should be a compulsory subject in schools. However, in 2016, this law was rescinded and replaced by another, in which it was stated that arts teaching should consist of the visual arts, dance, music and drama. The main objective of this research was to investigate how music is being included in two Brazilian states (Minas Gerais & Santa Catarina), in the light of this legislation. The data collection was carried out through interviews and questionnaires with school administrators in 10 Brazilian cities, in addition to a documentary analysis. The theoretical framework is based on the policy cycle proposed by Bowe, Ball and Gold.

The analysis of the data found evidence of a wide range of practices found in music teaching in schools such as the following: a) a single municipality may have music teachers working at different academic levels; b) in most municipalities, music is only taught by an arts teacher, who is responsible for all the artistic areas in the school (i.e., the concept of a *polivalência* model); c) In several municipalities generalist teachers are responsible for teaching music in primary school; d) continuing education courses in music has been a means of preparing professionals from other areas to include music in schools; e) extracurricular musical activities are included in all the municipalities studied. On the basis of these results, it can be confirmed that, although the Brazilian legislation includes music as one of the compulsory components of the syllabus, there are different interpretations of how music teaching should be administered in schools; this allows a wide range of approaches and theoretical / methodological perspectives to be adopted.

Since the legislation is flexible, different educational institutions are able to establish their own pedagogical projects and, this has resulted in a wide diversity of interpretations of how music should be taught in school. There is also a strong presence of the *polivalência* model in both states, which was established in the 1970s. Although a good deal of diversity was found in the areas investigated, the participants in the research expressed a need for music teachers, who would be the most professionally qualified for this kind of teaching in schools. In some towns and cities, a system for hiring music teachers is already underway. The biggest challenges are a) how to find the available financial resources and b) to take the necessary measures for the incorporation of music in the curriculum. On the basis of these results, there are grounds for optimism, that changes are slowly taking place in a number of areas, especially with regard to the willingness of administrations to hire music teachers in the future.

Keywords:

music education, educational policies, music in schools.

The legal basis for music education in Brazil

The Law of Guidelines and Foundation of National Education – (LDBEN 9.394/96) is an act of legislation that regulates the Brazilian education system at different levels. It stipulates that arts teaching must be a compulsory component in basic education (Brasil, 1996). In 2008, the federal government passed a new Law (No. 11.769/2008) (Brasil, 2008), which stipulated that music should be a compulsory part of the syllabus in the school curriculum at all levels of basic education. In 2016, a new Law (No. 13.278/16) defined arts teaching in the curriculum as comprising visual arts, dance, music and drama (Brasil, 2016). The changes made over the years have sought to provide a greater degree of clarification and detail to the LDBEN 9.394/96 for Brazilian education.

However, in stating that arts teaching must be a compulsory component, LDBEN 9.394/96 did not clearly define which arts subjects should be included in the school curriculum, nor the model of arts education that should be employed. Prior to this Law, *artistic education* involved the teaching of arts in a model called *polivalência* [a multi-disciplinary system]– which meant that several arts (e.g. Music, Scenic arts, Visual arts and Drawing) could be taught by one teacher, a perspective that is broadly criticized in the literature (Figueiredo, 2004; Fonterrada, 2005; Oliveira, 2000a, 2000b; Penna, 2002; Tourinho, 1993). In this *polivalência* [multi-disciplinary] model, a specialist teacher training course was supposedly able to prepare students to teach music, visual arts, drama and drawing in schools. A good deal of criticism of this model can be found in official documents (Brasil, 1997, 1998), which suggests, indirectly, that such a model should no longer be applied in schools. However, *polivalência* still continues to be adopted by several Brazilian educational systems.

After 1996, the new Law rejected the expression *artistic education*, which suggests there was a change of approach to the arts teaching in schools. The same Law of 1996 allowed — and still allows — educational systems (at federal, State and municipal levels) to have freedom and autonomy to form their own school curricula. As a result, there are different interpretations about arts teaching in Brazilian schools, which result in a wide range of approaches in the curriculum.

Other regulations and changes were made by LDBEN 9.394/96 for arts teaching in basic education, and more detail was provided about the artistic "languages" that should form a part of this syllabus. Law 11.769/2008 (BRASIL, 2008) changed Art. 26, and stated in § Clause 6, that music should be a compulsory subject in schools. The enactment of this Law was the outcome of a broad national movement that sought to guarantee the teaching of music in schools (Pereira, 2010). As a result, several educational systems launched a campaign to hire music teachers. This supports the view that there was an understanding that specialist music teachers should teach music in school, and, to some extent underlines the criticism of the old model (*polivalência)*; however, in many educational contexts, teachers are still hired on the basis of this old model (Figueiredo & Meurer, 2016).

With the enactment of Law 11.769/2008, the educational systems had 3 years to implement the teaching of music in schools. However, despite this legislation, this teaching was not carried out in all the educational institutions. There may have been several reasons for not complying with this new legislation in 2008: the lack of financial resources for employing more professionals in the arts

field, a general belief that the *polivalência* model should be maintained, or ignorance of the new legislation.

Law 11.769/08 was replaced by Law 13.278/2016 (Brasil, 2016), which laid down that the visual arts, dance, music and drama are the artistic "languages" that should form a part of the curriculum. Although music still remains an area that can be included in the arts syllabus, the educational system as a whole has the responsibility for organizing its own pedagogical projects, and this has led to different ways of including music and other arts subjects in schools.

In view of this, the purpose of this research study, (which has the title *The Implementation of Music Teaching in the Public "Regular" Schools of the States of Minas Gerais and Santa Catarina: A Comparative Study of the Activities, Practices and Methodologies Involved in Music Teaching*), was to investigate how music is being included in two Brazilian States, in the light of the new legislation and its implementation in schools.

Research Design

The research was carried out through a partnership between the 'Preparation in Music Education' Research Group, at the Federal University of Uberlândia, and 'Music and Education' at the State University of Santa Catarina (2014-2017). It was funded by the Ministry of Science, Technology, Innovation and Communications - MCTI. The research adopted a mixed-methods approach and was divided into two phases. In Phase 1, data was collected from searches into the official web pages and interviews were conducted with members of the Secretariat of Education (Municipal and State) from the following towns and cities: Patos de Minas, Uberlândia and Uberaba (Minas Gerais state) and Blumenau, Chapecó, Criciúma, Florianópolis, Itajaí, Joinville and São José (Santa Catarina State). The interviews were carried out to collect information on the perspectives for music teaching, envisaged by the new legislation, in the chosen towns and cities. In Phase 2, a self-administered questionnaire was completed by 50 municipal school principals from Uberlândia in Minas Gerais State. The aim of the questionnaire was to collect information on the views of the participants about the inclusion of music in the school curriculum and on music education in schools.

The theoretical framework is based on the policy cycle outlined by Bowe, Ball and Gold (1992): "policy documents contain ambiguities, contradictions and omissions that provide particular opportunities for debates in the process of implementation" (p. 224). On the basis of this framework, categories were defined for policies, didactic-pedagogical measures and strategies for music teaching, that took into account what school administrators think about the legislation regarding music in education and the way it should be implemented.

Discussion

The analysis of the interviews showed that the administrators of Minas Gerais State recognize the importance of music teaching as an integral part of the education of students in view of its educational, psychological and social benefits. However, they have different ideas about the music education models that should be adopted in schools. The secretary of Patos de Minas, for example,

thinks that the teaching of music should be carried out through the "musicalization" of children and as an interdisciplinary subject combined with other areas of learning, as there are no specialist music teachers. In contrast, the secretary of Uberaba supports the teaching of musical instruments in schools, while the secretary of Uberlândia regards music teaching as a means of arousing aesthetic sensitivity. All the interviewees pointed out that the lack of music teachers is the most important challenge that must be overcome before music teaching can be undertaken in schools.

Another challenge was the lack of financial resources and the employment of music teachers. The administrators commented that although there are many challenges, music teaching can be included in extracurricular activities, partnership schemes with specialist music schools - conservatories and in the interdisciplinary process carried out by teachers from other areas. These administrators believe that the continuing education courses for "generalist" teachers would be a feasible way of implementing music education in the early years of school – (i.e., in Early childhood and Primary education), which is already being done in a number of schools.

With regard to the principals, the data collected through the questionnaire showed that 70% of them did not have music lessons at school, although only 24% had studied music outside school. A *chi-square* test was conducted to determine if there was a relationship between those who have had a music lesson at school and a commitment to the inclusion of the teaching of music in school. The result was not statistically significant ($\chi 2 = 0.438$, df= 1, $p < 0.722$). Among the 50 principals, 32 (64%) had information on Law 11.769/2008. However, 27 school principals (54%) answered that they are not holding discussions about the implementation of music teaching at school.

The principals listed the main challenges they are facing in the implementation of music teaching at school: a) the lack of specialist music teachers (18 principals, 36%); b) lack of financial resources (7 principals, 14%); c) difficulties in hiring specialist music teachers (6 principals, 12%); d) limited space in the school curriculum (6 principals, 12%); e) problems with the initial training courses of "generalist" teachers (6 principals, 12%); f) lack of material resources (4 principals, 8%); g) no musical instruments provided (4 principals, 8%); h) infrastructure (4 principals, 8%); i) lack of continuing education courses for generalist teachers (4 principals, 8%); j) broad support from the secretariat of education (3 principals, 6%); k) the need to attract specialist music teachers to the regular school (1 principal, 2%); and l) unattractive public policies (1 principal, 2%).

When asked about how music should be included in the school Political Pedagogical Project, 27 (54%) of the principals thought that music should lend support to other subject areas, 10 (20%) as an extracurricular syllabus and 9 (18%) as a part of the curriculum. Less than half of the participants (19 principals = 38%) stated that they were involved in music teaching at school. The data obtained from the analysis of the interviews in the State of Santa Catarina were grouped at both State and municipal levels. In State-run schools, it can be said that music is part of the arts discipline. The interpretation made by the administrators of the State school units is that arts teachers must teach aspects of several arts (e.g., Dance, Drama, Music and Visual arts), and for this reason, the *polivalência* model continues to prevail in several State schools. For example, music teachers must make full use of what they have learned in their initial training course, while at the

same time incorporating aspects of other artistic areas in their classes. There have also been reports about the lack of materials or a suitable framework for carrying out musical practices in schools.

Given the policy cycle outlined by Bowe, Ball and Gold (1992), teachers form a part of the `practice context`, where the Law is not only implemented, but also able to be interpreted. It is clear from the teachers of the state schools interviewed, in general, that they have not been able to create a space for music as a compulsory content of the arts subject. Although the administrators state that the teacher has the autonomy to work in the classroom and to focus on his/her work and specialist area, teachers blame the State for the lack of suitable conditions for musical activities or continue to work in a multi-disciplinary that is, *polivalência* way (Vasconcelos, 2015).

In the schools of the State education network, music is also taught through extracurricular projects linked to different types of programs. However, in these projects music is not offered to all the students, despite the stipulation of the Law that music should be a compulsory subject in the arts curriculum and thus should be available for every student.

With regard to music in municipal schools, the participants stated that this activity generally takes place as a) an extracurricular project, b) an interdisciplinary project integrated with other subject areas, or c) projects that support other disciplines. This situation is also found in other towns and cities in the country and the literature highlights extracurricular schemes and continuing education courses for generalist teachers as viable strategies for ensuring that music is taught in schools.

With regard to a knowledge of the legislation, the participants stated that they were aware of it, but reiterated that the Law lacks clarity on what ways music should be taught in school: in most cases, the municipalities of Santa Catarina are not implementing music in the way they would like to or are having difficulty in implementing it. There is an emphasis on the need for music educators to work in schools, which creates problems over the question of employing new teachers and curricular organization.

When discussing the possibility of having music as a subject, most of the participants referred to difficulties in including it as a part of the curriculum: the problem of employing specialist teachers, the increase in the workload of the teachers, and a lack of adequate space. They thus pointed to the full-time schools as an appropriate place for the implementation of the music. In Brazil, children and teenagers go to school on a half- day basis (about 4 hours and a half per day), although there is currently a governmental scheme to introduce all day schooling (i.e. full-time education). Some educational systems are already adopting this approach, keeping students in schools all day by increasing the number of hours and, hence, the possibility of including music as a separate subject in the curriculum (Figueiredo, Soares & Schambeck, 2015).

With regard to teacher training policies, the participants thought that initial and continuing education are essential for the implementation of music in schools, as well as postgraduate training. In most of the municipalities, continuing education courses are being run, including the arts and music as a specialist subject.

It was evident from the comments of the participants, that there is a desire to create undergraduate courses in music or music education to train more professionals. This would help increase the number of graduates interested in teaching basic education. However, recent research has highlighted the fact that there is a lack of interest among music graduates in working in basic education in Brazil – for example, low salaries and difficult working conditions (Soares, Schambeck, Figueiredo, 2014).

Among the municipalities studied, the city of Florianópolis stands out as a successful example of how music can be included in schools. In this municipality, specialist teachers in specific areas have been teaching each of the arts since 1998, that is, 10 years before the enactment of Law 11.769/08. In this educational system, the concept of *polivalência* is entirely absent in the curricular practices for arts teaching, since there is a general understanding that education of a good standard requires specialized professionals. Several challenges are gradually being overcome, so that music and the other arts are increasingly being fully incorporated into the curricula of primary and lower-secondary education in that city, including schemes to ensure that musical practices form a part of early childhood education (0-5 year-old).

Final considerations

The data showed several practices for teaching music in Brazilian schools: a) a single municipality may have music teachers working at various academic levels; b) in some municipalities music is taught by the arts teacher, responsible for all artistic areas in the school (i.e., *polivalência* model); c) "generalist" teachers are responsible for the inclusion of music in several different municipalities; d) continuing education courses in the field of music has been used to prepare professionals from other areas to include music in schools; e) extracurricular musical activities were found to be present in all the municipalities studied.

Although Brazilian legislation stipulates that music should be a compulsory subject, there are different interpretations about how this teaching is administered in schools, and this has given rise to a wide range of approaches and theoretical and methodological perspectives. These different interpretations derive from the flexibility of the legislation. There is also a strong presence of the concept of *polivalência* (a teacher responsible for all the arts) in the contexts studied, based on a model established in the 1970s and still used in several Brazilian schools.

Despite the diversity found in the areas investigated, the participants of the research expressed the need for specialist teachers in music, since they were regarded as the most suitable professionals for this teaching in the school. In some towns and cities, procedures are already underway for hiring music teachers. The biggest challenges are a) how to find the available financial resources and b) to revise the curriculum so that music can be included alongside the other arts.

On the basis of these results, it can be noted with some optimism the changes that are slowly taking place in various areas, especially with regard to the willingness of administrations to hire music teachers in the future. Albeit slowly, several educational institutions are seeking alternative means of incorporating music in schools, in view of the importance of this area in the educational training of students.

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Quality of life and artistic senior citizenship: A case study of the Helderberg village choir, South Africa

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Abstract

People around the globe are living longer; provision and support structures to accommodate the rapid increase of senior citizens thus present challenges and opportunities for all concerned. Increasingly seniors who remain active in their communities take offence at being labelled old, of poor health and physical capabilities, or lacking conceptual ability. Rather, many older people take an interest in increasing and extending their quality of life to enhance their mental, social and cognitive capacities. Many older people have the inclination and opportunity to participate in several informal and formal community activities that are engaging, exciting, entertaining and fun: 'particip-action'. Such empowering and participatory meaningful engagement provides the opportunity for seniors to feel validated as they form ongoing social connections which enhance their well-being.

This paper situates itself in the context of a privileged retirement home, Helderberg Village, and its choir, in the Cape Town area (South Africa). The research forms part of a wider study *Spirituality and Well-being: Music in the community*. The authors draw on 2016 questionnaire data and employ case study methodology that is exploratory, descriptive and explanatory. The aim of the case study was to explore why people come together to share music making and practice. The authors coded the data using Interpretative Phenomenological Analysis (IPA) as an analytical tool. The focus is on two interrelated themes which emerged: quality of life and artistic senior citizenship, a newly coined term as an extension of the well-known general artistic citizenship and its applicability in the context of retirees' musical activities. The findings show a strong commitment to music engagement for many who had felt socially isolated, lonely, unhappy and been widowed. It confirmed that active participation is personally fulfilling and music engagement may be empowering and transformative as learning is lifelong. Although this case study is a limitation in itself and generalisation cannot be made, it adds to the wider body of research that promotes active participation for all seniors in music, irrespective of their financial standing, social, physical or mental abilities.

Keywords

Artistic senior citizenship, community music, lifelong learning, quality of life, singing, well-being.

Introduction

As the world's population increases, older people in both developed and underdeveloped countries are living longer, "becoming an increasing constituency in our society" (Fung & Lehmberg, 2016, p. 4). According to the World Health Organization (2002, p. 6), by "2025 there will be a total of about 1.2 billion people over the age of 60. By 2050 there will be 2 billion with 80 percent of them living in developing countries". Older people will outstrip younger people as their population increases annually by 2% (Phaswana-Mafuya et al., 2011). Given these high projected increases,

social support structures around the globe will be hard pressed to sustain the numbers of older people (Dobrianky, Suzman & Hodes, 2007). Thus, many countries are currently faced with social, economic and political challenges and predicaments that relate to how best to "invest in Healthy Ageing … enable individuals to live … healthier lives" (World Health Organisation, 2017). Studies have shown that older people joining practical, hands-on, participatory activities boosts their physical, mental and social capacities; they create and maintain relationships as a community which offers them emotional support whereby their overall sense of well-being and spiritual connection are enhanced (Pearce, Launay & Dunbar, 2015; Dobson & Gaunt, 2015).

Age friendly surroundings promote active ageing and lifelong learning, where older people can capitalise on their abilities, interests and strengths (World Health Organisation, 2017, Hughes & Heycox, 2010). Social support structures need to take into account older people who, despite their age, can nevertheless live independent and self-sufficient lives that are enabling, engaging, enduring and active (Neary, Walker & Zaidi, 2016; Bowling, 2008).

This research project is situated in South Africa, a country that continues to be in transition since the advent of democracy in 1994 (Noyoo, 2017). Ageing in South Africa "impacts on the demographic, socio-economic and social welfare of the country in diverse ways, generating policy interest, as governments seek to set national priorities that cater for elderly persons as a vulnerable group" (Lehohla, 2014, p. iv). The growth of the population aged 60 years and over will result in a projected increase from 3.7 million to 4.6 million by 2050 (Makiwane, 2011). With the ongoing huge socio-economic disparity between black and white people in South Africa, Lehohla (2014, p. iv) points out that numbers of "rich white elderly persons were ten times higher than that of black African elderly persons" (p. v). This leaves the government with challenges in relation to equitable planning and shifting policies for care and support services (Phaswana-Mafuya et al., 2011, p. 17).

Those privileged citizens who have the income, time and health to engage in leisure and recreation activities desire surroundings that promote active ageing as described above. Many older people have the capacity to participate in several formal, relaxed or structured opportunities that are engaging, exciting, entertaining and fun (Thang, 2006; Heo, Stebbins, Kim & Lee, 2013). Participating in activities such as music facilitates social connections, offers emotional support, combats feelings of seclusion and improves health benefits, increasing overall well-being (Heo et al., 2013; Mthembu et al., 2015; Leontyeva et al., 2015; MacRitchie, 2016). Keeping active for seniors contributes to quality of life. Activities like music in a social context provide a space for participants to either learn something new or rekindle interests and skills that were learnt in their younger days. The authors acknowledge the huge gap in provision for people of all races in South Africa, in retirement structures where lifelong music-making is neglected.

This paper explores the notions of quality of life (QoL) and artistic *senior* citizenship (ASC) in the context of the privileged, Helderberg retirement village near Cape Town (South Africa). This case study contributes to a wider study *Spirituality and Well-being: Music in the community* in which the authors are involved. The wider project aims to investigate and identify:

- Why people come together to share music making and practice
- What are the benefits of community music making
- Does music making connect to spirituality
- Can music making and sharing contribute to one's well-being?

For this case study, given the privileged lifestyle of the participants, we questioned "Why do they get together to share music making and practice?"

Theoretical perspectives and philosophical understandings

The authors agree with Ziółkowski, Błachnio and Pąchalska (2015) that Quality of Life (QoL) "covers the entire range of human experience and respects all the significant areas of one's life" (p. 148). QoL is complex, multifarious, holistic, and measured in relation to standards of living. It takes into account "individual well-being and quality of family, community and societal life … with reference to constructs of social capital, social inclusion, social exclusion and social cohesion" (Phillips, 2006, p. 4). Phillips further mentions that QoL relates to subjective well-being (SWB) in relation to experiencing pleasure, happiness, pain and satisfaction. Though SWB is not the focus of this paper, music engagement with others contributes to life satisfaction and happiness (Weinberg & Joseph, 2016) and research with older people in music activities contributes to QoL (Coffman, 2002; Hays & Minichiello, 2005; Cooke et al., 2010).

In developed nations around the globe, the 'Social Progress Index' considers basic needs, foundations of well-being and personal opportunity in relation to QoL. As this paper is situated in South Africa, the 2016 study by the country's Institute of Race Relations is relevant, reporting white South Africans continuing to "lead a considerably better life than all other races" (Money 101, 2017), with "8.1 out of 10, compared to black South Africans" (Fin24 City Press, 2017). This immensely impacts on their QoL.

Räsänen and Koiranen (2016) found that activities that contribute to leisure are ranked very important to individuals' place in society as they grow older, impacting on their QoL. Older people can choose to thrive in settings that impact on their QoL where they participate as 'citizens', fostering social connections (Phillips, 2006; Fung & Lehmberg, 2016). With much social change taking place and new forms of citizenship emerging, participatory music activities can be a resource for social change, and positive change, too (Turino, 2016).

The authors agree with Fung and Lehmberg (2016) that senior citizens can "serve as resources for music expressions"; they have a wealth of "wisdom that could be utilized in any type of musical involvement" (p. 11). They further point out that the musical engagement of senior citizens benefits understanding about music education as a lifelong framework and "could help service providers to plan activities for senior citizens" (Fung & Lehmberg, 2016, p. 6). This is applicable whether the senior citizens have necessarily been involved in music activities at any previous stages of their lives or not.

Elliott, Silverman and Bowman (2016) point out that notions of citizen and citizenship "have been conceptualised in different and conflicting ways for thousands of years in the West" (p. 5). The term citizen/citizenship "may be treated as a birth right … citizens are made not born" (Martin 2006, p. 10). 'Senior citizens' are made visible through belonging to a group (although not necessarily having to remain within their age-group or being limited to what others of their age may or may not, can or cannot accomplish). As artistic citizens, they have the capacity to "improve neighbourhoods, our societies and our world" (Elliott, Silverman & Bowman, 2016, p. 13), and we concur with Elliott et al. (2016, p. 30) that the term "artistic is not restricted to elite professional musicians", but is rather a space for all citizens across age groups to make and share music.

In this research project the authors considered the concept of ASC as a lens through which to view their findings, with such citizenship aimed at the participants' own QoL, rather than necessarily feeling a desire to improve the QoL of others with their musical activities.
Campbell and Martin (2006) explored the role of the artist in social and cultural terms in their book *Artistic Citizenship: A Public Voice for the Arts*. They asked the question: how do people in the creative arts prepare for, and participate in, civic life? (Musically active senior citizens cannot automatically be regarded as being 'in the creative arts' and nevertheless it can be contended that their music-making can provide 'a public voice for the arts'.) David Elliott first specifically introduced the concept of artistic citizenship to the world of music education in a 2012 article, in which he wrote that "we may need to rethink our assumptions about the central values of school music … I am less concerned at the moment with what and how we teach … and more concerned with revisiting *why* we do, or should do, any of these things" (p. 21).

Elliott expanded on music education as/for artistic citizenship including:

1. Music-making for intrinsic musical experiences is a key aim of music education, but it is not enough. We should also prepare students to 'put their music to work' for the betterment of other people's lives and social well-being.

2. Music educators should help students conceive and practice 'music-making as ethical action' for social justice.

3. We should aim to infuse school music with an 'ethic of care' – care for oneself and for the health of our social communities (p. 22).

Clearly musical activities of retirees (such as the participants in this study) are not a question of the goals of music educators, but are chosen by each voluntary choir member (and Elliott does also refer in his article to community music programmes, in addition to school music programmes). However, aspects such as 'the betterment of other people's lives', for example by their performances, and general 'social well-being' thus generated, in addition to their own social well-being, are relevant, and so is the 'ethic of care' (including care of other choir members).

Elliott writes further about what "many philosophers throughout history consider to be the highest human values: a virtuous life well lived, a life of well-being, flourishing, fulfillment, and

constructive happiness for the benefit of oneself and others" (Elliott, 2012, p. 22). This certainly applies to these choristers, as does Elliott's reference to "lifelong musical participation and personal fulfillment" (p. 25). His sub-section "Particip-action" is clearly what the Helderberg Village Choir (HVC) are involved in. Elliot believes "individual and group music-making and listening comfort, sustain, and inspire people and transform individual lives". He makes the point that community music has the capacity to do much more and asserts "what I see in the world prompts me to question music programs that fail to include ways of empowering students [older adults] to practice lifelong music-making for *both* musical and social transformation" (p. 26).

Methodology

Used in this research, case study research methodology (Padgett, 2016; Creswell & Poth, 2017) ties together "naturalistic, holistic, ethnographic, phenomenological, and biographic research methods" as "a palette of methods" (Stake, 1995, pp. xi–xii). Though case studies may be critiqued for lack of scientific rigour and reliability, they provide researchers with a rounded view of certain phenomena or events (Noor, 2008).

Approval to undertake case studies in South Africa as part of the wider study was granted by the Human Ethics Advisory Group at Deakin University. In September 2016, the Plain Language Statement and Consent Form and questionnaire were emailed to the accompanist/choir director (ACD) of the HVC. Once approval was given by the organising committee, hard copies were hand-delivered to the ACD. Questionnaires proved a cost-effective method to collect data (Strange, Forest & Oakley, 2003). Questions included: What made you join the HVC? Why have you continued to participate? What benefits do you derive from participating in the HVC?

The authors used Interpretative Phenomenological Analysis (IPA) as an analytical tool to code and analyse the data (Smith, Flowers & Larkin, 2009). They explored the lived experience of the participants, individually reading and re-reading the responses received (Alase, 2017; Larkin & Thompson, 2012). Preliminary findings were discussed through email, telephone and face time before two emergent and interrelated themes were identified: QoL and ASC.

The research site: Helderberg Village Choir

The Helderberg retirement village was established on the slopes of the Helderberg mountain in Somerset West (Cape Town area, South Africa) in 1987, offering luxury living and a range of clubs, societies and cultural activities including the 'village choir' (Helderberg Village, 2017a). In 2012–2013 it was recognised as the World's Best International Retirement Village.

The HVC attracts anyone who can sing; having some ability to read music is always an advantage. All members pay a small fee towards printed music. Rehearsals take place weekly throughout the year except during the summer holidays. The choir provides music to residents in Healthcare and is used to market the image of the village to prospective residents (Helderberg Village, 2017b).

The choir has a committee and a professional director (the ACD) who sees herself as "an accompanist rather than the conductor of the choir" (there is a separate conductor). The ACD has

been involved with teaching and learning for most of her life in schools and teacher education colleges, confirming her status as a fellow professional in relation to choir members. The choir was not started by the ACD, who has been directing for around 4 years, whereas the choir began approximately 20 years ago. The ACD mostly selects the repertoire which is vetted by a small committee.

Findings

From 40 members in the choir, 36 completed the questionnaire: five members fell into the age group 60–69; 15 were 70–79, 14 were 80–89 and two were 90 plus. They all had professional lives with the exception of one housewife. It is notable, however, that during their working lives few were involved in the arts, let alone in music specifically. No doubt because of their level of education, all were able to express their opinions clearly and well in answer to the questions – for this reason many direct quotations from their responses are used below.

Quality of Life

Most choir members just love singing – and want to do so regularly. Singing in the choir provides the prospect of making friends with "like-minded people", it creates a space to "form a support group for one another and a strong sense of camaraderie soon develops" between members. Several members commented that they "enjoyed routine", "the music participation was energising" and "it released happy hormones". The active social interaction and engagement "counteracts the loneliness", singing in the choir "occupies an empty space" for some and positively contributes to their "well-being" (SWB, although choir members are unaware of this term).

Artistic Senior Citizenship

Although saying that they can no longer cope with standing, sitting, and standing, members still felt part of the group as seats are available for both rehearsals and performances. Under the leadership of the ACD and Conductor this meant they were all "actively learning", engaging in "regular practice". While some repertoire does not "appeal to everyone" the performances proved beneficial for both members and audience. Many members found performing "rewarding", it provided "personal and group satisfaction" where for many singing just "brightens the spirit". Despite differing responses from various choir members, they are clearly all practising and enjoying the manifestations of artistic citizenship in their lives of retirement and those of other choristers and audience members, both seniors and younger people.

Discussion

In this case study, the senior citizens felt connected as a community through common interest, beliefs and conduct (Chavis & Newbrough, 1986). Members feel valued when singing at rehearsals and concerts and their singing has helped especially where they may have felt social isolated, lonely, unhappy and been widowed (Hurd, 1999; de Jong Gierveld, Tilburg & Dykstra, 2016).

HVC members commented on their strong commitment to music engagement and it was apparent from the findings that the ACD contributed immensely to the success of the group. She was described as "inspiring", "dedicated and talented", and "an excellent accompanist". The two leaders

(ACD and Conductor) motivate and challenge the members to learn new pieces as they prepare to perform in three annual public concerts. This encourages members to attend rehearsals weekly and thus they are actively involved in creating and sustaining their friendships which contributes to their QoL in a positive way (Cohen, 2006; Duay & Bryan, 2006; Wlodkowski & Ginsberg, 2017). Rehearsing weekly and singing publicly demonstrates to family, friends and younger members of the local community that learning and keeping active in community has wider benefits to society at large.

Learning new repertoire and performing at concerts keeps members mentally engaged. The choristers sing because they enjoy the social interaction with other like-minded members; it gives them a sense of purpose and contributes to their QoL (Silverstein & Parker, 2002; Fung & Lehmberg, 2016). Hence meeting for rehearsals offered members a 'singing recreational activity' that promotes social participation in a safe, happy and friendly environment (Levasseur, Richard, Gauvin & Raymond, 2010). As retirees, actively participating in music for personal fulfillment is empowering and transformational as learning is lifelong (Elliott, 2012; Stebbins, 2015). Singing provides the HVC with the opportunity to increase and improve their musical knowledge; it offers them "a sense of achievement, inherent aesthetic fulfilment and positive socialisation" as they contribute as artistic senior citizens to their environment.

Conclusion

Although this case study is a limitation in itself and generalisation cannot be made, it adds to the wider body of research that promotes the active participation in music of all seniors, irrespective of their financial standing.

Helderberg Village residents are by definition financially well-off senior citizens, and largely retired professional and business people, many of whom have had careers in what could be described as non-artistic fields (e.g., scientific). They have every opportunity, if so inclined, to ensure their QoL and SWB, both by virtue of their financial position and the many opportunities which their environment offers them. It is interesting that neither from a financial, ex-professional or cultural perspective do they look down on amateur music-making; rather they see their participation in the HVC as immensely positive. By virtue of their age and inclination they have the time to practise artistic *senior* citizenship – and they do!

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Listening, pessimism and optimism in Finnish pop music

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Abstract

In order to measure pessimism and optimism in pop music quantitatively, one has to find a reliable method. Since health care workers often employ the Visual Analogue Scale (VAS) to measure patients' subjective experiences of pain, the hypotheses in this study was that a similar analogy to "no pain- extreme pain" could be also suited to a dichotomy "extreme pessimism - extreme optimism". To determine the reliability and validity of the musical mood measurement scale a pilot study was conducted. Two test groups of students from the University of Helsinki (n=72) and the University of Turku (n=10) used the VAS scale to evaluate the moods of twenty songs from years 2006 and 2009. The hypothesis was that year 2006 was an optimistic time, while 2009 represents a pessimistic period in Finnish society.

The results were surprisingly clear. The paired two-sample (each student's average rating for the songs in the 2006 sample vs. each student's average rating for the songs in the 2009 sample) t-test showed a statistically significant difference of 2.0764 ($t = 13.9369$, $df=81$, one-tailed $p<0.0001$). For example, the songs from 2006 were significantly more optimistic than the songs from 2009. From the point of pop music education, to recognize the meanings and the moods of certain songs and comparing them was seen as an interesting and meaningful task. For many, it was a new approach to listen, to appreciate and to understand pop music.

Keywords

Moods in music, pop music, pessimism, optimism

Theory

In their groundbreaking work, Rentfrow and Gosling (2003) go through the musical preferences of over 3500 individuals. They identify musical-preference dimensions: reflective and complex, intense and rebellious, upbeat and conventional and energetic and rhythmic. These dimensions were then related to a wide variety of personality dimensions: (openness), self-view (political orientation) and cognitive abilities (verbal IQ). According to these results, musical preferences are partially determined by these factors. However, despite the personal musical preferences, judging the moods of songs attributes like depressing, sad, uplifting, optimistic, enthusiastic etc. the reliability (Coefficient alpha) was high ($M = 0.79$). Even though musical preferences are stable and person related, the **moods** of different types of music **can be measured** reliably from all the musical genres.

Rea, Mcdonald and Garnes (2010) investigated if different music — classical, heavy rock, or pop music — can influence participants' moods. Results showed statistically significant differences between pre- and post-test reported moods in each of the three music conditions. Classical music increased participants' feelings of ease while heavy metal increased feelings of tension and nervousness. Pop music had similar effects to classical, as participants reported feelings of ease

and decreases in moods related to worry and tension. Thus, music not only reflexes feelings but can also be used for altering them. According to the researchers, given that people are exposed to music on a daily basis, often not of their choice (e.g., mass mood from the point of our study), the implications of the effects of music on mood has to be important.

According to Scheel and Westefeld (1999), metal supporters in high schools had more thoughts of suicide than average youths. However, although there is a perception of some connection between a preference for metal music and adolescent suicide, it is hard to find evidence that there would be linear causality between these two things. On the contrary, in some cases, if subjects of the study described themselves feeling angry, the metal music was associated with positive moods. However, a greater percentage of metal fans compared to non-fans did think of suicide, but the reason for this may well be that the pessimism of metal (as opposed to country music) is likely to attract unhappy and alienated youths. Even though music reflects their feelings, it does not produce suicides.

From a larger than individual or group context, Robert Prechter's (2010) *Social Mood Regulates the Popularity of Stars. Case in Point: The Beatles,* goes through the years 1956 to 2009, connecting the ups and downs of the popularity of The Beatles with the Dow Jones average. The author summarizes his view: "You'll see that when the stock market is rising, songs tend to be joyous and fun, and when the stock market is falling, they tend to be somber or angry". In his article, "Popular Culture and the Stock Market," Prechter analyses pop music, fashion, popular arts and movies that seem to follow the same wave patterns (Prechter, 1985, pp. 3–46). If Prechter's finding is correct, music reflects not only the individual's life experiences but also, through mass herding, the general mood of the era. Summarizing from these theoretical backgrounds, music indeed, reflects not just individual but also social contexts and thus, is capable of telling us a story of the society in which it is created, listened to and consumed.

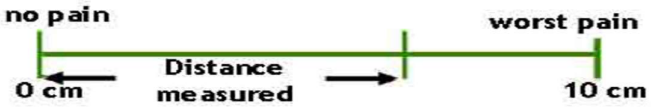
Method

The aim of our study was to test the hypotheses, if there are any correlations between the two separate things: pessimism and optimism in Finnish pop music and, in general, in Finnish society. The research questions were:

1. Can we measure and find differences in moods of Pop music songs?
2. If we can, do the results correlate the atmosphere of two different years 2006 and 2009 in Finnish society?

The first task was to create a tool for the measurement of moods in music. Even though quantifying qualitative things like feelings or moods sounded challenging, we found a solution that is used daily in the context of health care. In pain measurement, a Visual Analogical Scale (VAS) is used for measuring the patients' subjective experience of pain. Different diagnosis and types of pain have their own categories of words and their equivalents in mm-scale. Originally, this idea was invented in the U.S. (Melzack &Togerson, 1971), but Finns have their own pain vocabulary created for clinical use in Finland (Ketovuori & Pöntinen, 1981). The idea of VAS-

scale is a simple one: The categories of words have an equivalent in mm-scale, where two extremes of the dichotomy are no pain –worst pain:



Picture 1. Pain measurement (VAS visual analogical scale)

For different diagnoses and types of pain, there are different words that are commonly used and have certain shared meanings. The meaning of the words can be measured with intensity levels that have statistically significant differences. For example, the category of "Thermal" consists of four levels of words: hot sensation, 23; blazing, 44; burning, 63; and fiery, 73. Deriving from this very same idea, the two extremes no pain-worst pain, was changed to pessimism and optimism (with mm-scale). The measurement of moods was outlined in the following way:

Mood rising>>>>>hope
Pessimism/despair 0----------10 Optimism/hubris
Fear<<<<Mood declining

Picture 2. Mm-scale for moods in music

To see, if this scale could be used for measuring moods in music, we had to find songs that would fit in the taxonomy and be clearly identified to four different moods of hope, fear, despair and hubris. The following songs were chosen and presented to the test group, who evaluated the mood of the songs according to how the music sounded:

Sample 1. Spice girls: (*Spice* 1996) *Wannabe.* Average 8.5 (Mood rising, hope)

The first song chosen was an up-tempo dance-pop song with a hint of rap and hip-hop music. The lyrics of the song have emphasis on the future and the value of female friendship over the heterosexual relation. The song can be understood as a symbol of female empowerment, where girls (not boys this time) are the stars. The song is one of the most highly sold singles by a female group in pop history. Our hypothesis was that the song presents an optimistic, future looking attitude, involving feelings of hope and rising mood. In mm-scale, students evaluated the song average 8.5 thus, very optimistic. This result was as expected.

Sample 2. Nirvana: (*Nevermind,* 1991) *Smells like teen spirit.* Average 4.0 (Mood declining, fear)

The second song represents alternative rock, defined also as Post-Punk, Grunge or Indie. Unlike the first song, the lyrics of this song contain cynicism and pessimism. *Smells Like Teen Spirit* might not be an anthem of a generation but, it is certainly the one of the most known songs in its genre. In mm-scale, students evaluated the song average as 4.0 — slightly pessimistic. The expectation was however, that the song would be rated lower. The logical explanation for the result was found easily. According to the students, since many of them liked the song so much,

they felt that it wasn't fair to give Nirvana valuations that were too low. Discerning the difference between personal liking and the general mood of the song however, wasn't so easy. However, in discussion the students admitted "*to be honest the song is really not optimistic at all."*

Even though there is no objective truth as to whether a certain artifact or phenomenon is optimistic or pessimistic, personal likes and dislikes always effect the evaluation. This is a parallel notion that Scheel and Westefeld (1999) mentioned in their study on metal music. For some of the listeners, even the darkest music can be still associated with positive moods. However, when individual differences and variations are put together, it is reasonable to believe that the sum of evaluation is accurate. Having problems with heroin addiction and other areas of life, Kurt Cobain shot himself in 1994. Before that, he made a lot of even darker songs.

Sample 3. Queen: (*News of the world* 1977) *We are the champions.* Average 8.2 (Hubris, Peak)

The third song by Freddie Mercury is (among *We will rock you*) Queens most famous tune, often used as an anthem in sport events. Everyone knows the catchy chorus but fewer notions have been made on the beginning of the piece that is not triumphant, but much more retrospective in its atmosphere. Interestingly, in mm-scale, students evaluated the song average as 8.2 — slightly lower than Spice Girls' song. This is not a statistically significant difference and our interpretation of the result is that, indeed, the song represents hubris. Perhaps, when you are already a champion, the next logical direction is not anymore upward, but more likely to turn down? The bluster and swagger of winning is apparently not purely optimistic, but rather, has a seed of abdication inwardly present. This we might hear if we listen carefully the music.

Sample 4. Slipknot: (*There is no hope* 2008) *Psychosocial.* Average 2.9 (Despair)

The fourth song was chosen from an American heavy band known as Slipknot, who are characterised by their energetic, chaotic and even violent live performances. The band lyrics follow a very aggressive tone, sometimes using profanity, covering themes of nihilism, anger, disaffection or even psychosis. The music represents a trash or death metal genre. In a violent video (not shown to students) a barn is burned along with purgatory masks. In a nutshell, the psychosocial atmosphere is very oppressive and thus, fulfills the promise of the title of the album: *there is no hope*. In mm-scale, students evaluated the song average as 2.9. Indeed, the song represents despair.

When the results of these four pretest songs were put together in paired samples (optimistic/ pessimistic) T-test, the result was: t 20.516 df 81 $p<0.001$. E.g. the dichotomy seemed to work well enough to be used with larger samples.

The Study

The music material gathered for research is collected from the IFPI — Finland's monthly statistical list of the most popular pop albums sold during the years 2006 (Spring) and 2009 (Spring). IFPI Finland is the national, non-profit trade association representing 23 record companies from major international record companies (EMI, Sony, Universal and Warner) to

small independent record producers in Finland. Ten songs for listeners' evaluation were selected randomly. The idea was to get several samples, but not too many. Six of the songs were from Spring 2006 and four from Spring 2009. According to the monthly IFPI Finland statistics, these songs represented the ten most popular albums sold during that time. The style of the songs varied randomly from ballads, Suomi-rock to heavy rock: Hard Rock Hallelujah by Lordi; the winning song of the Eurovision Song Contest in Athens, 2016. The other songs randomly selected were from the list of 2006: Egotrippi: *Vielä koittaa uusi aika*; Scandinavian music group: *Hölmö rakkaus*; Pink: *Stupid girls*; Andrea Botticelli; *Ama Credi e Vai* and Shapeshifters: Incredible. And from the list of 2009: Apulanta: *Ravistettava ennen käyttöä*; Kotiteollisuus: *Ukonhauta*; Waldo's people: *Lose control*; Happoradio: *Puhu äänellä jonka kuulen.*

The test groups were students from Helsinki University (four test groups N=72) and University of Turku (one group N=10). In Helsinki, the same instructions and procedures were used as in Turku. In Helsinki, the students came from the Faculty of Education and had no specific studies in music, whereas the students in Turku where specialized in music studies, in the teacher education department. Each of the sessions took 45 minutes. At the beginning of the session the four test songs (Spice Girls, Nirvana, Queen, Slipknot) were listened and the use of mm-scale segment was practiced. The instruction was that the students were to evaluate the songs according to their personal feeling (e.g. how pessimistic or optimistic the song was in their opinion). No additional tips or information of research was given, nor was any information of the selection process told to them. Additionally, students' personal music tastes and preferences (heavy/ classical/ jazz/ pop), and the usual questions concerning gender and years of experience with music were asked (for example, whether the student had actively played an instrument or sang in a choir).

However, these background variables showed no effect on students' answers. In the same way, the results from Turku did not differ those from Helsinki. The expectations in that sense were clear: the most sold pop music reflects the tastes of all market segments, and it is obvious that when the task is about rating the music following the given instructions, the results do not depend on who is doing the test.

Results

While analyzing the results, it became evident that it is not a coincidence that the mood of pop music sold in Finland 2006 differed from the music in 2009. The paired samples (upturn/downturn) T-test showed statistically significant difference -24.414 df 81 $p<0.001$, which were surprisingly clear. The songs from 2006 were statistically more optimistic than the songs from 2009, which were ranked pessimistic.

To avoid objections that results could be manipulated, or that we had chosen the songs deliberately, was considered in advance. A researcher in Helsinki chose the IPFI list to be used in experiment and I chose the random samples from the list she gave me to be used in the test. The limitations of this experiment were two: the number of the songs and the limited time span to follow the changing mood trends in-depth.

Conclusions

In this study, it is suggested that the generally optimistic mood of the highest-selling pop music in Finland in the spring of 2006 reflects a generally positive Finnish social mood during that period. Similarly, the generally pessimistic mood of the highest-selling pop music in Finland in the spring of 2009 reflects a generally negative Finnish social mood during that period. From the pedagogical point of view, comparing the moods from pop music was seen as positive and a new experience that gave insight to the students' relationship to music listening.

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The music network: Social projects in Brazilian Music Festival

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Abstract

This paper aims to present musical education practices developed by social projects, as non-governmental organizations (NGOS) engaged in Brazilian public policies for social projects. This report describes aspects of Londrina Music Festival, one most important Brazilian music events and the network constituted between three Brazilian NGOs. The pedagogical director proposed for this event developing in 2015, 2016 and 2017 a singular pedagogical approach joying 50 youth from different Brazilian ONGs, developing a collaborative methodology and tools that constituted a strong network between these projects. The theoretical framework is based on 1) the conception of "The Musical Practices and the Music-Pedagogical Process as a Total Social Fact" (Kleber, 2006, 2013a, 2013b;); 2) the concept of Social capital (Bourdieu, 1983, 1986) related to connections within and between social networks that is a core concept in multiple contexts as business, political science, public policies for health, education and sociology. We identified the connections and links between developed practices and learning with their respective projects, as well as it was possible to expand the capacity of understanding of meaningful experiences in parts and as a whole in a systemic way. It was possible to notice that the effectiveness of the actions taken and the participation of diversity of processes as well as protagonists transiting through social projects strengthened the network among the projects generating the commitment to maintain this action for the next festivals.

Keywords

Music Education and Brazilian NGOs, Music education and social inclusion.

Introduction

This paper aims to discuss musical education practices developed by social projects, as non-governmental organizations (NGOS) engaged in social justice and public policies. This report describes aspects of Londrina Music Festival, one of the most important Brazilian Music Festival and the network constituted between three Brazilian NGOs. As pedagogical director, I proposed for this event developing in 2015, 2016 and 2016[11] a singular approach joying 50 youth from ONGs developing a methodology and tools that aimed constitute a strong network between these projects and a national music festival toward connect the formal and informal music education contexts. It means also joying public and private institutions that can help improve the public policies for educational system in national system.

The focus of the discussion is the role of music social networks and social capital in the development of individuals and communities living under poor conditions in vulnerability context. The participants make use of the social capital obtained from taking part in music education to empower their lives and their communities? So, this study also focuses on the role that socio-pedagogical proposals play in music learning for underprivileged children and youths and/or those ones in social risk situations

[11] www.fml.com.br

in Brazilian context. This meets with the social justice understandings that view music education as a field capable of producing knowledge from emergent environments.

Several studies have emphasized the importance of music in the socio-cultural identity construction of poor communities such as favelas and slums (Fiallho, 2003; Kleber, 2006, 2013a, 2013b; Miller, 2000, 2004, Guazina, 2010, Silva, 2010) in Brazil. The theoretical framework is based on the conception of "The Musical Practices and the Music-Pedagogical Process as a Total Social Fact" (Kleber**,** 2006, 2013a, 2013b). Significant aspects of social projects have been recognized as a powerful contest in creating opportunities to youth people, contributing to cultural and artistic access and expanding the participatory citizenship practices of communities.

This report describes the development of an innovative approach integrating three major social music projects in one of the greatest music festivals in the country. Such projects are emblematic and focus on young people from poor communities and suburbs.

The music pedagogical context

Londrina Music Festival (FML), with its 38 years of existence, is in accordance with the national education and cultural public policies. It is committed to be inclusive and participative in nature. All programming includes musicians, educators, music enthusiasts and hobbyists, embracing a diversity of age groups, socioeconomic classes and different aesthetic trends. Therefore, it is an event especially based on the Brazilian cultural diversity that involves local, regional and national communities.

The theme Festival was: "Music, Cultural Diversity and Education". The theme covered three main headings of action: Pedagogical, Scientific / Academic and Artistic. That theme features an innovative design, seeks to integrate reflection and action into discussion, production and circulation of knowledge in critical perspectives involving education and culture public policies. Filled with activities focused on social actions, the event is committed to being a social investment to empower and improve the lives of the participants as well as the entire city community.

Thus, as a researcher and director of the event I have had the opportunity to put forward an innovative approach to methodology using the Festival as a research field.

According to the Social Capital concept (Bourdieu) and to the Pedagogical Process as Total Social Fact (Kleber 2006, 2009, 2012) a community-oriented Symphonic Orchestra was created. It was based on three social projects that develop socio- educational musical work of great impact. Naming *Projeto Neojiba (Ba), Projeto de Ação Social pela Música (Rio de Janeiro, RJ) and Projeto Guri (SP*).

It is a unique and innovative project, using theoretical and methodological basis with consistency and academic recognition. It is a nationwide project aimed to value the musical education work carried out by guest's projects offering scholarships to young musicians, expanding their musical knowledge and experience through orchestra practice, classes with renowned artist instructors as well as by the artistic and pedagogical diversity available at FML.

The unprecedented nature was a Youth Symphony Orchestra presenting in a large festival with inter-institutional and inter-sectoral partnerships. The main purpose was the commitment to use investment made available by public policies to empower and improve the lives of these young musicians. The participating projects (NOGs), are juridical constituted and are briefly described below.

Projeto Neojiba[12]

Created in 2007 as one of the priority programs of the State of Bahia, NEOJIBA aims to achieve social integration through musical collective practice and excellence. NEOJIBA was carried out by the Human Rights & Social Development Secretary and managed by the Institute of Social Action for Music - IASPM, qualified as a Social Organization. The founding director of NEOJIBA is the conductor and pianist Ricardo Castro. More than 4,600 children, adolescents and young people are benefited by the Orchestral and Coral Practice Centers, and through extra activities, such as the Bahia Orchestral Project Network and the NEOJIBA Districts Project.

Projeto A Ação Social pela Música - A. S. M.[13]

Conceived by Maestro David Machado, the project Social Action for Music - ASM has the mission to promote citizenship through art, creating instrumental practice and choral centers for adolescents and children from poor communities, generally exposed to violence and social vulnerability. The project leader is the musician Fiorela Solares who, over the years, devoted herself to consolidate the work, ensuring support and partnerships and implementing the will of the deceased conductor: The Youth Orchestra of Mercosur, bringing together the most talented musicians in Latin America for over 30 years.

PROJETO GURI[14]

The Guri Project, created by the Government of São Paulo in 1997, is managed by the OS Friends Guri and develops a musical education program for 35,000 students aged 6-18 years in its 370 centers around the State of São Paulo. The project offers a range of clubs, both in classical and popular music, such as choral singing, *lutheria* (manufacturing and repair of musical instruments), plucked stringed instruments, rubbed strings, brass instruments, keyboards, percussion and musical initiation. Guri Project's pedagogical proposal is based on three main pillars to promote student´s active music engagement **composition** (improvisation or arrangement); **performance** (instrumental or vocal) and **musical appreciation** (listening and active listening). These activities involve the technical skills domain of musical written language and the development of students' perception and expression, focusing on the music streaming since early learning.

[12] http://neojiba.org/, http://neojiba.org/en/ accessed 22 November 2017
[13] http://asmdobrasil.org.br/ accessed 22 November 2017
[14] http://www.projetoguri.org.br/english/ accessed 22 November 2017

THEORETICAL FRAMEWORK

Music-Pedagogical Process as Total Social Fact

The concept "Music-Pedagogical Process as Total Social Fact" (Kleber, 2006a, 2006b) emphasizes that the pluricontextual perspective of NGOs offers the possibility to analise different aspects of social reality simultaneously. According to Kleber (2006b), the music pedagogical process as total social fact,

> involves conceptual perspectives considering musical practices as a result of human experience in a multiplicity of connected contexts. In the first perspective, music is seen as social practice, generating a cultural system which is built and organized soundly and aesthetically incorporating itself to the socio-cultural structure of groups and individuals as proposed by Shepherd and Wicke (1997); Small (1995) and Blacking (1995). In a second perspective, the music pedagogical process is seen as a "total social fact" – according to Marcel Mauss (2003), emphasizing the systemic, structural and complex character of this process in NGO´s. In a third perspective, the musical knowledge production in NGOs is seen as a cognitive praxis - Eyerman and Jamison's theory (1998) - of which process produces socio-political force that can "open the doors" to new ways of pedagogical production, aesthetic, political and institutional knowledge.

The performances of musical groups from NGOs are understood here as the product of the music-pedagogical process. They constitute the repertory that they play and like to play, constructed during the work developed in the different spaces, such as: classroom, tests, presentations and musical games. Pointing out the music they play is a way of presenting them through the music performance that brings in itself features of the participants' musical identities, fulfilled with their choices and values.

NGOs and relations with Social Capital and Social Network

Social capital has multiple definitions, interpretations and uses. It is related to connections within and between social networks, that is a core concept in business, political science, public health and sociology. In *The Forms of Capital* (1986), Pierre Bourdieu presents three different forms of capital: economic capital, cultural capital and social capital. He defines social capital as:

> the aggregate of the actual and potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition – in other words, to membership of a group - which provides each of the members with the backing of the collectivity-owned capital. (1986, pp. 248-249)

The concept of social capital, in this study, is concerned with the content of social relationships in a network (Gyarmati & Kyte, 2004, p. 3). This content lies behind the interactions that create social bonds. Such content can be accumulated, deepening the sense of bonding within the group. Social capital, then, has two facets: collective and individual. The former - as it is part of the inter-relationships of a given group or social network and exists only with them. Therefore, social capital can be not only seen as collective resource as it still depends on the individual effort. This leads us to understand that the network of relationships is "the product of investment strategies, individual or

collective, consciously or unconsciously, aimed at establishing or reproducing social relationships that are directly usable in the short or long term" (Bourdieu, 1986, p. 249).

Results

This partnership has been developed by public policies support from Brazilian Cultural Ministry, with a government funding resulting a power relationships between NGOs and Londrina Music Festival. This work constituted a network integrating public institutions and the Third Sector, which has allowed sponsoring the Youth Orchestra of FML. The success lies in the musical and social commitment that has revealed by an artistic teaching job, offering 50 scholarships to members of these three social projects. The impact of this network can be seen by the voices of the participants telling about the positive experience to be part an important Festival as musician and as student.

We identified the connections and links between their respective projects, as well as it was possible to expand the capacity of understanding of meaningful experiences in parts and as a whole in a systemic way. It was possible to notice that the effectiveness of the actions taken and the participation of diversity of processes as well as protagonists transiting through social projects strengthened the network among the projects generating the commitment to maintain this action for the next festival in 2016.

Another aspect to be highlighted was that collaborative, reflective and dialogic methodology in the spaces of meaningful conversations and learning can promote and strengthen the participants' skills in a broad and systemic manner so that all participants together may build models of action in order to strengthen relationships, build confidence and generate possibilities for collective, innovative music projects, and develop skills with a greater potential for success and social transformation.

The impact within the communities and projects linked to Londrina Music Festival can be showed by the potent network played a significant role in the institutions and public policies that support culture and art in the country. Such synergy expanded the educational, social and institutional range of projects and institutions involved, using collaborative strategies that qualified the musical education work in the context of socio-musical and research practices.

Significant statements from scholars, conductors, musicians and audience were collected showing that this innovative proposal brings new perspectives to the different social actors who understand the meaning of FML in the construction of the artistic and cultural identity of all those involved in this musical project for young people.

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Identifying a Brazilian *songwriting habitus* in 'Madalena', by Ivan Lins

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Abstract

Ivan Lins (1945-) is considered the most performed Brazilian composer alive (*Sem Censura*, 2016), having been recorded by artists including Ella Fitzgerald, Sarah Vaughan, George Benson, Quincy Jones and Sting. His songs are featured by sophisticated mixtures of *samba*, *salsa*, *baião*, *fado* and jazz since the beginning of his career in the 1970s, as a member of the Artistic University Movement [MAU] – considered a new generation of Brazilian popular music composers at the time. Lins often describes his creative process as natural, spontaneous and intuitive. These features can also be applied to 'Madalena' (Ivan Lins/Ronaldo Monteiro de Souza), his first massive hit and an emblematic illustration of how a songwriting habitus is manifested in Lins's production. Rather than merely complementing the singer's voice as is common, the piano accompaniment in 'Madalena' consists in a musical gesture (Middleton, 2000) which spontaneously applies the *Estacio paradigm* (Sandroni, 2001), structured as a musical *disposition* (Bourdieu, 1977). Creativity is often attributed by songwriters to spontaneity, intuition and naturalness while unperceived social, historical and cultural aspects act behind their processes. By approaching songwriting as a tacit knowing, that means knowledge not suitable to be expressed through words (Polanyi, 1967), it can be seen how a Brazilian songwriting habitus theory is applied to understanding Lins's creativity. The theoretical framework is based on the works of the sociologist Pierre Bourdieu, particularly the concept of *habitus* as a 'system of dispositions', close to the concept of structure (Bourdieu, 1977, p. 14). Complementing scholars who have applied *habitus* to songwriters (McIntyre, Fulton & Paton, 2016; Burnard, 2012; and others), the analysis of 'Madalena' exemplifies how this research particularly develops the concept of 'songwriting habitus' as an effective tool for studying creative processes characterised by tacit knowing. A song analysis compares different versions including the first recording by Elis Regina (1945-1982) for the soap opera *Próxima Atração* (1970), the score on Lins's songbook (Chediak, 2005) and a live performance by Lins at the Ronnie Scott's Jazz Club in London (2017). Modifications and permanencies of musical gestures in 'Madalena' during this time enable the exploration of musical changes that reveal a substantial soul music influence, alongside the re-invention of *samba* regarding accompaniment, voice, word-painting and scat singing. By analysing these creative procedures through establishing a songwriting habitus concept, this research aims to contribute to an epistemology and pedagogy of Brazilian popular song.

Keywords

Ivan Lins, songwriting habitus, Brazilian Popular Song, Poetics of Song, Popular Song Analysis

Introduction

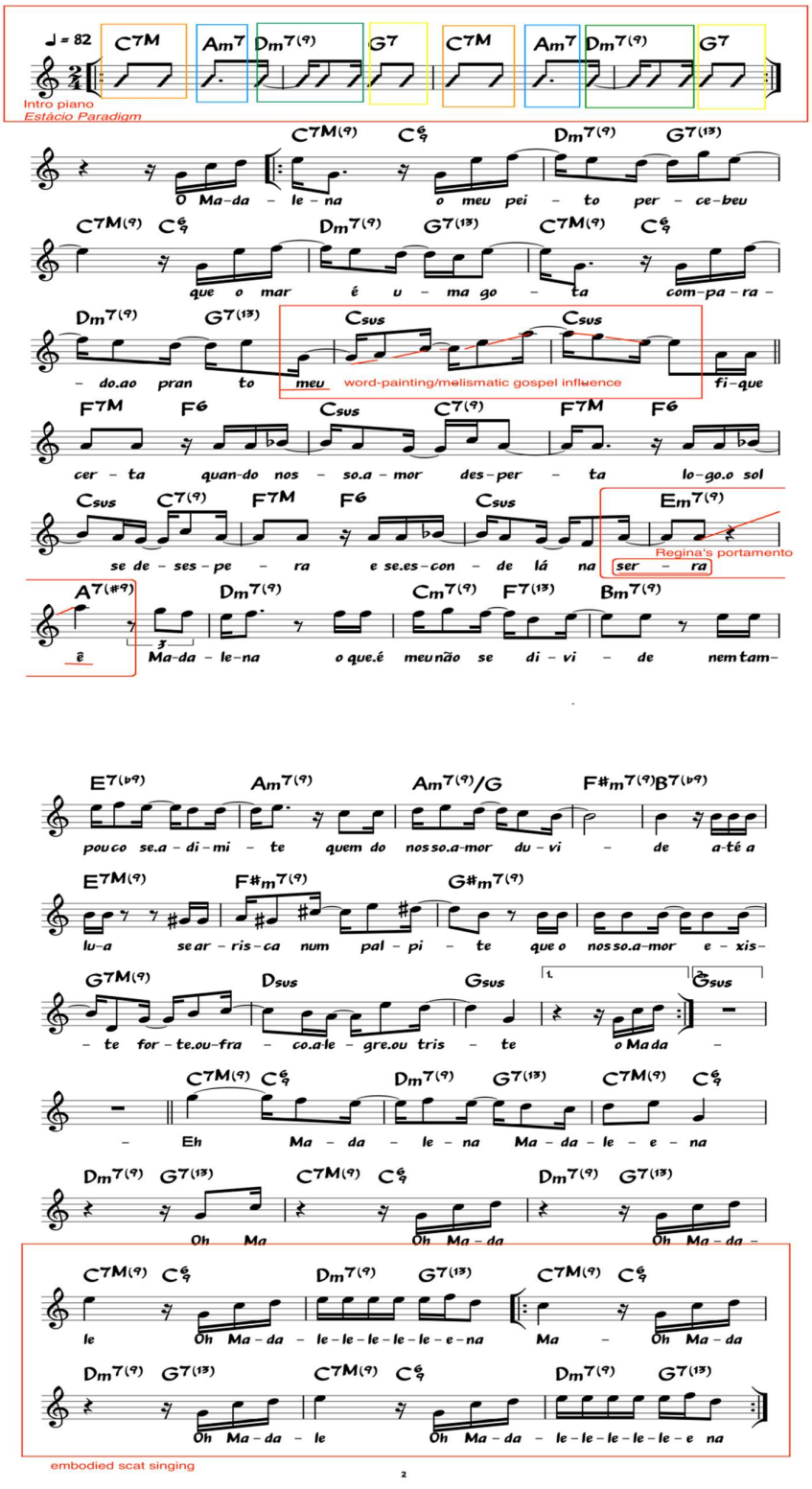
The singer-songwriter Ivan Lins (1945-) is often mentioned in Brazilian music and Latin-Jazz real books, songbooks, anthologies and newspapers (Sher, 1988; Nicholson, 2000; and others). He was the Brazilian representative at the International Jazz Day promoted by UNESCO in April 2017, in Havana, Cuba and won his first Grammy in 1981, when the song 'Dinorah, Dinorah' received the

prize of Best Arrangement to George Benson's album *Give me the night* (1980) produced by Quincy Jones. Since then, Lins has held six Grammies, and other impressive distinctions such as the 'Edson Netherlands Prize' for his world contribute to the music and the arts.

In contrast to most of the songs written by Lins, which he performs by himself, the first and the most emblematic recording of his hit 'Madalena' (Ivan Lins/Ronaldo Monteiro de Souza) was made by Elis Regina (1945-1982) for the soap opera *Proxima Atração*, in 1970. The music track, diffused through a daily television show theme, quickly became an intimate sound inside Brazilian families' houses, becoming the most known version of the song. Considering the important role played by Regina in Lins's career, revealed in testimony in his songbook (Chediak, 2005, pp. 33-34), her version had possibly influenced him in further interpretations.

However, being a broadly diffused soap opera theme does not entirely explain the massive impact that 'Madalena' has made on the audience and the influence in foreign artists such as Ella Fitzgerald (1917-1996). The agency over musical dispositions of a songwriting habitus – a concept that is being developed in the present research to approach creative processes – might have contributed to the enthusiastic reception of the song from the 1970s until today.

Example 1 presents an analytical transcription of 'Madalena' in the same key of *Ivan Lins Songbook* (Chediak, 2005) which was transcribed under Lins's supervision. It is important to mention that, currently, Lins sings 'Madalena' in G major, different from his first recording (1971) and the songbook transcription (2005). This score is, therefore, written in C major with the addition of rhythmic notation and chord symbols in order to present the *Estácio* piano introduction [Ex.3] and graphic indications to locate the musical gestures identified as melismatic word-painting [Ex. 5], deictic word-painting by *portamento* [Ex. 6] and scat singing closing [Ex. 7].



Example 1. Creative Gestures highlighted in Madalena's transcription

Through song analysis, this paper highlights musical elements to expose a songwriting habitus theory of creative practice. 'Madalena' is approached through analytic comparison of its first recordings (1970 and 1971), its transcription on the songbook (Chediak, 2005), interviews with Lins and observation of his last performances (2017). Musical elements are understood as 'musical gestures', a term used by the popular musicologist Richard Middleton (2000), which is compatible with Bourdieusian principles underlying the present research. Middleton states:

> My own feeling is that musical gestures – deep structures or principles which give unity to a music culture – are underlaid with still deeper generating 'gestures': kinetic patterns, cognitive maps, affective movements. But these are probably specific to a culture too: people seem to learn to emote, to order experience, even to move their bodies, through locally acquired conventions. (Middleton, 2000, p. 106)

The statement above can comfortably be complemented by the definition of *habitus*, which explains how culture is embodied and affects actions, perceptions, gestures and reactions. According to Bourdieu:

> The habitus is sometimes described as a 'feel for the game', a 'practical sense' (*sens pratique*) that inclines agents to act and react in specific situations in a manner that is not always calculated and that is not simply a question of conscious obedience to rules. Rather, it is a set of dispositions which generates practices and perceptions. (Johnson in Bourdieu 1993, p. 5 his emphasis)

Practices and perceptions, for both Middleton and Bourdieu, are acquired conventions generated by deep cultural structures. Being cultural structures, music dispositions are constituents of songwriting habitus, often articulated tacitly. 'Madalena' offers at least four musical gestures, composed intuitively, that still exist and have survived in different periods, trespassing arrangements, performances, recordings and interpreters:

1) the *Estácio* piano accompaniment [ex. 3]
2) the melismatic word-painting '*meu*' [mine] [ex. 5]
2) the deictic word-painting *Eh, Madalena* [ex. 6];
4) the scat singing closing '*Ma, oh Mada'*. [ex. 7]

The '*Estacio paradigm'* can usefully describe Lins's piano accompaniment in 'Madalena'. The term was coined by the musicologist Carlos Sandroni (1958 -), whose contribution has helped to understand the musical transformations occurring in *samba* during the first half of the twentieth century. He describes rhythmic structures transitioning from '*Tresillo paradigm'* to '*Estácio paradigm'* in parallel with the emergence of samba schools in Brazil and modifications in *carioca* society between 1917 and 1933. Sandroni's work also highlights African ethnomusicologists who enrich a Brazilian musicology through a connection with Angola and other areas, including, for instance, the presence of the *Bantu* '*Cabila* pattern' (Mukuna, 2014) in Brazilian popular music. Sandroni's significant contribution to a Brazilian musicology includes a reflection on African timelines applied to a Brazilian context. Paradigms, therefore, are structural elements rather than

just specific rhythms. In the present research, rhythmic paradigms are treated as *musical dispositions*, considering Bourdieu's definition of *habitus* as a 'system of dispositions' 'with a meaning close to that of words such as structure' (1977, p. 214).

This study also draws a parallel between Sandroni's paradigms and a Bourdieusian epistemology, considering that paradigms are featured by 'structured structures'. These structures allow 'regulated improvisations' (Bourdieu, 1977) and agency over pre-established musical patterns, being also compatible with the concept of musical gestures (Middleton, 2000), already mentioned. In the present research, *musical dispositions* designate an umbrella concept involving terms such as paradigms, timelines and musical gestures [Fig. 1]. It is relevant to mention the advantage that timelines have in transcending Western music terminology. It is the case of the problematic using of the term 'syncope', referring to a deviation of pre-established beat-bar theory. 'Syncopation' is incorrectly used to describe non-Western popular music such as *samba* with upbeat articulations that have the main characteristic of being structured throughout contrametricity, when rhythm and beats do not coincide. Contrametricity is a constant feature in Latin American music, rather than an exception (Sandroni, 2001), and it is inadequate to treat it as a deviation.

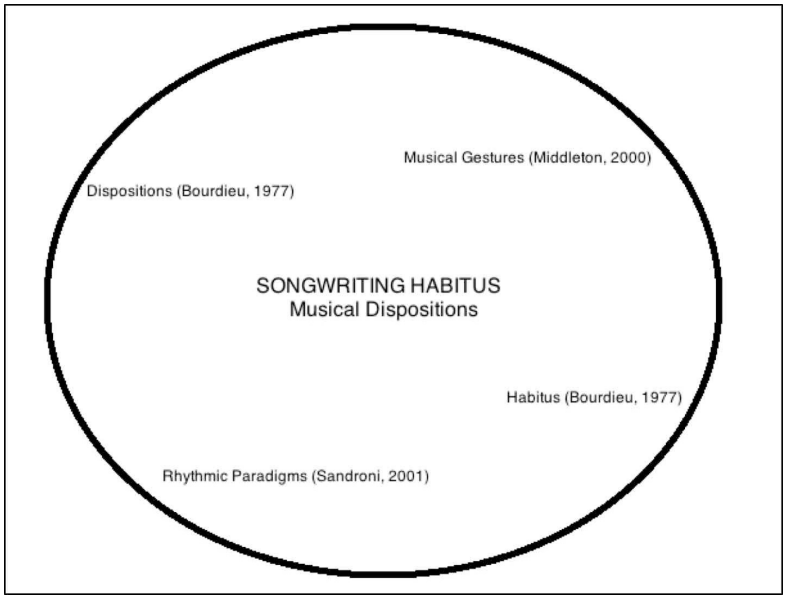
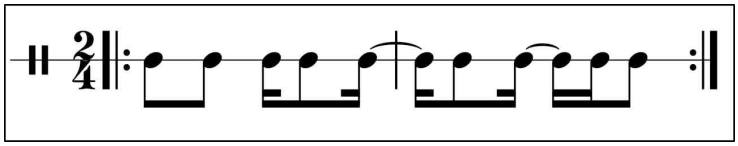


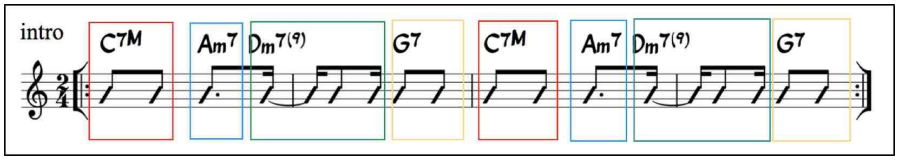
Figure 1. Songwriting Habitus theoretical framework

Musical dispositions structure a songwriting habitus [Fig. 1]. Bourdieu defines habitus as a system of 'durable, transposable *dispositions*, structured structures predisposed to function as structuring structures' (Bourdieu, 1977, p. 72, his emphasis). Musical dispositions, *Estácio* for instance, are a) *durable*, considering their historical presence and b) *transposable*, considering their malleability on starting at any point of the bar and c) *flexible* because they are suitable to be incorporated into many different social functions and musical contexts. Consequently, *musical habitus* can be defined as a system of *musical dispositions* that take place in perceptions, expressions, predispositions and inclinations often considered natural, even intuitive or unconscious being by no means deterministic.

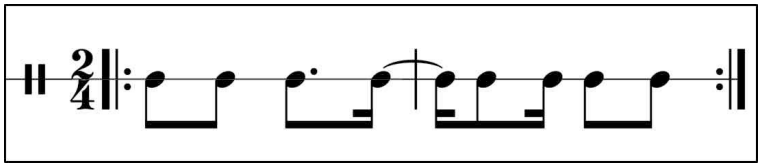


Example 2: *Estácio* Paradigm (Sandroni, 2001)

It is noticeable how the piano accompaniment in 'Madalena' is built over an *Estacio paradigm* disposition, a structuring structure suitable for variation:



Example 3. 'Madalena': Lins's piano accompaniment.



Example 4. *Estácio Paradigm* variation.

In Ex. 3, chords are divided into coloured squares with the aim of illustrating how the harmonic distribution occurs inside the *Estácio* paradigm variation [Ex.4]. It is important to highlight the close relationship between each chord with *Estácio* rather than considering it a mere asymmetry. The chord *Dm7(9)*, for instance, anticipates in one semiquaver the second bar, taking off the stress in the low beat, while *Am7* and *G7* are strongly played on the second time, stressing the second beat of each bar according to the usual accent of samba.

Instead of playing a mere accompaniment, the piano in 'Madalena' is unique in providing a full rhythmic *samba* section. The percussive approach in the piano creates a new combination of the other instruments, rearticulating drums and bass in the arrangement by splitting the *samba* session between all different instruments. 'Madalena' is by no means the first piano rhythmic articulation in Brazilian music but it is nevertheless an emblematic example of *Estacio* introduction and main accompaniment of one of the most famous songs of Brazilian repertoire.

About the piano accompaniment in 'Madalena', Lins's declares: "I already played on this way before. It is intuitive. There is no explanation." (I.G. Lins, personal communication, October 30, 2017). Intuition and spontaneity seem to be key concepts to understanding the receptivity of this song and the way *habitus* creates the idea of naturalness. Lins describes the relationship between naturalness and emotion and how they impact the audience:

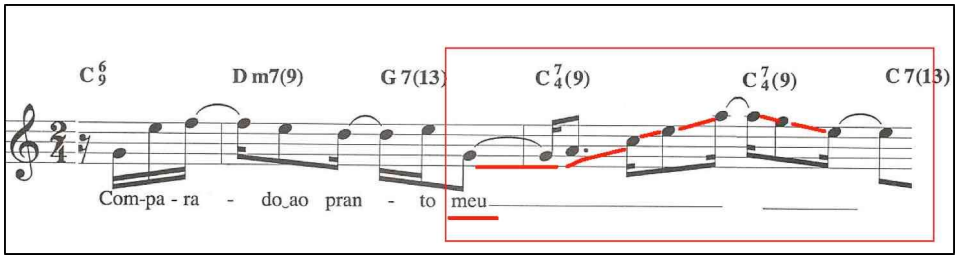
> Definitely, music [song] is not a puzzle. The intellectuality in music takes out its spontaneity. Music, for me, is extremely natural. It is how a plant grows. It is a natural way of expressing yourself. Evidently, there is electronic music, dodecaphonic music, there are

> many forms of music today, electroacoustic music, which have other tendencies; they are more intellectualised, they have more engineering. Their proposal is not to be necessarily emotional. They make a reflection through sound. But the popular song is for the people. You make them sing. I would like people singing all my songs with me. [I.G. Lins, personal communication, February 03, 2016, my translation].

The statement above regarding emotion, naturalness and spontaneity is worthy of attention. Due to its 'syncopated' feature, a person not used to Brazilian music can consider some rhythms, such as the *Estácio*, highly complex; while for individuals used to a *samba* contrametricity, it is absolutely natural and easy going. This structure is embodied in people's musical experiences, and it is often played spontaneously, being 'intuitive', with 'no explanation'. In other words, *Estácio* sounds natural for listeners and musicians who share the same *habitus.* For people not acquainted with these musical schemes, it can sound plainly exotic or weird. Identifying musical dispositions and compositional gestures constituents of a particular songwriting habitus is effective to understand what is considered natural, intuitive or spontaneous in a specific music culture. *Estácio* – like other rhythms – has a strong influence on the body, impelling one to dance while embodiment makes its receptivity easier for individuals who share the same habitus.

It is interesting the way as Lins – as most songwriters including myself – intentionally looks for naturalness and has no clear explanation of how spontaneity actually occurs. While seeking spontaneity and naturalness, Lins refuses any extreme simplicity, demonstrating harmonic sophistication and compositional mastery in his songs – a possible reason why jazz musicians celebrate his work. Following Lins's metaphor that making a song shall be natural like growing a plant, it is possible to state that songwriting is cultivated through compositional gestures (un)consciously embodied into a songwriting habitus. In such cases, there is a traditional growing technique similar to agriculture, that is distinguished from a wild orchard grown with no human intervention.

'Madalena', however, is not only about naturalness. Lins's reference to encouraging people to sing involves strategies to engage the audience, equivalent to hooks. Playfulness, a feature of many of his songs, is an efficient tool for motivating others to sing. This is identifiable in a second creative gesture: the playful melismatic articulation of the word '*meu*' [mine], that occurs in the context of the phrase *'o mar é uma gota comparado ao pranto meu*' [the sea is a single drop compared to the crying of mine']:

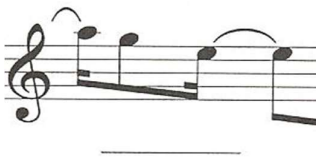
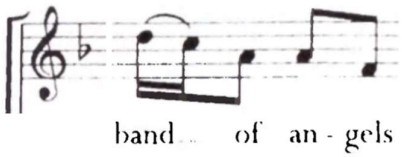
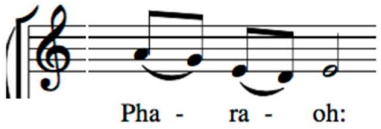
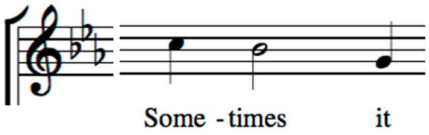
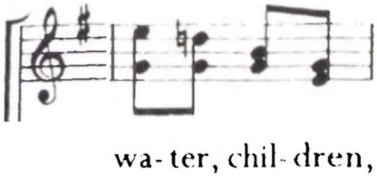
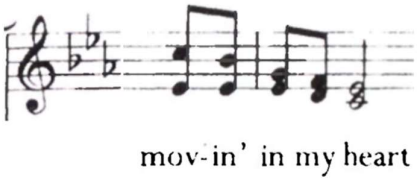


Example 5. 'Meu' [Mine]. Melismatic section. Word-painting and soul music feature.

This melismatic characteristic has been gradually adopted by Brazilian singers and might be introduced by Evangelical church music under North-American gospels influence (Burdick, 2009). Lins's himself has emphatically mentioned African-American music as an inspiration since his childhood [I.G. Lins, personal communication, February 03, 2016, and others]. This aspect of his creativity, described in detail by the musicologist Thaís Nicodemo (2014), is perceptible since his early career as a songwriter and it is quite significant in his informal music learning, a feature of popular musician's apprenticeship, according to the researcher Lucy Green (2002).

This musical gesture [ex. 5] comes across Lins's preferences for jazz big bands since he was a child, when he played the trumpet by ear at the school band [I.G. Lins, personal communication, February 03, 2016]. The melismatic singing is presented in all versions of *Madalena* and its articulation consists basically of a major pentatonic scale, G-A-C-(D)-E, whose note D is omitted, but played in the previous bar. The recurrent melodic movement 6-5-3 (A-G-E) can frequently be found in spirituals. In this sense, 'Madalena' presents a soul music influence already embodied into a Brazilian songwriting habitus in the 1970s.

Table 1. Comparing descending motif in *Madalena* to Spirituals and gospel hymns (vi-v-iii) (based on a list systematised by Christofidou (2010).

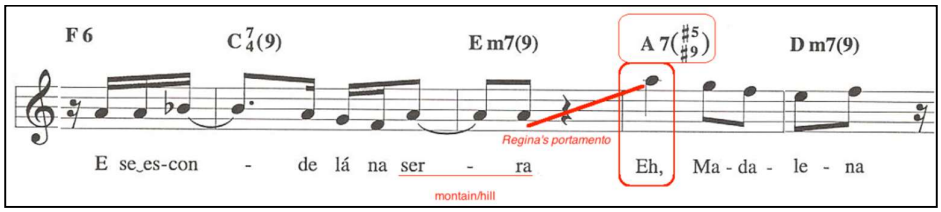
 Madalena (Lins/Souza)	 Swing low, sweet chariot. (Spiritual, Wallis Willis, 1862)
 Go down, Moses (spiritual)	 Were you there? (spiritual)
 Wade in the water (Spiritual)	 Ev'ry time I feel the Spirit

Singer-songwriters usually write melodies through the free exploration of the voice, evidencing how performative elements are subjacent to songwriting processes. Example 4 is a musical gesture that can be understood as word-painting applied to bring out the sentence 'the sea is a drop compared to the crying of mine', illustrating this hyperbolic comparison 'small sea x big crying' musically.

The lyrics association with crying, a sob in the highest pitch of the song to this point could suggest an introspective character but, rather, it sounds like a celebration, considering its vocal register, major key and extroversion. It also breaks the usual I-vi-ii-V-I harmonic pattern, directing the harmony to a subdominant region in the second part of the song, consisting of a perfect ending for the first cycle of eight bars. This vocal gesture [Ex. 5] could be treated as a mere ornamentation, but it has been embodied into all interpretations of 'Madalena' to the point of being transcribed in Lins's songbook (Chediak, 2005). For this reason, it is considered a melismatic word-painting.

Concerning the gesture in Example 5, Lins declared: "this kind of melody is spontaneous. It goes how it goes. I don't know how to explain. It was the necessity of connecting one thing to another [music and lyrics]" [I.G. Lins, personal communication, February 03, 2016, my translation]. This statement seems to agree with the hypothesis that such musical decisions arise from a tacit knowledge that is intuitively activated and written by songwriting habitus. These decisions sometimes take just 'one millisecond'. 'It is too fast' [idem]. It occurs automatically. Michael Polanyi (1891-1976), points that tacit knowleedge is a dynamic process that occurs fluently and systematically. He states that there are situations, such as playing the piano or driving a car, that a person would be paralysed if he/she rationalised all movements and tasks all the time. Tacit knowing (Polany, 1967) is a knowing-in-movement, such as walking. Such activities are made without thinking in real-time, they are embodied and operated through habitus, that seems to be also a feature of practical knowledge like dance, acting or music.

A third noticeable creative gesture in '*Madalena*' is the expression '*Eh, Madalena'*:



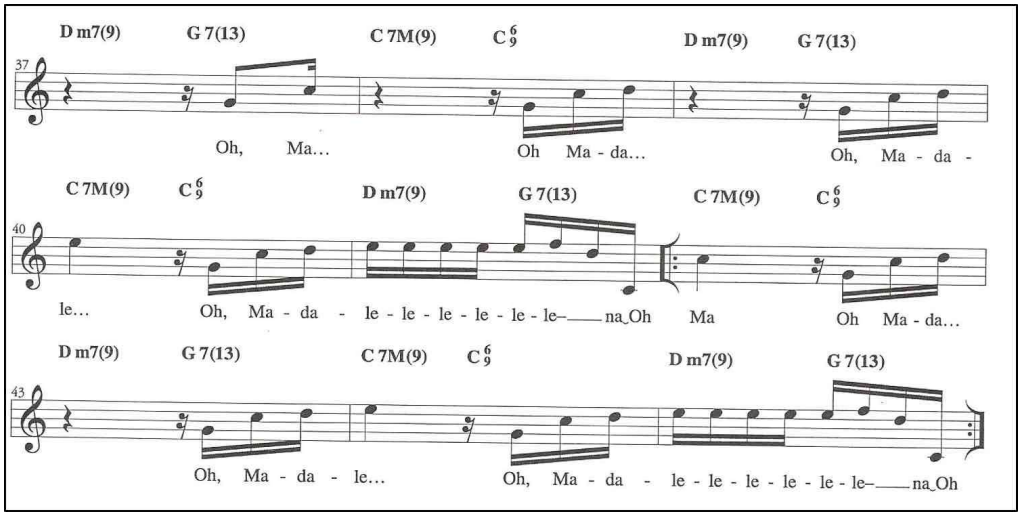
Example 6. *Eh, Madalena.* Word-painting and *portamento*. (songbook version)

In the case of Ex. 6, there is often a contrast between the interpretation and the score. For example, Regina's original interpretation reaches this top note, such a climax of the song, by *portamento*, linking '*serra'* and '*eh*' in the same utterance, differently from the score indicating a rest. This interpretation also demonstrates vocal virtuosity and awareness about the harmonic tensions in the applied dominant A7 with sharp 5th and 9th. It is interesting to note that this vocal gesture was practically adopted in all subsequent interpretations of this song, to the point of being sung as a chorus by the audience when Lins occasionally performs the score version, sounding like an invitation for people to participate (as observed in May 2017 and other opportunities).

The interjection *eh*, equivalent to 'hey', is often used for calling attention. The lyrics suggest a warning such as 'Hey, Madalena, I'll not share your love with anybody else.' This sentence, however, occurs just after the image of a hilltop [*serra*], mountain range, configuring a word-painting. It is definitely a hook, a point of engagement. *'Eh'*, despite being just a crochet [ex. 6], is the longest note of the entire song. Luiz Tatit (2002) would highlight this expression as a deictic,

with the function of communicating directly with the audience, serving to personify and 'presentify' the receiver inside the message/song. Colloquial daily speech elements – such as the using of interjection, deictic and idiomatic expressions – contain properties that instigate a feeling of truth and realism, considered a special characteristic of successful lyrics. In this sense, *'Eh, Madalena'* [Ex.6] is a synthesis of the proper song because it presents the main character and the title at the highest point of the melody, a tribute paid to a beloved figure.

The fourth creative gesture is the ending of the song where 'Madalena' is sung in scat singing style [Ex.7]. A Brazilian scat singing was consolidated between 1958 and 1965 by Leny Andrade (1946 -), according to the singer Lívia Nestrovski (2013), and it has been already incorporated to the MPB when 'Madalena' was composed. Previous musical references of vocal improvisation, however, can be found in the Brazilian music history before the influence of jazz and scat singing in Brazil: *Gago Apaixonado* (1930) [the stuttered in Love, Noel Rosa] is an interesting example of the use of a rich resource of syllable repetition, as seen in Ex. 7:



Example 7: Scat Singing. Final bars.

The scat singing style in 'Madalena' [ex. 7], commonly associated with improvisation, is a structural part of the song that has been retained since the first version. The scat singing defines the end of the song, which can also be improvised and shared with the audience. The words and syllables are sung predominantly for their musicality, not for their meaning. The feminine character *Madalena* is celebrated, 'presentified' and, paradoxically, deconstructed through traditional resources mixing R&B, jazz and samba applying a set of non-sense onomatopoeic sounds common to a Brazilian popular song style, such as *teleco-teco*, *balaco-baco*, *ziriguidum*. In this sense, *Madalena* is an iconic song suitably classified by Lins as a 'new samba' (VPRO, 2011) due to its strong roots in the samba tradition, mixing 'modern instruments' and influences. Possibly it was the fusion of samba, jazz and gospel which grabbed Fitzgerald's attention, motivating her to record 'Madalena' in her album *Live at Santa Monica Civic* (1972), illustrating a robust and well-established mixing of musical *habitu*s rooted in African influences. To some degree, a shared musical habitus makes possible the communication between different Americas. While, on the one hand, 'Madalena' approaches elements foreign to a Brazilian music tradition, on the other hand, it

reveals the samba as a versatile and robust matrix. Rather than being strictly Brazilian or North-American, the song unconsciously celebrates a shared African ancestry, revisited with modernity.

As already illustrated, structural songwriting decisions can be identified through the comparative listening of different versions concerning interpretation and arrangement. Finally, the study of 'Madalena' illustrates how songwriting habitus relates to a dynamic and flexible creative process connected to a performative act. While dynamic and fluid, a song also contains concrete elements that can be recognised through the identification of structural musical gestures, articulated as musical dispositions in a permanent process of changing. As expressed by Lins: 'who sings, in Brazil, is already composing while interpreting' (Chediak, 2005:05). Identifying such musical gestures and dispositions constituents of a songwriting habitus represents an essential step towards a popular music pedagogy and, particularly, to a Brazilian songwriting epistemology.

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Developing 21st Century Competencies Through Blended Learning Platforms in the Music Classroom

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Abstract

The rapid emergence of new knowledge, along with the volume of global information doubling every two years, has fundamentally altered the structure of the economy and the job market. Futurists predict that by 2030, two-billion jobs will disappear, being automated out of existence. These obsolete jobs will be replaced by new careers with new demands. This leaves educators in the challenging position of preparing students for occupations that do not yet exist. In order to address this problem, educators are prioritizing the development of interdisciplinary skills that prepare students for a complex, technology-driven economy and society, instead of focusing on the content of specific subjects.

In this paper, I will discuss the sixteen 21st Century Competencies identified by Finegold and Notabatolo (2010) in their study, entitled "21st Century Competencies and Their Impact: An Interdisciplinary Literature Review". I will argue, through the works of Reimer and Elliot, that Music Education is well placed to assist in the development of these 21st Century Competencies and will draw on both theoretical and empirical data to illustrate ways in which blended learning platforms may be utilized to support and enhance the development of these skills.

I conclude by asserting that if educators make the implicit values of music education more explicit and directly link these values to the development of 21st Century Competencies, then they are in a better position to advocate for music's place within the curriculum.

Keywords

21st Century Competencies, Music Education, Technology

Introduction

The Da Vinci Institute's senior futurist Thomas Frey (2014) predicts that by 2030, two-billion jobs will be "automated out of existence". These obsolete jobs will be replaced by new careers with new demands. This leaves 21st century educators with the problem of preparing students for occupations that do not yet exist. In their study of future-oriented learning and teaching, Bolstad and Gilbert et al. state that one way of dealing with these challenges is "to restructure school activities so that learning can happen through collaborative knowledge building" (The New Zealand Curriculum Update 2012). Kokkidou (2013) concurs, asserting that "The most up-to-date validations of educational praxis propose that teachers and learners should engage together in a process of understanding life and the world, they should share their anxieties and their problematic issues, look for solutions, make plans for actions, express themselves creatively and take a critical stance toward every new datum before accepting it as knowledge" (p. 1).

David Finegold and Alexis Notabartolo identify 16 general competencies in their research report, that are critical in the 21st century workplace. These competencies can be grouped under 5 broad headings: Analytical Skills, Interpersonal Skills, Ability to Execute, Information Processing and Capacity for Change and Learning. Finegold and Notabartolo (2010) found "widespread consensus among policy makers and researchers … that all five of these general competency areas are important for workers in the 21st century" (p. 1).

Analytical Skills	**Interpersonal Skills**	**Ability to Execute**	**Information Processing**	**Capacity for Change**
Critical Thinking	Communication	Initiative & Self-Direction	Information Literacy	Creativity & Innovation
Problem Solving	Collaboration	Productivity	Media Literacy	Adaptive Learning
Decision Making	Leadership & Responsibility		Digital Citizenship	Flexibility
Research & Inquiry			ICT Operations and Concepts	

Figure 1. 21st Century Competencies (Finegold and Notabartolo 2010)

As you can see from this table, the broad heading 'Analytical Skills' encompasses skills such as critical thinking, problem solving, decision making and research and inquiry. While these skills are critical in all professions, Noreen and Peter Facione highlight one example of their importance, in this case, in the health care sector, stating that "Health care professionals need to develop good clinical reasoning and decision-making skills to provide safe and effective care to patients. Lives depend on competent clinical reasoning, and critical thinking and reflective problem solving are cognitive processes which are involved in clinical reasoning" (Facione & Facione).

Recent studies by Wenglinsky (2004), Zohar and Dori (2003), Hardiman (2001) and Hotvedt (2001) have also shown the positive effects that the inclusion of critical thinking in school curricula have on academic achievements, cognitive performance, meta-cognition and self-efficacy.

Interpersonal skills such as communication, collaboration, leadership and responsibility are equally important to the 21st century worker. These are "essential tool[s] for functioning well in society and the workplace and participating in an effective dialogue with others" (DeSeCo Report cited in Finegold & Notabartolo 2010, p. 10). Studies by Cohen and Bailey (1997) and Peterson, Mitchell, Thompson and Burr (2000), have shown that collaboration is becoming increasingly important in 21st century workplaces. Finegold and Notabartolo (2010) note that more than "80% of companies with 100 or more employees use team work as part of their work structure" (p. 11).

Finegold and Notabartolo also discovered that a high level of initiative, self-direction and productivity were important skills for the 21st century worker. In their research paper, entitled "Taking the Initiative. What Characterizes Leaders?", Bruttel and Fischbacher state that "taking the initiative is a crucial element of leadership and an important asset for many jobs" (2010, p. 1).

Similarly, Carnegie Mellon Professor, Robert E. Kelley (1999) asserts that demonstrating initiative proved to be the most powerful work skills tool for bridging the chasm between the intelligent, average worker and the super productive, star worker. If you are starting out in a new workplace, you will quickly be judged on whether you go beyond your specific responsibilities and take initiative.

While Thomas Frey did warn that by 2030, two-billion jobs could be "automated out of existence", the development of technology will provide many new career possibilities for 21st century workers. It is predicted that by 2020, the demand for software developers will increase by "28% to 32%" (Thibodeau, 2012). Thus, information processing skills such as information literacy, media literacy, digital citizenship and ICT operations and concepts become highly valuable skills to develop.

The final broad topic of 21st century competencies, capacity for change, includes skills such as creativity, innovation, adaptive learning and flexibility. It is anticipated that 21st century workers will change careers between 15 and 20 times during their working lives (Meister, 2012). The ability to adapt, start over and recalibrate is vital to navigating the 21st century workplace.

The idea of developing skills for learning, rather than content knowledge is by no means a new idea. It was over a hundred years ago that the pragmatist John Dewey (1910) stated that educators should

> cultivate deep-seated and effective habits of discriminating tested beliefs from mere assertions, guesses, and opinions; to develop a lively, sincere, and open-minded preference for conclusions that are properly grounded, and to ingrain into the individual's working habits methods of inquiry and reasoning appropriate to the problems that present themselves. (pp. 27-28)

The types of skills or competencies that need to be developed to meet the demands of the 21st century, however, are significantly different from those that are found at the forefront of current curricula. In their research report "Swimming out of our depth? Leading learning in 21st century schools", Ally Bull and Jane Gilbert (2012) argue that

> Traditional' forms of education… were designed to develop knowledge and skills valued in 20th century social and economic conditions, and are no longer appropriate in the 21st century environment. New approaches are needed if our young people are to develop the 'dispositions' (to knowledge, thinking, learning and work) needed to productively engage in the 21st century world.

The American organisation P21: A Partnership for 21st Century Learning suggests a 21st century curriculum framework "based on the essential skills, knowledge and dispositions that children need to succeed as citizens and workers in today's world" (www.p21.org).

Content Knowledge	Learning and Innovation Skills	Information, Media & Technology Skills	Life and Career Skills
Languages			Flexibility
Mathematics			Adaptability
Science	Creativity		Initiative
Global awareness	Innovation	Information Literacy	Self-Direction
Economic literacy	Critical Thinking	Media Literacy	Social & Cross-Cultural Skills
Civic literacy	Problem Solving	ICT Literacy	
Health literacy	Communication		Productivity
Environmental literacy	Collaboration		Accountability
			Leadership
			Responsibility

Figure 2. P21 Framework (www.p21.org)

This includes 4 main topics: Content Knowledge, Learning and Innovation Skills, Information, Media and Technology Skills, and Career and Life Skills. Content Knowledge includes traditional subjects such as Maths, English and Science; as well as new subjects such as Global awareness, Civic literacy and Environmental literacy. Learning and innovation skills cover topics such as Creativity, Innovation, Critical Thinking, Problem Solving, Communication and Collaboration. Information Literacy, Media Literacy and ICT Literacy are covered under Information, Media and Technology Skills; and Flexibility, Adaptability, Initiative, Self-Direction, Social & Cross-Cultural Skills, Productivity, Accountability, Leadership and Responsibility are explored under the heading of Life and Career Skills. As you can see from Figure 2, three quarters of this framework is skill based, while only one quarter is content based. An omission that should be particularly noticeable at this conference is music – which is not included in this curriculum.

Music already holds a precarious place within school curricula. It is an expensive subject to teach, requiring specialist teachers and equipment and its intrinsic value is often misunderstood by school administrators. A focus on core subjects, such as reading and mathematics, or the STEM subjects, often means that music is assigned less time, if it is not completely done away with due to budget cuts (Dillon, 2006).

South Africa's "Action Plan to 2014: Towards the Realisation of Schooling 2025" identifies 27 goals such as "#7 — Improve the average performance in languages of Grade 6 learners" and "#9 — Improve the average performance in mathematics of Grade 8 learners". No mention is made of music, or any of the arts. Music seems to be relegated to an extra subject, which is only included in a school's curriculum if there is time and resources.

As the approach to 21st century curricula changes and school subjects, as we know them, are replaced by project and skill based courses, I believe that music educators and advocates need to carefully consider, and then promote, the ways in which music can contribute to and enhance the development of 21st century competencies, if it is to survive the culling of content and 20th century

based education practices. If we return to Finegold and Notabartolo's 16 general competencies and the 5 broad headings under which they fall, we can see that music is, in fact well placed to assist in the development of these 21st century competencies.

If we are to consider music's role in the development of analytical skills, we can identify many ways in which it can contribute to this skill set. Bennett Reimer (1989) states that music can offer "meaningful, cognitive experiences unavailable in any other way" (p. 28). He asserts that music "is capable of yielding an experience of subjectivity" (Daugherty, 1996, p. 29) which provides students with the opportunity to analyse, evaluate, and appraise the worth of music (Kokkidou 2013, 6). David Elliott and Marrissa Silverman (2015) also contend that "music is conceptually, culturally, emotionally, and politically complex". There is seldom an absolute answer when discussing the value, meaning and reception of music. Elliott goes on to assert that "music educators should urge their students to reflect critically upon all aspects of music, on listening, performance, interpretation and creation" (cited in Kokkidou, 2013). Discussions on these topics provide students with wonderful opportunities to express their own opinion, learn to defend and support their position, examine questions from many points of view and, contend with differing opinions in respectful and constructive ways. Janice Dressel (2013) remarks that "critical thinking requires systematic cultivation" and asserts that "both lessons and rehearsals offer many occasions for this, and music educators should foresee and exploit such occasions" (cited in Kokkidou, 2013).

Music can also make valuable contributions to Finegold and Notabartolo's next broad heading — Interpersonal Skills. Peter Greene (2016) asserts that

> Music connects us to other humans in amazing ways… It is both indescribable and enormously compelling to see the many ways in which humans making music come together and connect to each other… I can't think of any other school subject that so completely fosters cooperation, collaboration, and connections between students. Students learn to help and mentor each other, support each other, [and] lift each other up.

A study conducted by Sebastian Kirschner and Michael Tomasello (2010), found that studying music encouraged children to "behave more cooperatively and pro-socially towards each other" (p. 363). A summary of this study found in the Royal Conservatory's publication, "The Benefits of Music Education: An Overview of the Current Neuroscience Research" (2014), suggests that music is inherently emotional, and musical memories are among the most visceral and vivid. Consequently, musicians must learn how to connect with people on an emotional level. Whether harmonizing in a choir, performing in a string quartet or simply jamming with friends, music students of any age, even the very young, learn how to share attention, co-operate and collaborate. These are extremely valuable skills in both personal relationships and in the workplace".

According to "The Benefits of Music Education: An Overview of the Current Neuroscience Research" (2014), music study trains children to focus their attention for sustained periods of time. This aids in the development of the 21st century competency 'Ability to Execute'. Canadian rower and Silver medalist at the 2012 Olympic Games, Jeremiah Brown, states

> Music has shaped my life from an early age. I think of my life as a series of increases in personal discipline. It started with piano lessons. My parents did a great job keeping me from quitting for those first two years of study, but then I began to love the music more and more and continued studying because of that love. As a youth and teenager, I did not practice very much — 30 minutes a day or so. But piano lessons were my first experience sticking with something over a long period of time. This set me up for being able to pursue goals that did not come with quick rewards. (cited in The Benefits of Music Education: An Overview of the Current Neuroscience Research 2014)

In this age of instant gratification, a subject that instills discipline, perseverance and initiative, is incredibly valuable. I will speak to music's ability to develop Information, Media and Technology skills a little later in this paper, and now skip to the final broad heading of 21st century competencies: capacity for change.

In a study conducted at Harvard University (2001), researchers noted "functional and structural changes in the brains of musicians as a result of their unique training and motor experiences" (Schlaug, 2001, p. 282). The fact that "musicians had a thicker corpus callosum", which is the bundle of nerve fibers that connect the two hemispheres of the brain, is particularly notable (Schlaug et al., 1994, p. 417) as this leads to "a marked difference in inter-hemispheric communication … Scientists involved in this area of study believe the greater connectivity between brain regions may help foster increased creativity" (The Benefits of Music Education: An Overview of the Current Neuroscience Research 2014). Music performance also develops a need for flexibility and adaptive learning. John Ratey (2001) asserts that "the musician is constantly adjusting decisions on tempo, tone, style, rhythm, phrasing, and feeling". The musician, in this case must be able to carefully assess and adapt to a number of simultaneous factors that influence a performance.

I shall now turn my attention to some of the ways in which music educators can assist their students in the development of 21st century competencies. I am still in the early stages of my empirical data collection, but I shall outline some of the challenges I have encountered in a school that adheres to a future focused curriculum and describe some of the methods I have used to foster the development of 21st century competencies in my own music classroom. My initial concern as I began this project — with my grade 7 and 8 class music students — was a lack of sufficient content knowledge. In order to engage with music in a deep and critical manner, I felt that my students should be able to read and write music, have a basic understanding of key, chord and interval structures, as well as a basic understanding of form or structure.

It became immediately apparent to me that I would not have the time to teach my students this musical content and still embark on projects that developed their 21st century competencies. It was this fact that lead me to explore and implement a blended learning platform in my class. A blended learning platform is defined by Friesen (2012) as a learning environment which incorporates "the range of possibilities presented by combining internet and digital media with established classroom forms that require the physical co-presence of teacher and students". The first step I took to implement a blended learning platform was to set up a flipped classroom. This is a "pedagogical

model in which the typical lecture and homework elements of a course are reversed. Short video lectures are viewed by students at home before the class session, while 'in-class' time is devoted to exercises, projects, or discussions" (EDUCAUSE, 2012). I designed a series of music theory lessons which I presented on film. I found that filming, and having the opportunity to insert graphics, animations and sound clips, allowed me to explain theoretical concepts in a more succinct and meaningful way.

My students' response to this model was overwhelmingly positive and seemed to come with many additional benefits beside the intended outcome which was an acquisition of content knowledge. Students were able to work through the videos at their own pace. While this freedom allowed each student to work within their own Zone of Proximal Development (Vygotsky, 1978), and thus progress as quickly or slowly as they felt comfortable doing. It also led to a great showing of innovation and self-efficacy. While I only expected students to complete one module each week, some students would complete up to four units before each class, allowing them to enter for external theory examinations after just a short period of instruction. I used a variety of digital media to assess the acquisition of knowledge in order to expose my students to various new digital platforms and applications, and develop their Information Processing Skills. With just five to ten minutes of my class time dedicated to troubleshooting flipped classroom problems and answering content related questions, I was able to dedicate the remainder of my time to other projects.

Another two methods I used to simultaneously, to develop content knowledge and 21st century competencies, are taken from the P4C, or philosophy for children, school of thought. The P4C project was designed by Prof. Matthew Lipman "to help children become more intellectually energetic, curious, critical, creative and reasonable" (p4c.com). The first of these is a Concept Line. Here, students are required to critically analyse a number of ideas, pictures, words or compositions and then order them between two points. One concept line project that I ran with my Grade 7 class, for example, was a "better music/worse music" continuum. I provided students with a number of musical examples ranging from Beiber to Beethoven and Kwela to Cage. I then asked them, as a group, to come to a consensus and arrange the list of pieces along a concept line, with the piece they considered to be the best at the top and the pieces they considered the worst at the bottom. Through this project, students were exposed to numerous genres of music. They had to use musical terminology and vocabulary to justify why they thought each piece was good or bad. They also negotiated with their peers to find consensus amongst the group, thinking critically about what constitutes 'good music' while communicating their opinions and learning to compromise, when their ideas where not supported by the majority of the group.

The second P4C method I have used in my classroom is that of Philosophical Inquiry. Here, students are provided with a stimulus, which is, in my class generally a piece of music, but could also be a story, picture or other object. The students are then asked, in small groups to come up with an open or philosophical question about the piece. The small groups present their ideas to the class and then the class collectively votes on which question they would like to investigate. The investigation, or inquiry, takes the form of a class discussion, where each student is expected to listen critically to each other's ideas, express and support their own opinions and engage with one another in an open and sincere manner. Questions that have been raised and discussed by the

students have included: “What is music?”, “what is the correlation between musical enjoyment and beauty?” and “is classical music better than jazz?” There are no right or wrong answers but the act of debating these questions teaches the student to think critically, communicate effectively, and discuss music using the appropriate vocabulary.

The final method I will discuss is project based learning, which is “a teaching method in which students gain knowledge and skills by working for an extended period of time to investigate and respond to an engaging and complex question, problem, or challenge” (bie.org). Here, students are presented with a broad topic or problem and then, in groups, asked to generate their own driving question, which they will spend time investigating. The two projects that we have engaged in this context, were “how can we expose the students in the pre-primary school to music through play?” and “how can we use electrical current to create sound?”. The students are encouraged to conduct research, generate prototypes and present their findings in unique and creative ways. This method develops many 21st century competencies, including, critical thinking, problem solving, research and inquiry, communication, collaboration, initiative, self-direction, creativity and innovation. While 21st century educators find themselves working at a challenging time, in an environment full of change and uncertainty, this is also an incredibly exciting time where new, innovative ideas are welcomed and celebrated. I believe that music could become a critical element of future focused curricula and look forward to presenting further findings on this topic, as I complete my empirical data collection.

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Dialogical Practices in Musical Education

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Abstract

This text refers to research performed together with the participating community in an extension project, which performs musical and artistic practices, developed in a city in the inner area of Brazil. The theoretical reference sustains itself mainly in the concepts of social practices and educational processes, intercultural, music multidimensionality and formation processes. The research, which is qualitative and phenomelogically inspired, comprises two moments: intervention methodology (theme raising, thematization, problematization) and research methodology (ideographic and nomothetic analysis). The intervention methodology is based upon the dialogical pedagogy of the Brazilian educator Paulo Freire. Results showed that artistic and musical practices which involve different people in construction and reconstruction processes of performance and excursions/trips are powerful in promoting new learning moments and deeply contribute to the development of socialization and the feeling of "being able to".

Key Words

Social Practices and Educational Processes, Music Education, Dialogical Pedagogy.

Introduction

In view of the cultural diversity of the Brazilian people, given their origins and formation processes and the new media and Technologies, which we are exposed to, it was considered crucial to know to recognize the different musical tastes and styles, specially of Brazilian children and youngsters, who sing, play, dance most usually in the dark as their voices are most usually not heard and their differences (birth, growth and belonging) are ignored. Still, offer these children and youngsters access and coexistence opportunities for the most different demonstrations and expressions of the Brazilian, Portuguese, indigenous, European and Asian cultures.

As teachers and researchers there is this unsettling feeling mainly regarding the following aspects: the choice and decision of the musical repertoire being solely dictated by teachers, the music lessons in public music schools (conservatories) are restricted to sheer instrumentation and music reading and the difficult access of the general population to music teaching. Thus, we proposed ourselves to work on Musical Education with children (nine to twelve years old) who are regularly enrolled in a public basic education school, located in a city in the inner area of Brazil (Ituiutaba, Minas Gerais), participants of a university extension project "Writing the Future Project (WFP) – (Re) cutting papers, creating panels", performing artistic and musical activities mainly involving music, drama and literature. These activities, which are part of a schedule of weekly meetings arranged along the year, were investigated with the aim of identifying and understanding the educational processes derived from such practices.

Of qualitative character and phenomenological inspiration, based upon the dialogical pedagogy of the Brazilian educator Paulo Freire (1967, 2005, 2008), this research, which involved different subjects and educational institutions (university, music school and basic education school) comprised two moments: intervention methodology and research methodology.

As a theoretical reference the major support was upon the concepts of social practices and educational processes (Oliveira et al., 2014); interculturality (Castiano, 2000; Candau, 2008); music multidimensionality in social practices (Souza, 2014) and the latent Power of music in the processes of forming people (Kater, 2004).

Social Practices and educational processes

According to Oliveira et al. (2014), social practices arise and generate social interactions when they establish relationships between people, people and community, groups and society. The reasons why people are inserted in groups have different natures and the permanence in the groups has no accurate period, what there is is a permanent movement of people in social groups. Regarding the WFP, the people involved (students, families/tutors and teachers) participated at their own will, are free to enter, leave, stay and participate in the activities, which are collectively thought of.

In such practices, there is no hierarchy or imposition, they depend on mutual help, sympathy and joy of doing, of being able to do (Freire, 2005), promoting educational processes, which may happen at various places and occasions, among the coexistence of people, where one is at the other's disposal in the community.

Interculturality

For Castiano (2000), in social practices there is no cultural domination or subjugation, but a dialogue, which favors the sharing of knowledge and recognition of individuality, considering the cultural diversity that involves them.

Coexisting among intercultural practices, where the interaction of people and their cultures prevails, there is no "closed" knowledge transmission according to Candau (2008), immutable knowledge, but knowledge in the permanent process of construction, derived from exchanging, negotiation and even conflicts between people, who maintain their individualism in collectivity.

It is known that the Brazilian society is formed by different cultures, and these differences must be acknowledged as fundamental marks and characteristics in the Brazilian educational process. Education must recognize the "other" so there is dialogue between the different cultures and social groups. In order to do so it is necessary to have cultural negotiation, as a means of respecting the different socio-cultural groups to enable the building of a project in which the differences are dialectically integrated. As for Candau (2008, p. 9), the "intercultural perspective leads to the construction of a democratic, plural, human society, which articulates equality policies with identity policies".

Musical Education in Social Practices

In Brazil, in the scope of Musical Education, many authors (Souza, 2014; Kater, 2004) discuss the educational processes derived from the musical practices, mainly concerning the Professional formation, applied methodologies, multiples and different Professional acting areas. With regards to Musical Education in social projects it takes the multidimensionality feature, which includes the acoustic, structural and emotional dimensions aiming at a further involvement of the people and the feeling of "being able to…" (Souza, 2014). Such comprehensions surpass the notion of music as being sheer musical and theoretical instrumentation, especially when these projects are turned into

real social practices through the adhesion of people, continuance and permanence in the proposed and performed activities.

For Kater (2004), activities in art, music and culture in education (as proposition, action and reflection principles) are products of human construction, "whose conjugation could result in an original tool of formation, capable of promoting both knowledge processes and self-knowledge" (p. 44). Hence the understanding that music is a latent power in the formation process of people. However, the formation element of these activities is not really enjoyed when we do not perform the functions of socialization, integration and arts and artistic production in a satisfactory way such practices can offer and comprise.

Intervention and Research Methodologies

Of qualitative character and phenomenological inspiration (after being approved by the Ethics Committee and signing the Informed Free Consent Term, IFCT and Agreement Term, AT, protecting the real names of the participating people), this research was structured as follows: intervention methodology and research methodology. The intervention happened within the months of March to October 2017, weekly, with the WFP community (students and teachers/the three education institutions: UEMG/Ituiutaba, Music State Conservatory and Bias Fortes School). And, the methodological procedures used were based upon the liberating pedagogy of Paulo Freire (1967, 2005, 2008), which according to Gonçalves Junior (2009), comprises three moments (Theme Investigation, Thematization, Problematization), which are "equally primordial and inter-related".

Theme investigation and thematization (March-June/2017) include the following activities: theme raising and discussion (choice and decision of repertoire, scenes, and literary excerpts). Problematization (June-October/2017): construction and reconstruction process of what the participating community wanted, chose and decided, which included the meetings that happened once a week in the music school lasting one hundred and fifty minutes each; construction and performances (three in total, one of them being in Ituiutaba and the other two in Uberlândia) of "Vila Platina", cultural excursion, participation in musical concerts and percussion workshop and a trip to the city of Uberlândia (Minas Gerais, Brazil) to perform the above cited at two different locations: a basic education public school and in the music show *Intermezzo*, of the music course, Arts Institute of the Federal University of Uberlândia (IARTES/UFU).

The research methodology (November-December/2017) comprehended ideographic and nomothetic analysis of the field journals (twenty-six), as well as photographs, video footages, drawings, written texts and speech of the participants, thus: raising and reduction of the meaning units (MU); nomothetic matrix creation and results construction (Martins & Bicudo, 1989). The phenomenological reduction refers to the thorough reading of the field journals to identify the meaning units, which were reduced and later grouped into categories, thus composing the nomothetic matrix.

In this article we focused on the presentation of the resulting data in one of the meetings (Field Journal nº XXVI),to which an open-ended question was applied, organized as such: 1) heading: name, gender, age, race/ethnic group, birthplace, city/state; 2) "Talk about (draw/color) your experience in the activities developed in the year of 2017, among: preparation and performance of the Vila Platina work (Liduino Pitombeira, arranged by Leise Garcia Sanches Muniz), participation in the percussion workshop and musical concerts, cultural excursion and performance trip".

Results construction

When applying the open-ended question, it was initially performed the reading of the data comprehended in the heading, followed by guidance and discussion of the issues raised by the participants. The term "gender" provoked laughter and questions, and they were instructed to answer male or female. The term "race" also raised some questions and one of the participants asked if it was associated to dogs. After such question, we developed a conversation about the black race diaspora for Brazil, colonization and formation of the Brazilian people. With regards to that, we bring Gomes (2012) to help us think about the use of the term "race". For the author, it is necessary to use and discuss the term, once it refers to "the role of the black movement in Brazil the new meaning and policy idea of race. Race seen as … social construction that marks, in a structural way and structuring, the Latin-American societies, especially the Brazilian one" (p. 727).

Then, we moved onto the reading of the question itself and the participants started writing and drawing, except for four of them who were demotivated: "I feel lazy". However, when we asked again that they talked about the WFP, they started doing so. Let's now look at some samples:

Ala: "The **performance day was the best in the world [our highlight]** and I hope that in the next years the conservatory has plenty of money for our talent and can travel to the places we went to, Bye and a big kiss to everyone in the conservatory".

Aja: "**I met a lot of new things [our highlight]**. I had already played a xylophone and a metalophone last year. This year I learned many new songs and it was very good, later we went to the farm near the yellow market which has a waterfall where we swam **we were very very happy [our highlight]** then we went there for a snack e when the day was over and we didn't get to know how to make molasses. After a week, we went to Uberlândia, it was really cool, we were on the bus for a two-hour journey, when we got there we went to a very big school **at first we were ashamed to perform but it all went well [our highlight]**. Later we went to the mall and had lunch it was very good and then we went on the escalator. Much later we performed at UFU and then we left and **everything was fine [our highlight]**.

Xandi: "I liked it a lot I loved it **I learned to play the xylophone, enjoyed traveling and going to the waterfall. I loved going at night to see the piano and violin orchestra [our highlight]**. I'm thankful you chose our school. Thank you".

Lila: "**I really liked learning to play the instruments, it was really good.** And getting to know De and Le. Thank you for being with us for two years. We will miss you".

Mila: "I, Mila, really liked this Project, it's a pity it was the last year, I liked it a lot, I met Liduino Pintombeira, went to Uberlandia, it was really cool. On the trip to Uberlandia when we changed buses we saw many fish, went to the mall, I liked it a lot". PJF (peace, justice and freedom).

Pé de breck: "**I learned a lot**" **[our highlight]**.

Cle: "It was very good at the conservatory, I had fun with my friends and the ratchet was the instrument and also the xylophone and in the waterfall and I also went to the farm to learn how to make "pão de queijo" and molasses".

Neto: "Going to the conservatory made me learn a lot and to play the xylophone and **things I never imagined I could play, I played the drums and many other things**" **[our highlight].**

Milly: "I, Milly, liked it, it's a pity it was the last year, but these two years were inspiring. Last year (2016) we paid homage to Marcos Vieira Lucas and this year to Liduino Pitombeira. **I liked it a lot because it inspired me, the music [our highlight]**. Beautiful and soft. **In the concerts, I felt asleep but it was good lol [our highlight].** In the waterfall it was good, but I got a cold, but I got

better. On the trip to Uberlandia we had fun. We liked it a lot so I award the mark 100000% for this project. Thank you. PJF (peace, justice and freedom).
Emi: “Every Wednesday we went to the conservatory and our performance to Liduino Pitombeira was on Saturday. One Wednesday, we went to the waterfall. On a Tuesday, we traveled to Uberlândia, first we performed at a school there, then we had lunch at the mall, we had ice cream and went down the escalator, later we performed at (UFU) Universidade Federal de Uberlândia. Then, we came back to Ituiutaba, and on Wednesday morning we went to the Conservatory to perform for a school from Capinopolis that came to Ituiutaba. Drawing. These were the instruments used in the performance”.
Gab: “It was very good at the conservatory. We went to the waterfall and Uberlândia. We swam at the waterfall. We had workshops and performed. We traveled to Uberlândia to perform and went to the mall. I played the ratchet and the xylophone, I really liked the xylophone”.
Isa: “**I loved everything about the conservatory, the trips, the performances, everything was very good**” **[our highlight].**
Jabuticaba: “I really enjoyed the piano solos and violin performances”.
Lele: “I enjoyed participating for the first time in the conservatory in 2017”.
Selfie: “**It was very good at the conservatory. It was better at the waterfall**” **[our highlight].**
Aninha: “I really enjoyed my first year at the conservatory and loved everybody”.
Mimize: “I thought the Project was really cool”.
Zi: “Cool”.
Lines such as: “the performance day was the best in the world”, “we were very, very happy”, “everything went fine”, “learned a lot of new things”, “learned to play the xylophone, liked to travel and to go to the waterfall. I loved going at night to see the orchestra play the piano and the violin”, “I learned things I never imagined I could play, I played the drums and a lot more”, “I liked it a lot because the music inspired me” pinpoint that artistic and musical practices based upon the collaboration process are powerful in promoting new learning in a pleasant playful and yet responsible. Learning to play instruments with joy and participating in performances, cultural excursions and trips (molasses, waterfall, shopping mall, cities, schools) are ways to get to know yourself and others, in a health responsible coexistence. It could be said that such activities strengthen the self-esteem and promote the recognition of the ability of being and making because we are and have been “able to”.

Considerations

According to the analysis of the collected data, it could be observed that the obtained results highlight aspects of satisfaction and welfare regarding the participation and performance of artistic and musical practices. That is, why didn’t the participants refer to the negative aspects that every human activity comprises? Because the activities that are performed together with the PWF demanded effort, opening, involvement, dedication, patience, attention, memorization, study, respect and collaboration. Among all the writings, none of the participants referred to the difficulties or challenges faced because “it worked”. Thus, it could be said that a lot could come from musical education with children, but on the condition that all the people involved participate as active subjects, writers of their own stories. Hence the multidimensionality (Souza, 2014) and formation (Kater, 2004) aspects in Musical Education. Because as a social practice within the

construction and reconstruction processes of performance and excursions/trips are included the social, acoustic, structural and emotional dimensions, all considered fundamental to a better development of the socialization and feeling of "being able to".

To round-off: "Musical Education practices demand commitment and responsibility, permanent search for knowledge and abilities, creative and cooperative interaction in the coexistence of the different cultures (including and specially in the case of this study: musical), elements which were favored to the development from the dialoguing, marked by educational processes of collaboration, of coexistence, of solidarity, of respect and recognition of the other" (Martins & Gonçalves Junior, 2017, p. 246).

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Humanizing Musical Education: Dialogical Pedagogy Contributions

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Abstract

The present paper brings a reflection about an intervention and research that provides a permanent and reflective feedback on the projects "Music Education at UFSCar" and "Writing the Future Project - (Re) cutting papers, creating panels", both developed in cities in the interior of Brazil, which share what is called humanizing music education, having as main theoretical-methodological contribution the dialogical pedagogy, as proposed by the Brazilian educator Paulo Freire. As methodology of this review article, a bibliographical research was carried out, explaining that it is the purpose of this study to describe what humanizing musical education means in the projects under consideration. The results show that committed extension projects, linked to equally committed research, favor a permanent movement of thinking about doing with a view to improving the know-how, in order to promote a humanizing and therefore transforming musical education, also enabling to break with the asymmetries of power, between educators and participants, valuing permanent critical and emancipatory dialogue, as a strategy focused on meaningful and transformative learning in musical education, in respectful, loving and sincere coexistence with others.

Key Words

Music Education, Dialogical Pedagogy, Coexistence.

Introduction

Intervention and research have been performed, which permanently and reflectively feedback on the extension projects “Musical Education in UFSCar”, developed by the Musicalization Laboratory in the Federal University of São Carlos (UFSCar), campus of the city of São Carlos, in the interior of the State of São Paulo, since 1989, as well as in the “Writing the Future Project – (Re) cutting papers, creating panels”, developed by the University of the Statet of Minas Gerais (UEMG), campus of the city of Ituiutaba, interior of the State of Minas Gerais, since 2007. Such extension projects share what is called humanizing musical education, having as the main methodological and theoretical support the dialogical pedagogy, as proposed by the Brazilian educator Paulo Freire (1967, 2005, 2008), also based upon the specific authors in the musical education field, like Gainza (1988), Green (2009), Higgins (2012), Kater (2004), Koellreutter (1996) and Souza (2014).

A bibliographical research is used in this article (Gil, 1991), developed from previously elaborated material, specially books and scientific articles, including the ones developed together with the extension projects “Musical Education in UFSCar” and “Writing the Future Project – (Re) cutting papers, creating panels”, aiming at describing humanizing musical education in such projects and enabling a better understanding, in order to do so frequent examples of the actions performed in them will be brought to light.

Theoretical and Methodological Reference of the Humanizing Musical Education

Music, according to Green (2009), always comprises inspiration and communication among people, musicians and between musicians and the public. The author states that this communication and expression abilities which can inspire people with energy and intensity start with the exercise, expression and musicalization techniques in the childhood, and such process is called musical education.

Concerning humanizing musical education, it is understood as being the whole musical doing which surpasses the sheer notion of musical instrumentation and theory, comprising other dimensions of knowing how to do, such as political, social and cultural issues, mainly in social projects, once it includes the acoustic, structural and emotional dimensions promoting people's involvement and the feeling of being able to (Souza, 2014; Kater, 2004).

Within the perspective of this so called humanizing musical education, the context where it is developed has always had as its main scenario the community groups. Community groups are people who group together around the musical making, forming smaller groups which coexist regularly with the purpose of meeting and together embrace a musical practice. The pleasure of making music together is the highest experience that moves this or that group, always searching for sensitive music outcomes and overcoming minor conflicts and difficulties.

Higgins (2012) understands the concept of community art, or else community music as the one in which people articulate, engage and show their needs, experiences and aspirations. The work methodology which involves these groups, claims the author, regards not only the artistic context in its potential, but also, and mainly, the human development of their participants.

Thus, musical education under the humanizing perspective devotes to individuals and their specific characteristics, and at the same time, to groups. Therefore, in the context of both extension projects the musical education social practice happens through meetings with those who are interested in learning and teaching music in a shared, communitary, horizontal and dialogical way, in which groups acquire an ample dimension, where everybody interacts, coexist and together build an identity, in which educators teach and also learn, and the same is true about the projects participants, in which everyone sets off from their readymade knowledge experience (Freire, 1999, 2005, 2008) towards overcoming with a respectful, stimulating and committed support from all the group members in a constant collaborative action, so that all of them who coexist could become more.

Being, therefore, like (2005), inconclusive and incomplete, who is always being, making and remaking itself in the intersubjectivity relations with other beings in the background of world context "aware of what I can know socially and historically, I also know that I cannot escape historical continuance. Knowledge has history. It never is, it is always being. History is as come to be as we are, as is the knowledge we produce. It would be impossible to think of a world where human experience happened outside continuance, I mean outside History" (Freire, 2001, p. 18). Still in accordance with Freire (1992), the human being is a being of action and reflection, of practices and when related to another being and to the world transforms and transforms itself.

Gonçalves Junior (2009, p. 705) presents Freire's dialogical pedagogy in three moments equally primordial and inter-related, which are Theme investigation: "discover what people already know, what they understand about the world and which subject/theme affects and interests them

(promoting a generating theme). Learning what they know improves knowledge together, educating and self-educating, from the readymade knowledge experience"; Theme making: "educator is the one who encourages and motivates with a word, a generating theme. Dialogues are necessary to realize attitudes, positions, distinctive points of view, ways of perceiving the world, and in equal manner share knowledge"; Problem making: "moment of engaging, sympathetic emancipating commitment of that knowledge, of the building-rebuilding the understood world, of the life conditions transformation, of freedom".

Ribeiro (2009) claims that the use of methodologies based upon the dialogical approach of Paulo Freire enables that the realized experiences are underlined from the "collective aspect of an exercise built upon different knowledge and musical practices" (p. 108); a collective knowledge. Yet, such practices find in Freire's thoughts the adequate grounds to reflect upon "the necessity of an educational practice ... being open to diversity and to the different social-musical contexts in which learners are involved" (p. 109).

In light of such inspiration, one can understand the meetings of both extension projects in musical education with moments of equal collective learning in which educators and participants have something to teach and learn, with a potential to share musical knowledge, of general education as well as life.

In coexistence, everyone learns and teaches reciprocally, as states Brandão (2003), a learning community is built, in which the smaller learning unit is not each person, each participant or educator individually, but the group who does the shared task of building shared knowledge. It is the small learning community, through which each participant lives their own learning, as everyone has something to say or hear, to learn and teach.

Understanding living in harmony is highlighted with Oliveira's (2009) statement, "Coexisting is to dive in the living educational, health, survival and fighting processes, which researchers or professionals are to understand. Coexisting means knowing human life in constant movement: at times smooth, at others rough; at times slow, at others troubled; at times soft, at others suffocating, at times harmonic, at other deafening. Lives, experiences, friendships, tastes, smells, sounds, words, colors, tears and smiles make a web that lull researchers and professionals integrating them to the movements of living and redirecting their look to new perspectives, views of the world" (p. 5).

That is, valuing the permanent critical and emancipating dialogue as a strategy of an education towards meaningful and transforming learning, in a respectful, loving and honest coexistence of a being with another. Having another being, as taught by Levinas (2005), as a criterion, it is not enough to acknowledge others existence, but having a firm ethical attitude with respect and acknowledgement of otherness, attentively and committedly observing the intersection of our own experiences to those of others in the exercise of intersubjectivity in the humanizing musical practice because: "The phenomenological world is not the pure being, but the meaning that appears in the intersection of my experiences and of those to the one of others, through the gearing of one with the other, it is therefore, inseparable from subjectivity and intersubjectivity that form their unit when retaking my past experiences in my present ones, of others' experiences to my own" (Merleau-Ponty, 2015, p. 18).

In such perspective, coexistence understood that way becomes a great educational opportunity, once "it does not erase or nullify differences. On the contrary, it is the ability of collecting them, and letting them be, and still living with them and not despite of them. Coexistence

only surges when differences become relative in favor of points in common. Then, the necessary coexistence surges, the concrete basis for a peaceful coexistence, although there will always be some tension due to legitimate differences" (Boff, 2006, p. 33).

Thereby, concerning humanizing musical education people are grouped, welcoming those who want to make music, regardless of their moment performance level, wish and have the potential for knowing and becoming more.

In agreement with that, the musical educator Koellreutter (1996: 3) believed that music teaching in general should go beyond the already existent possibilities, in a relentless rhythm of search, in times and places where creativity had a primordial space of "behaving in front of the world, not as in front of an object, but as an artist facing a piece to create" believing the latent power and capable of transforming and engender new realizations. Compartilhamos também da compreensão de Gainza (1988, p. 31) de que todas as atividades devem ser compreendidas como possibilidades de expressão, independente do grau e nível de perfeição com que cada um as realizou: "Expressar-se é, pois, demonstrar tanto as deficiências como as capacidades".

In this way, for the routine of both extension projects some fundamental principles were adopted: 1) Relevance of the affective bonding which is the basis for the interpersonal relationship and generates trust as a basic condition for learning; 2) Pliability of the pedagogical process (without losing its rigor), given the relative difficulty in focusing and the need for another time to approach or solve problems; 3) Adequacy, organization and balance between individual and collective actions; 4) Intensifying playfulness in the teaching and learning processes, favoring a warm atmosphere, where emotions and feelings are welcome; 5) Need of individual and collective evaluation, through assessing procedures built together, which respect each one's timing, at the same time being honest, critically identifying ways for improvement, observing personal potentials and other possibilities to explore materials and activities; 6) Whenever needed and through collective evaluation adapt the proposal to the level of the participants, changing the original plan so that everyone can proceed together in the musical learning.

Humanizing Musical Education Practices

Some research has been published in the humanizing perspective, gradually building both academic and scientific texts. Besides, congresses and scientific meetings in which some research of that nature have been presented in the last ISME conference in Glasgow, Scotland (Martins & Gonçalves Junior, 2017). The above cited show work developed with community groups of children, babies and their families, "crying" groups, orchestras and others (Joly & Severino, 2016). Hereby, there is a description of the research in humanizing musical education with children in the city of São Carlos-SP. For this paper, the methodology adopted in the groups of babies and their families (Music within the Family) is approached regarding the extension project "Musical Education in UFSCar", which lasts for 1 hour in modules of 15 weekly lessons in a semester.
The words delighting, coexistence, lovingness, practice, commitment and humanizing appear as stepping stones towards the path to be followed. They are along the way, causing trouble, and yet appear as lights which indicate the ground to support each one of the methodological steps.
From this principle, music brings the basic elements to knowledge of the world and life. Music helps us better understand the world we are inserted in, both from the point of view of culture and of the daily small things, because in the bosom of the Project it is understood that music is an open door to the world which begins to unfold during early childhood. The daily scenes, the surroundings

where children live, the local and regional culture, the small family scenes are fundamental themes raised together with families, according to what Freire (1967, 2005) and Gonçalves Junior (2009) describe in the theme investigation, to enable the conduction of the humanizing musical education meetings, which, in their turn, help the children to enter and understand the world they are inserted in.

In this way, when the music for each meeting is chosen and the script is written, there is first intensive research, with many books spread on the table, searching for songs that are meaningful for this or that group of children. Each child is unique, with their preferences, potentials and limits. Each one of them is considered when planning the humanizing musical education meetings. On the other hand, the group as a whole is also considered as for which activities are going to be applied. Groups also have their specifics as there is a diversity of children in them. Resuming what Brandão (2003) states, the music groups are seen as a learning community in which everyone has something to teach and learn. Hence, in every meeting the families are brought into the space so that this learning community broadens and extends after each meeting to their daily lives and to the areas where they live.

Here lies the description of the research in humanizing musical education with children in the city of Ituiutaba-MG. According to Martins (2015), the "Writing the Future Project – (Re) cutting papers, creating panels" is an extension project of UEMG in partnership with the State Music Conservatory Dr. José Zóccoli de Andrade*,* whose interventions involve musical and artistic activities (sound events, cultural excursions and artistic workshops) performed cohort with students, ranging from nine to twelve years old, of the State School Governador Bias Fortes, located in the city of Ituiutaba, Minas Gerais, Brazil, which are in Integral Education[15].

The project encloses building performances in music, drama and literature. Among these constructions there is interpretation, creation, and musical writing from a reference literature chosen by the very people from the participating communities, among students and teachers at the university, regular school and music conservatory. In a project made of people and institutions, the unifying principle is that of respect towards differences and diversity, based upon the dialogical pedagogy (Freire, 1967, 2005, 2008).

The humanizing musical education practice in the project is basically carried out in three moments: theme raising (musical and literary repertoire choosing, timetabling of meetings and presentations, negotiating attributions and responsibilities); theme making (musical arrangements elaboration, literature script writing, action plan designing); problem making (daily basis of the performance building and rebuilding). These moments are equally primordial and interrelated, according to what is seen in Gonçalves Junior (2009), once it concerns collaborative practices in which there is no imposition or hierarchizing of knowledge, but access and opening to the new, be it in tastes, wishes or insights expressed by the participants. So much so that Freire's viability is instituted (2005), as a possibility of happening, hearing and making happen, amplifying (audible/perceivable/visible) voices yet unheard.

[15] Integral Education is a pedagogical intervention program of the Educational Board of the State of Minas Gerais, Brazil (SEE/MG/BR), whose objective is to remediate students' learning difficulties.

Considerations

Having in mind that this article aimed at describing humanizing musical education in the extension projects "Musical Education in UFSCar" and "Writing the Future Project – (Re) cutting papers, creating panels", in an attempt to better understand such practice, it could be considered that the humanizing musical education social practice inspired by the dialogical pedagogy, demands commitment, engaging and responsibility from their practitioners, as well as permanent search for knowledge and abilities, creative and cooperative interaction in the coexistence of different people. It is considered that musical practices, much more than promoting the increase in the levels of attention, memorization and concentration, so necessary to making music, are latent forces in the revelation of easiness and difficulties in learning, socialization and social interaction, showing themselves as powerful contributing agents in the processes of social, cultural and political constitution of children, adolescents and adults.

Learning to sing, play, act, read and play are features of the investigated phenomenon, observing that the educational processes derived from such practices surpass the simply learning education, when they imply the promotion of sensitive education and humanizing transformation, a place where no one teaches anyone, but learning happens in communion (Freire, 2005, 2008).

The educational processes derived from these practices in musical education revealed themselves as strongly marked by the spirit of collaboration, coexistence, sympathy, respect and acknowledgement of others. Such results show that extension projects committed, tied to research as committed favor a permanent movement of thinking doing in order to improve know-how, to promote a humanizing musical education, and therefore, transforming, enabling the rupture with Power symmetry, between educators and participants, valuing the permanent critical and emancipating dialogue, as a strategy towards meaningful and transforming learning in musical education, in the respectful, loving and honest coexistence with others, in being more in communion, in "existence sympathy" (Freire, 2005, p. 86).

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Policy as a Tool for Promoting a Life-Long Journey Filled with Musical Encounters

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Abstract

Professional music educators in the United States have a long history of being committed to music education for *all* students. To date, however, U.S. music educators are far from achieving their mission of music education for all. Elpus and Abril (2011), for example, reported that only 21 percent of high school students were enrolled in high school music programs in the United States at the time of their study. The purpose of this paper is to argue that it was the passage of Public Law 114-95 (2015), labeled the '*Every Student Succeeds Act'* (ESSA) that has enabled U.S. music educators to look optimistically at the increased chances of enabling *all* students to encounter music meaningfully throughout their lives. After providing some necessary background and summarizing the struggle to make music and the arts core subjects in U.S. curricula prior to 2014, the paper will focus on the role of the Revised National Music Standards (2014) in providing the context for ESSA—policy legislation that for the first time recognizes music as a subject just as important as reading and math in providing U.S. students with a well-rounded education.

Keywords

Policy, Every Students Succeeds Act, Music for All, Well-Rounded Subjects

Understanding ourselves is perhaps central to living a quality life—both personally and professionally. Discovering who we are and how we can then join with others to make the world around us a better place, results in a meaningful life. Music and the arts have always been important means for helping individuals achieve these goals. Music and the arts infuse our lives with meaning, excitement, and the inspiration to create. If it is important for us to understand who we are as human beings; to be inspired to generate original ideas; and to learn to collaborate with others in enhancing our world, then it is important that *all* of our children have a well-rounded education that includes music and the arts.

Professional music educators in the United States have a long history of being committed to music education for *all* students. This idea of music education for all emerged early in the history of music education in the United States, when in 1923, a former President of the Music Supervisors National Conference (now called the National Association for Music Education), Karl Gehrkens, coined the phrase "Music for every child, every child for music" (Abeles, Hoffer, & Klotman, p. 30). Ever since that time, these words of universality have echoed through the decades in the goals, objectives and mission statements of the country's national professional music educators' organization—the National Association for Music Education (NAfME) (formerly the Music Supervisors National Conference,1907-1934, and then the Music Educators National Conference, 1934-2011). Currently, the mission of the NAfME is: "To advance music education by promoting the understanding and making of music by *all* [emphasis added]" (National Association for Music Education, 2015, p. 1). To date, however, U.S. music educators are far from achieving their mission of music education for

all. Elpus and Abril (2011), for example, reported that only 21 percent of high school students were enrolled in high school music programs in the United States at the time of their study. Clearly, there are a number of young adults in America's high schools who are not receiving continuous instruction that might support meaningful encounters with music for a lifetime.

The key word here is *all*. Music education must be not only for the gifted few, but also for the "not-so-gifted" many. If the premise that music is for *all* students is accepted, then it stands to reason that music educators would turn to their professional organizations for help in advocating for a more vital role for music education in the curriculum. Recently, that help has come in the form of lobbying at the national level to influence policy.

In its most basic form, a policy might be defined as "any set of principles or guidelines that are constructed for the purpose of bringing consistency and fairness to a course of action…" (Nierman, in press). Policies may be based theoretically on knowledge provided by research; but in practice, values, attitudes and opinions often are also part of the decision-making process. Some policies are based simply on tradition. Policies are often enacted to enable the realization of long-term goals or objectives.

Policies, however, are not enacted in a vacuum. The priorities, ideas, and values of various institutions and individuals are aligned and realigned, influenced by time and place, into policy frameworks that seek to influence policy decision making. Hope (2002) defines a *policy framework* as "a constellation of such forces and resources moving together or in parallel to fulfill a common purpose" (p. 5). Hope further observes:

> The influences of various policy frameworks are as complex as life itself, and as difficult to understand. It is easy to be blinded by simplicity, to get lost in complexity and to be so involved in one policy framework that the others are obscure, unreal or beyond reasonable engagement. All of these positions are dangerous. (p. 5)

A *policy framework* might be conceptualized as the "lay of the land," the political environment, in which a policy was conceived. (It will be argued later in this paper that powerful policy frameworks were in place when landmark U.S. legislation was passed recently that has the potential to make music education accessible to a larger segment of the U.S. student population.)

The purpose of this paper is to argue that it was the passage of Public Law 114-95 (2015), labeled the '*Every Student Succeeds Act'* (ESSA), that has enabled U.S. music educators to look optimistically at the increased chances of enabling *all* students to encounter music meaningfully throughout their lives. After providing some necessary background and summarizing the struggle to make music and the arts core subjects in U.S. curricula prior to 2014, the paper will focus on the role of the Revised National Music Standards (2014) in providing the context for ESSA—policy legislation that for the first time recognizes music as a subject just as important as reading and math in providing U.S. students with a well-rounded education.

Essential Conceptual Background

Before beginning to support the purpose/thesis in earnest, it is necessary to understand a few basic concepts about education in the United States: the fact that education is not a function of the national (federal) government, but a state/local function; the role of the federal government in education as defined by the Elementary and Secondary Education Act (ESEA); and, the fact that, contrary to many industrialized nations in the world, U.S. national standards are not mandatory, but voluntary.

In the United States, education is a primarily function of each of its states. It was a sentence in the Tenth Amendment to the United States Constitution that solidified the concept of education as a state function: "The powers not delegated to the United *States* by the Constitution, nor prohibited by it to the *States*, are *reserved* to the *States* respectively, or to the *people*." In fact, the federal government is prohibited from direct control over the curriculum and management of schools, not only by the Tenth Amendment, but by the Elementary/Secondary Education Act and the Arts and Humanities Act establishing the two Endowments, the National Endowment for the Arts and the National Endowment for the Humanities (Hope, 2002, p. 6). So, by law, the states ultimately are charged with the responsibility of providing for education; but in practice, the state acts through its the local school boards, who determine how allocated monies are to be spent and what is to be taught in U.S. public schools.

Federal education policy, however, does exert influence on state and local policy, primarily through its funding mechanisms to realize policy. Arguably, the most comprehensive federal legislation affecting education ever passed by the United States Congress was *Public Law 89-10*, the Elementary and Secondary Education Act (ESEA) of 1965. The ESEA is an extensive statute that emphasizes equal access to education, establishes high standards, requires accountability, and provides federal funding to implement its goals. If certain federal guidelines are followed, schools in low income neighborhoods, termed Title I schools in ESEA, have received federal funds for education throughout the years since 1965. The federal government has typically reauthorized the ESEA every five years since 1965, but a reauthorization that was supposed to happen in 2007 was delayed because political bickering. It was important to arts educators to keep music and the arts designated as basic/core subjects in any reauthorized ESEA legislation to maintain a curricular status equal to that of science, math, and the language arts.

The Struggle to Make Music a Basic Subject

Although some U.S. scholars trace the origins of struggle to make music a basic subject (sometimes called *core* or *well-rounded* subject) back to the Elementary and Secondary Education Act of 1965 (Nichols & Berliner, 2007), for the most part, policies written to address music's battle for curricular recognition equal to science, math, and English could be said to have begun in the 1980s with the publication of *A Nation at Risk* (1983). This report criticized American schools for spending too much time in the process of socialization of students and lacking high standards. The business community led efforts to correct these wrongs by advocating a return to a curriculum that emphasized the 3 Rs (Reading wRiting and aRithmetic), insisting on high standards, and demanding accountability.

In response to *A Nation at Risk* and the omission of the arts from the list of six national education goals articulated at the Charlottesville Education Summit (1989), the arts community, led by the Music Educators National Conference (MENC), worked diligently to write the *National Standards for Arts Education: What Every Young American Should Know and be able to Do in the Arts* (Consortium of National Arts Education Associations, 1994) in the years between the Charlottesville Summit and the passage of Public Law 103-227, the *2000 Educate America Act* (Summary of Goals 2000, n.d.) in 1994. The acceptance of these voluntary standards by then Secretary of Education Richard Riley was a key factor in having the arts designated as a *basic* subject in the Goals 2000 legislation. The Goals 2000 legislation recognized the arts (including music) as a *basic* subject crucial to the success of young American students leading meaningful and productive lives, along with language arts, math, and science.

The context for curriculum in music in the aftermath of the Goals 2000 victory could be characterized as a "product" orientation. The National Music Content Standards spelled out clearly in its nine Content Standards the *products*— "What Every Young American should Know and be able to Do in the Arts," as the subtitle of the *National Standards for Arts Education* (Consortium of Arts Education Associations, 1994) proclaimed—that should result from music education (MENC, 1994, p. vi). For a number of years following the publication of this book, music education's blueprint for appropriate standards-based, product-oriented instruction was, at least in theory, in place; although in practice, many music educators continued to resist the demands for accountability that accompanied music's designation as a basic subject.

The Impact of Today's Revised Standards Environment

Several years before the release of the revised *2014 Music Standards* (NAfME, 2014), music education was once again in jeopardy of not being recognized as a basic subject. In the 2001 reauthorized ESEA Act, Public Law *107 - 110*, often called the No Child Left Behind (NCLB) Act, the arts (including music) were recognized as a basic subject. By 2010, however, the reauthorization of NCLB, delayed by bickering along party lines in the U.S. Congress, was long overdue; and there was concern among many U.S. music education leaders that a reauthorized NCLB would not name the arts (and music) as a basic/core subject. In the absence of reauthorized legislation, then Secretary of Education, Arnie Duncan, had considerable power to influence educational policy indirectly. One such initiative was the $ 4.3 competitive grant program known as Race to the Top (United States Department of Education, 2010), which supported then President Obama's desire to emphasize education in the STEM (Science, Technology, Engineering, & Math) subjects. The Common Core State Standards Initiative (National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010), with its emphasis on math and English, and the Partnership for 21st Century Learning Group (P21) (Partnership for 21st Century Skills, 2004), with its focus on their P21 Learning Framework designed to develop an employable 21st century workforce, were also part of the pre-2014 Standards context that emphasized the importance of learning in the STEM subjects.

At the start of the second decade of the 21st century, the United States indeed was embroiled in a fierce struggle over the primary purpose of education. The question that seemed to dominate the

educational landscape was: Does meaningful learning occur only in the STEM subjects, or is there room for the arts and the humanities? The music education community had just cause to be concerned about the continued inclusion of the arts (& music) as a core subject in reauthorized ESEA legislation. This community advocated an educational focus that would turn STEM to steAm—a focus that they believed should include an "A" for Arts. (It should be noted in the language above that the descriptor *core* had replaced the descriptor *basic*. This change was due, in large part, to the early acceptance across the country of the Common *Core* Initiative. Thus, the contextual battle for music education was to make music a *core* subject in a reauthorized ESEA bill, rather than a *basic* subject.)

As the STEM/STEAM debate grew louder, music educators found themselves once again needing to show that arts education and music education were a relevant part of the *core* curriculum, and there was widespread agreement among arts educators that a revision of the National Arts Standards would help decision makers to remember that the arts could contribute to the development of skills and knowledge needed to be successful in the 21st century.

The Revised National Music Standards of 2014

Led by the National Coalition for Core Arts Standards, a coalition of dance, media arts, music, theatre, and visual arts leaders, a revised Standards framework that emphasized process over product was envisioned. The Coalition did not want to abandon the knowledge and skills (*products*) that were the cornerstones of the 1994 Standards, but rather the group wanted to use the knowledge/skills as prerequisites to move to a higher *process*-oriented plane in which students would develop artistic literacy, defined as "the knowledge and understanding required to participate authentically in the arts [music]" (National Coalition for Core Arts Standards, 2014, p. 17). The Revised Standards writers reasoned that this process orientation would not only help to promote learning and participation in the arts for a lifetime, but it would also resonate with the educational context being espoused by the P21 group that emphasized the development of creativity, communication, critical thinking, and collaboration.

The Revised Standards framework promoted encountering the arts through four artistic processes: creating, performing, responding, and connecting. Each of these processes were subdivided into several process components that students needed to master (see Figure 1), as recommend by Wiggins and McTighe in their book *Understanding by Design* (2006). Figure 2 shows the relationship of these Revised Standards components as presented in Performing artistic process of the Ensemble Strand.

The Revised Standards as Context for ESSA

The Revised National Standards themselves, with their focus on helping students utilize unique, individual, and exploratory processes to encounter the art of music, did indeed become part of the context that led to the passage of reauthorized ESEA legislation that included music as part of a *well-rounded* education. (Note that now the term *well-rounded* has taken the place of the descriptors *basic* and *core*. This is compromise language in the reauthorized 2015 ESEA legislation that is

primarily a reaction against the negative connotations that surrounded the rollout and implementation of the Common Core State Standards.)

The reauthorized ESEA bill, Public Law 114-95 (2015) labeled the *Every Student Succeeds Act* (ESSA), was signed into law by President Obama in December of 2015 and resulted from a policy framework (Hope, 2002, explained earlier in the paper) of four primary groups, including politicians, state education decision makers, parents, and special interest groups such as NAfME and the National Association for the Advancement of Colored People (NAACP).

The ESSA Policy's Role in Promoting Life-Long Musical Encounters

How did the passage of the ESSA legislation add to helping U.S. music educators to move closer to their goal of providing music education for *all* students? Perhaps most importantly, for the first time in the battle to become a basic/core/well-rounded subject, *music* alone—not music as one of the arts—but "*music and* [emphasis added] the arts" (S.1177, Sec 8002, p. 2980) were recognized as well-rounded subjects necessary to provide all students with access to an enriched curriculum and educational experience This wording unlocks a number of doors that have been barriers to realizing music education for all in the past: funding for music programs in lower socioeconomic schools, monies to support professional development to design new courses, and a viable platform for music as a subject equal in value to the STEM subjects.

ESSA, it must be remembered, as policy that reauthorizes the ESEA, is first and foremost policy legislation designed to bring educational opportunities to economically disadvantaged students. Under NCLB, there was ambiguity about whether music qualified for Title I funding. With ESSA, there is no doubt; music qualifies. So, the "door is open" for music educators to apply for Title I funds to improve their curricula, including access to technology and other materials and equipment necessary to design and implement new curricula and assessment techniques. Indeed, all schools' music programs, regardless of the SES standing of the community, could be eligible for such funding to enhance music education under Title IV, Part A, if funding is realized at appropriate levels.

Further, there could be monies allocated for professional development opportunities for teachers to learn more about appropriate assessment techniques and practices through ESSA's titles II and IV. ESSA also stipulates that accountability measures can include non-cognitive indicators, thus making it possible for music's value to students to be highlighted for decision makers to see.

Finally, a less tangible, but nonetheless important impact that ESSA will have for promoting life-long musical encounters is that music alone, in policy, is recognized as contributing equally with the STEM subjects toward students' well-rounded educations. The impact of this designation on district school administrators and school board members at all levels responsible for curricular decisions that could bring music into the lives of *all* students cannot be overestimated.

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Nierman policy

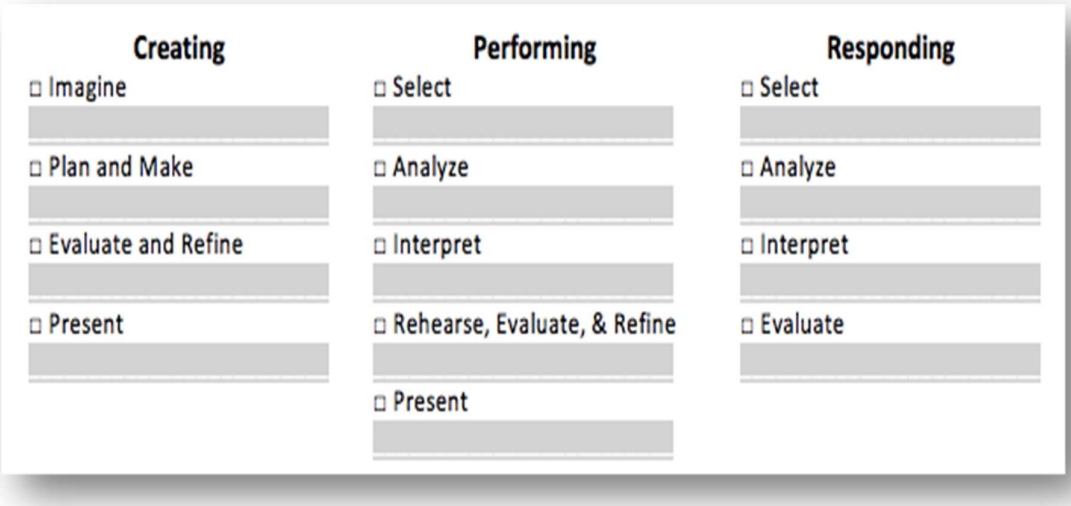

Figure 1. The 2014 National Music Standards three primary artistic processes, with basic components of each.

PERFORMING

Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. **Essential Question:** How do performers select repertoire?

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr4.1.E.5a Select varied **repertoire** to study based on interest, music reading skills (where appropriate), an understanding of the **structure** of the music, **context**, and the **technical skill** of the individual or **ensemble**.	**MU:Pr4.1.E.8a** Select a varied **repertoire** to study based on music reading skills (where appropriate), *an understanding of* ***formal design*** *in the music,* **context**, and the **technical skill** of the individual and **ensemble**.	**MU:Pr4.1.E.Ia** *Explain the* ***criteria*** *used to* select a varied **repertoire** to study *based on an understanding of* ***theoretical*** *and* ***structural*** *characteristics of the music,* the **technical skill** of the individual or **ensemble**, and the ***purpose*** *or* ***context*** *of the* ***performance***.	**MU:Pr4.1.E.IIa** *Develop and apply* **criteria** to select a varied **repertoire** to study *and* ***perform*** based on an understanding of **theoretical** and **structural** characteristics *and expressive challenges in the music,* the **technical skill** of the individual or **ensemble**, and the **purpose** *and* **context** of the **performance**.	**MU:Pr4.1.E.IIIa** Develop and apply **criteria** to select *varied* ***programs*** to study and **perform** based on an understanding of **theoretical** and **structural** characteristics and expressive challenges in the music, the **technical skill** of the individual or **ensemble**, and the **purpose** and **context** of the **performance**.

Analyze

Analyze the structure and context of varied musical works and their implications for performance.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. **Essential Question:** How does understanding the structure and context of musical works inform performance?

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in **musical works** inform prepared or improvised **performances**.	**MU:Pr4.2.E.5a** Demonstrate, using music reading skills where appropriate, *how the* ***setting*** *and formal characteristics* ***of musical works*** *contribute to understanding the* ***context*** *of the music in* prepared or improvised **performances**.	**MU:Pr4.2.E.Ia** Demonstrate, using music reading skills where appropriate, *how* ***compositional devices*** *employed and* ***theoretical*** *and* ***structural*** *aspects of* **musical works** *impact and inform* prepared or improvised **performances**.	**MU:Pr4.2.E.IIa** *Document and* demonstrate, using music reading skills where appropriate, how **compositional devices** employed and **theoretical** and **structural** aspects of **musical works** *may* impact and inform prepared *and* improvised **performances**.	**MU:Pr4.2.E.IIIa** *Examine, evaluate, and critique,* using music reading skills where appropriate, how the **structure** and **context** impact and inform prepared and improvised **performances**.

Interpret

Develop personal interpretations that consider creators' intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. **Essential Question:** How do performers interpret musical works?

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr4.3.E.5a Identify **expressive qualities** in a varied **repertoire** of music that can be demonstrated through prepared and improvised **performances**.	**MU:Pr4.3.E.8a** *Demonstrate understanding and application of* ***expressive qualities*** in a varied **repertoire** of music through prepared and improvised **performances**.	**MU:Pr4.3.E.Ia** Demonstrate an understanding of ***context*** in a varied **repertoire** of music through prepared and improvised **performances**.	**MU:Pr4.3.E.IIa** Demonstrate how understanding *the* ***style***, ***genre***, and **context** of a varied **repertoire** of music *influences* prepared and improvised **performances** *as well as performers'* ***technical skill*** *to connect with the audience.*	**MU:Pr4.3.E.IIIa** Demonstrate how understanding the **style**, **genre**, and **context** of a varied **repertoire** of music *informs* prepared and improvised **performances** as well as performers' **technical skill** to connect with the audience.

Common Anchor #4

Figure 2. National Music Standards, Ensemble Strand, Performing Artistic Process, p. 3. Retrieved from http://www.nafme.org/my-classroom/standards/core-music-standards/

Assessing music lessons through the neuroeducational lens: experience in an international school in Lima, Peru

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Abstract

Mind, Brain and Education (MBE) is a field that relates biology, cognitive sciences and education with the purpose of informing educational practice from a scientific groundwork.
The aim of this study was to use MBE's findings to assess music lessons in an IB school in Lima, Peru. A list of best practices for music education was systematized from varios authors, and turned into an assessment checklist covering three of music learning: feeling, doing and integrating.

Teachers were informed about the main ideas of the study but not trained specifically to learn the best practices listed in the observation form or to apply these in their lessons. They mentioned that they actually used intuitively most of these general ideas in their daily work.
The observation form was applied in 22 music lessons with students ranging ages 5 to 18 and covering different kinds of instrumental and general music lessons lead by 10 music teachers. Quantitative results were complemented with qualitative information obtained from participative observation and informal interviews with teachers.

The findings showed an overall high incidence of the practices listed. All lessons (100%) showed a variety of best practices. The most common in all ages and kinds of lessons were those in the dimension of doing (55%), especially "the students produce something in class" (100%). The practices for integrating had the least percentage of incidence (43%). Only one best practice was not observed (sensorial integration).

In the process of systematizing the best practices, a model for music learning was devised, which helped both structuring the instrument and interpreting the results. In this particular case, the results indicate that the music teachers in this school emphasize the dimension of doing over the dimensions of feeling and integrating; explaining both the good results the students have in musical performance and the issues they have with other musical skills as reading, composing and analyzing. At the same time, the model helps to inform teachers about specific strategies they could use to improve students' learning.

This study shows a simple and precise theoretical and practical framework that showed to work to assess a variety of music lessons through the neuroeducational lens. Instead of assessing through the outcomes (school concerts or examinations), this assessment framework is centered in the students' experience and focuses on the process of learning, and at the same time informs teachers on concrete ways of improving teaching.

Keywords

Music teaching assessment, neuroeducation, general education, music learning cycle, musical brain.

Introduction

The purpose of this study was to assess music lessons in an international school in Peru through the lens of the Mind, Brain and Education study field. For this purpose, a vast literature on best practices for teaching and learning proposed by MBE authors was reviewed and systematized.

A music learning cycle model was developed from this systematization, as well as an observation form that was applied to 22 lessons lead by 10 teachers, involving instrumental and general music lessons for students age 5 to 18. The results were contrasted with the teachers' comments throughout the assessment process.

The model and the observation form showed to adapt to different music lessons settings and levels, providing precise information for teachers on how to improve their teaching and learning in the music classrooms.

Background

This study was held in an International School in Lima, Peru. This school serves over a thousand children of high income national and foreign families, offering the International Baccalaureate (IBO) curriculum in its 3 levels: Primary Years Program for ages 2 to 11 (Early Years and Lower School), Middle Years Program for ages 12 to 15 (Upper School), and Diploma for ages 16-18 (Diploma Program in the last 2 years of Upper School).

Ten full-time music teachers, who attend around 900 of students in the three mentioned levels, integrate the school's music department. Music lessons include instrumental instruction in small groups, mandatory from Kinder (age 5-6) to Form I (age 13-14) and optional henceforth. The instruments offered are recorder, classical guitar, violin, cello, native instruments, band instruments, singing and piano. The music department is internationally renowned because of the high level of instrumental performance demonstrated by students, especially in string instruments.

As external conditions, it is mentioned that in 2014 the school passed through an external review by the IBO and the LAHC (Latin American Heads Conference), and as one of the results is implementing a series of measures to improve teaching and learning in all subjects and levels. A workshop by MBE specialist Dr. Tokuhama was delivered to LAHC teachers in 2015, including a dozen of representatives of this school, and many books and guides on MBE were suggested to the teachers.

In this context, one of the music teachers developed this research for assessing and improving teaching and learning of her own team, initiative that was most welcomed by the school and peers.

Theoretical Framework

Music education is not a concluded work, but a project in constant revision. The different methodologies applied in the music classrooms come from prevailing philosophical principles or psychopedagogy theories then verified by teachers in their practice; but are not grounded in experimental research (Frega, 1997).

Faced with this, the Mind, Brain and Education study field (MBE onwards) promises to provide teachers with an effective teaching paradigm and the best teaching and learning practices, underpinned by the findings of thousands of scientific studies about the learning brain (Tokuhama, 2008). The underlying principle is that a teacher possessing precise and clear information about how the brain works is able to take informed decisions when planning her instructional strategies, and therefore designing brain-friendly teaching and learning proposals.

Since the 1970s, and specially with the fMRI technologies, the knowledge relating learning and the relation between music and brain has grown exponentially (Habe, 2010). Neuromusical research was well established by the year 2000 (Gilstrap, 2015). This new scientific knowledge showed how music affects the brain positively, thus legitimating musical education; and also showed how the brain works while learning music.

The dissemination of neuromyths in the media and the commercial exploitation of pseudo neuro scientific knowledge were two phenomena that affected negatively the credibility of MBE. These were caused mainly by the misinterpretation, simplification, misunderstanding and, in some cases, deliberate warping of neuroscientific research results (OECD, 2002). Serious researchers were very cautious therefore to affirm that neuroscience could actually help teachers. But since 2008, various authors stated that finally there was enough scientific evidence gathered to inform music educators (Stewart & Williamon, 2008; Hodges, 2009; Flohr, 2010; Curtis & Fallin, 2014; Collins, 2013; Gilstrap, 2015; Goswami, 2015).

Proposed model

For this study, best practices for teaching and learning in general and specifically for music education by various MBE authors were systematized in a list of 58 items. After defining this list, a music learning model was developed mainly based on the optimal musical education model presented by Hodges (2010), but consisting of three dimensions or steps in the continuum of music learning: feeling, doing and integrating.

This integrative model (Fig. 1) shows how music is learned in the short span and in the long term, providing a framework for both concrete musical activities and long-term curriculum planning.

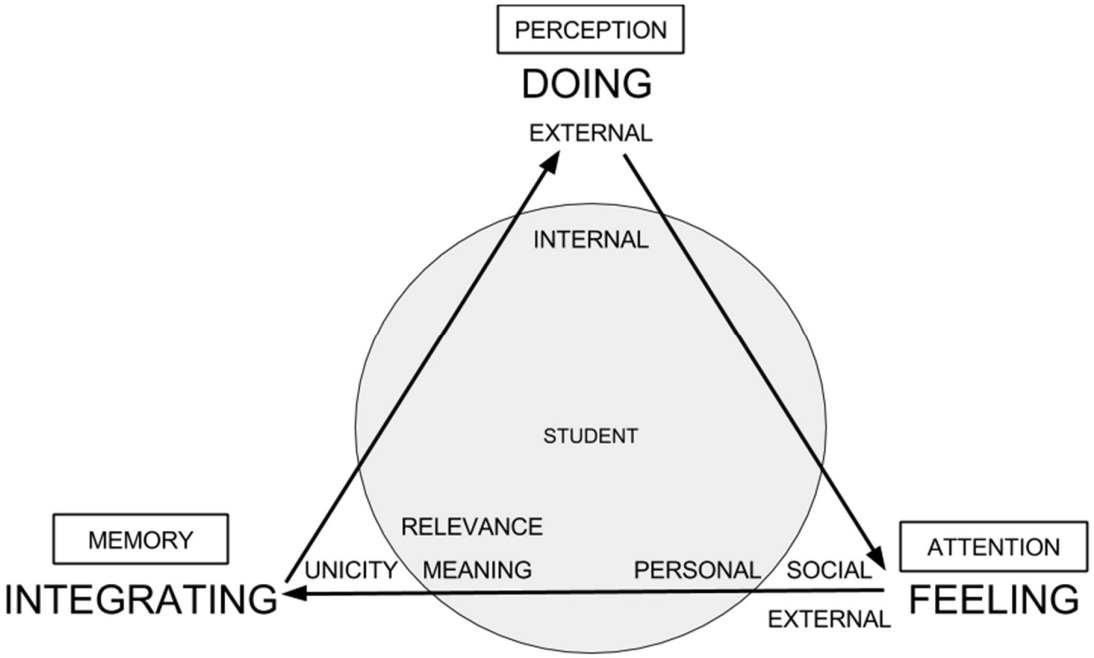

Fig. 1 Integrative model of music learning

This new model shows the process of music learning through three dimensions, each of which has internal and external domains and a prevailing brain processes, was used in the classification of the best practices, in the structuring of items for the observation form, in the interpretation of the results, and also in the creation of report for the music teachers team.

From the model, eleven sub-categories with linked learning experiences were defined, in order to identify which part of the process of learning was involved:

- External doing: Music and movement, imitating a model, representing music in other languages, producing music or other tasks.
- Internal doing: Active mental processes like active listening, internal listening, mental challenges, musical creation and improvisation.
- Perception optimization: Presenting a task or ability in different styles, and offering multi sensorial experiences.
- External Feeling: The emotional environment created by the teachers. Their role in facilitating the learning process, their positive reinforcements, their strategies for promoting participation, their encouragement for trial and error in a safe way, their humor.
- Social Feeling: Activities in small and big groups, activities promoting verbal communication and non-verbal communication, promotion of respect and empathy between peers, peer assessment opportunities.
- Individual Feeling: Relaxed alertness, personal emotional connection, immersion or flow state, interesting individual activity.

- Attention optimization: sensorial integration, change of activities in short lapses, change of focus point, change in rhythm, change in the use of space, use of peripheral attention, dividing tasks or information in small manageable bits.
- Unicity (External Integration): Differentiating students by levels, interests, prior experiences. Providing each student with a manageable challenge. Reflection and metacognition activities.
- Meaning (Internal Integration): Relating parts to the whole, relating core to peripheral aspects, finding tonal and rhythmic patterns, finding and relating motives, phrases and form, relating gestures to the music. Conceptual understanding.
- Relevance (Internal Integration): Reference to an objective during the process of learning, use of previous knowledge, promoting interdisciplinary and transdisciplinary connections, global understanding of musical communication, understanding the relevance.
- Optimizing memory: Providing time for processing and memorizing new knowledge, providing opportunities for varied repetitions.

Results and discussion

In all music lessons a combination of various best practices were observed. Only one best practice was not observed (sensorial integration) and one best practice was found in every single lesson (students producing something in class). For the following results, the incidence percentage was established through calculating the percentage of lessons in which the item was observed.

Best practices for doing were the most commonly observed, with an incidence between 23% and 100%, resulting in an average of 55%. Best practices for feeling had an incidence between 0% and 87%, with an average of 48%; and best practices for integrating had an incidence between 14% and 82%, with an average of 43%. These results indicate that the Music Department is characterized by an active approach to learning and teachers intuitively integrate a big amount of best practices in their teaching, perception that was expressly shared by the team of teachers.

The results for the sub - categories show a higher or lower incidence of best practices in some particular parts of the process of learning, as shown below (Table 1):

Table 1. Average incidence of sub - categories

Sub - category	Average Incidence
External doing	51%
Internal doing	60%
Optimizing perception	52%
External feeling	72%
Social feeling	58%
Personal feeling	43%
Optimizing attention	17%
Unicity	40%
Relevance	45%
Meaning	36%
Optimizing memory	66%

External feeling has the highest average percentage, showing that teachers display best practices that provide students with a safe and rich emotional environment for learning. Best practices for optimizing memory and for internal doing were also very commonly observed, both processes being essential for learning music through listening, learning and memorizing repertoire, and creating music as well. Both strengths were recognized by the music teachers with pride. Most students feel happy to learn music with their teachers, and the various performing opportunities for students show that they are able to make music in a high level. The high incidence of music creation observed, an objective that was introduced in the curricula only two years before, was celebrated by the team as well.

Optimizing attention was the weakest sub-category, with an incidence of 17%. Only two strategies for optimizing the attention of students were consistently observed, while others were almost not used. Teachers commented that they didn't know the other strategies listed or felt that these were unnecessary because of the short time they had to attend students; but they also manifested that some lessons were difficult because of behavioural problems, specially in general music lessons and in the first years of upper school. They manifested their interest in receiving some teacher training on these strategies.

Best practices for meaning was the second lowest sub-category, with an average percentage of 36%. This was coincident with one of the biggest concerns of the team regarding the low performance of students in the IB Diploma exams, in which students are asked to analyze and explain music. When reviewing the list of best practices for this dimension, teachers expressed that they did not know how to turn these items into lesson activities. Probably improving this aspect would lead to improve the analysis skills of students and therefore improve their grades in the examination.

There were no significant differences between the types of lessons. Average percentage for instrumental lessons was 45.6% and for general music lessons was 45.2%. This could be probably explained by the fact that almost all teachers teach both instrumental and general lessons.

Between levels, though, there was a slightly lower average percentage of incidence for upper school with 36%, versus 43% for baccalaureate and 56% for kinder and lower school. When examining the results in each dimension, the differences between upper school and the other levels for the dimension of doing is not significant, and it is even slightly higher for the dimension of feeling. However, there is a remarkable difference in the dimension of integrating (38% for upper school versus 46% for early years and primary and 47% for baccalaureate), especially in the sub-categories of relevance and meaning.

The low incidence in relevance points out why teachers report that they must make an extra effort to convince students to continue with their music course when it becomes optional, and also why students want to change the proposed repertoire or even the proposed themes for general music lessons. The low incidence in meaning reveals the weak attention that is given to the understanding of musical elements and concepts, which is fundamental for attaining analysis skills. Teachers expressed that this is something that should be further examined.

Conclusions

In order to assess music lessons from the perspective of the MBE in this particular school, an integrative model for music learning and an observation form were designed. Both proved to serve in a variety of music lesson types and in lessons involving students ranging ages 5 to 18. The model was useful in providing introductory information to the teachers before the observation, in helping the observed teachers to complement the information obtained with the observation form with their own perspective, and also in the stage of sharing the results with them and establishing goals.

The adequacy of the model in other settings (tertiary education, particular teaching, different range of ages, state schools, traditional learning settings, etc.) and also for planning and assessing longer term learning (music units or even whole curriculum) must be further explored.

The observation form does not stand alone as a self-reliant assessing tool. It requires working along with the teachers being assessed and registering their comments and opinions in an ethnographic way. In some ways, the observation form works as a catalyst for awakening the ideas contained in it; thus, helping teachers observe their own practice from the students' experience point of view. Therefore, the proposed assessment process requires the leading of a person with enough knowledge of MBE and preparation for collaborative assessment, as well as a good understanding on how to lead this particular process. The latter would require the development of a guide to accompany the observation form.

Even with these observations, this proposal could serve many institutions in their attempts to improve music teaching and learning in a way that is student - centered, involves teachers actively, and provides precise and relevant information on how to improve the experience of students. Even the students could be implied in the assessment process, providing meaningful information and ideas on how to improve their learning experience while they learn about how their brains work when learning music.

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Basic conducting training for instrument players: The pending subject

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Abstract

Based on previous research and from my own experience with pilot orchestras used in orchestra conducting research, it has become clear that instrumental students, despite having considerable experience forming part of youth orchestras and orchestral educational groups, do not have the necessary training to understand and interpret the conducting gestures; young orchestra players are not aware of the complexity of the work that a conductor must carry out on the podium. On this particular fact a series of reflections are presented, analyzing at the same time the factors that converge in the formation in orchestral practice of young players that can be propitiating this lack of knowledge about the conductors' tasks. Of special interest is the underlying reason for the difficulty in decoding gestures and, in general, the non-verbal language the players observe from the conductor's behavior. This paper also outlines some of the most important reasons that support the need for instrumentalists to have basic training in conducting. The advantages of this knowledge in conducting are emphasized, with special focus on future employability and in the diversification of the professional profile of the musician. Finally, some conducting training proposals are mentioned to address this pending subject in the instruction of young musicians.

Keywords

Conducting training, employability, conducting gestures, non-verbal language, conducting for players

Introduction

Previous research

Mayne (1992) points out that there is a basic conducting technique and a vocabulary of gestures that need to be taught to instrumentalists. These should be sensitized to these basic gestures from a very early age. As the degree of sensitization of the instrumentalist increases, so does his/her ability to interpret conducting gestures.

Kelly (1997) also explored this line of research by familiarizing a group of band students with specific conducting gestures at the beginning of a test session while a control group warmed up on their instruments. The author concludes his study by saying that the results of his research point to the fact that providing members of an orchestral group with some kind of conducting instruction can help them respond and better interpret gestures from the podium.

In a similar study, Cofer (1998) investigated the effect of conducting instruction on the ability of instrumental students to recognize conducting gestures. Two types of measurement were used; a gesture recognition test (with pencil and paper) and an interpretation test during which each student tries to respond appropriately to the gesture shown. In addition, Cofer's research attempted to identify those gestures that could be considered emblems: any gesture recognized by at least 70% of the sample. The results indicate that students in the instructional treatment group in conducting recognized and interpreted significantly better the conductor's gestures than those in the control group. The control group could not respond correctly to most of the gestures in both the written test

and the interpretation test. In addition, only 2 of the 18 gestures identified by the treatment group could not be classified as emblems; the rest, yes. As with Kelly's research, this study seems to indicate that a small period of conducting instruction for this population has a positive effect on their ability to recognize and respond to conducting gestures. These results suggest that the effect of the responses to the conductor's gestures in a musical group should be a learned behavior; if for each gesture there is a meaning that meaning must be taught previously.

The research carried out by Cofer (1998) and previously by Sousa (1988) in relation to the gestures and their meaning as emblems for the orchestra musicians, confirms an extremely important issue for music education policy and the elaboration of curricula within higher music education institutions, due to the fact that instruction in the recognition of specific conducting gestures can improve the performance of young musicians in orchestras. All the research mentioned above points to the need to incorporate into the training of future members of orchestras and ensembles the gestural bases of non-verbal communication carried out by the conductors.

Deficiencies found in musicians during my investigations on conducting

During my research on orchestra conducting didactics (2017a), I have employed pilot orchestras of graduate and postgraduate students that could give the essential sound feedback to the conducting students participating in them. The data collected in the questionnaires completed by the musicians of these pilot orchestras could not be employed in the research because the responses emitted conflicted frontally with the appreciations of the Conducting teacher (the researcher) and all of the students of the conducting classroom –the participants-themselves; in addition, the musicians left many questions unanswered because they did not understand the terminology used or did not know how to appreciate and evaluate the gestures they had observed in the novel conductors when playing for them.

In other research carried out by Lorenzo de Reizabal and Benito (2017) on previous ideas or preconceptions of music students about the figure of the conductor, what he/she does and his/her functions, it is also shocking to observe that there is a very high percentage of music players who accede to the higher degree in music and, despite having participated in many orchestras during the under-graduated degree, in youth orchestras, educational ensembles, bands, and many of those famous "gigs"-two rehearsals and concert-, they do not really know very well what the conductor's real work is. Moreover, they conceive that any musician can conduct and they see it normal that during the early periods of their formation the string orchestra is run by a string player - because a string player knows how to put bows and play a string instrument if it is necessary to demonstrate some passage-and that the band is conducted by any wind instrument teacher, for reasons similar to those said for the strings. It is very evident that instrumentalists have difficulty recognizing the most basic gestures - even those of the basic figures in some cases - or to reproduce them. At the same time, young students show not having enough criteria to distinguish a good conductor from another who is not. To all this contributes the fact that when they are playing in an orchestra generally do not pay attention to conductor's gestures: They are overly attentive to read their *particellas*, perform the notes, the dynamics, the correct bowing and try to overcome the technical difficulties. They just look at the conductor in the most committed places (changes of tempo, beginnings, rests and finishes, mainly).

This is such a reductionist vision of the conductor's job that it explains why musicians claim in the surveys that any player can lead an orchestra or a band without any problem. They do not even

think that there may be a technique beyond the marking of the bars or tempo, and a whole pool of different gestures that the conductor combines to convey everything that is written in the score and even what is not written: expressiveness, eye contact, phrasing, hierarchizing of ideas, putting into value a motive or instrumental intervention that is novel and that is precisely why it is important to be prominent and "make it heard" to the public, or to remove "hidden" motifs, etc.

For a workshop I presented at a Congress of Music Schools held in Spain (2017b), I visited 10 music schools in the Basque Country and collected audiovisual material recording ensemble classes as well as interviews with teachers on the issue of these collective instrumental classes. The results are really very illustrative: none of the 10 teachers I interviewed had any conducting knowledge, nor a programming of the subject with objectives, repertoire by levels or evaluation criteria. According to these 10 teachers, it is not necessary to know how to conduct because what they do is to play with them in some cases and, in general, they have enough work to tune the group and try to get them together through the score that, on the other hand, are normally arrangements of the own teachers for that particular group. The panorama of Professional Conservatories in Spain is not very different to that of the Music Schools: they do not have a specialist trained in conducting to take over the orchestra, band or mono-instrumental groups of the educational institution.

Conducting is much more than having a gestural technique and the students, while playing in the orchestra, should be able to attribute consensual meanings to the gestures of the conductor. For this, it is necessary to know these gestural meanings as well as the rest of verbal and non-verbal behavior of the conductors in order to be prepared, as future orchestras and bands musicians, to respond to the gestures and expressive demands required from the podium.

Orchestra players' opinions about conductors

In a survey I carried out during the research mentioned above (2017a) with 95 musicians, senior and professional students with experience in orchestras and bands from their music education institutions and in youth and amateur orchestras, the results point to the fact that practically all the arguments put forward by the musicians in formation during their orchestral activities to evaluate the conductors' competencies have to do with aspects of a social and logistical nature, as well as preconceptions or preconceived ideas.

Social factors: Conductors talk too much or just a little; are friendly and close or not; show the deficiencies of the musicians in front of the rest during the rehearsals or not; engage in extra-musical relationships with musicians or not.

Logistic factors: Conductors manage the rehearsal time well or not; they make wait some musicians while others repeat passages or not; respect the planned schedule or not.

Preconceptions or prejudices: Conductors know the score better if they conduct by heart; if they use economy of gestures, they are not living the music with passion and transmit it worse; those who make musicians repeat passages are more tyrants and make them repeat just to learn the works themselves; the conductors who explain everything do not realize that musicians have also music knowledge and have their own musical ideas and, therefore, do not need so much detail during the rehearsals: Everything is already written on the score.

What should instrument players know about conducting?

1- To recognize the basic technical gestures of conducting to decode the messages of the conductor's non-verbal communication and to be able to interpret those gestures without any verbal explanations. Among these gestures are the different types of anacruses, preparations, cues, articulations, breaths, releases, changes of tempo and metrics, dynamic changes, cuts, facial expression, eye contact and dissociation of both arms when necessary.

2- How to analyze a score from the conductor's point of view, which is quite different from that of an instrumentalist. This analysis is fundamental for hierarchizing morphological and syntactic elements, to understand the role of each section and instrument in the whole and to put into value what really matters: sometimes, when the "mother" cells of the work appear transformed, or precisely to highlight a new one which has not appeared until then; or phenomenological and psycho-perceptive issues that can only be understood from the holistic view of the orchestra as a single instrument. When a student learns to analyze a score with the depth that must be demanded to a conductor, they suddenly become aware of the complexity of the conductor's task and how some very sympathetic and passionate conductors do not really understand the music they conduct, but rather "tune" it for their own enjoyment and to amaze the musicians and the audience.

3- How to organize a rehearsal: what, when, how and for how long. What can be programmed and which repertoire should not be programmed depending on the group level. There are youth orchestras and bands very proud of having played especially complex works proposed by their conductors. Conductors of such type of orchestras must know that the goal is not to play works that exceed in difficulty the average level of a student ensemble, but to play music that they can master technically, understand and enjoy. The complex works only bring muscular and psychological tension to the students in formation, who, as soon as they read the score and try to get through complicated passages, forget all the technical efforts and the careful study that they carry out in the instrument classroom.

Advantages of basic training in conducting for instrument players

1. To get trained as a future orchestra musician who knows what happens on the podium and what is expected from him as a musician on the side of the stands.
2. To know the non-verbal language of the communication between conductor, musicians and audience, being able to decode the messages of the gestures with known and consensual attributed meanings.
3. Diversification of the professional profile: employability for the future. Conducting skills open doors to professional collateral outputs added to the profile as an instrumental player, either as a teacher or as an interpreter from the podium:

a) Conductor/teacher of educational or amateur instrumental groups

b) Conductor of professional or semi-professional groups, ensembles, chamber music groups, etc.

c) In Spain, as in many other countries, there is a great amateur musical tradition in all the autonomous communities with a very abundant popular music collection and ethnomusicological peculiarities of an extraordinary cultural value. There is a proliferation of bands, choirs and groups of folk instruments that attend the popular music of each region as a heritage that must be protected and valued. All these groups require musicians with conducting skills.

Why young players do not understand the conductor's job?

Mainly because the teachers-conductors of orchestras and bands of music education institutions do not perform their task adequately to promote an effective learning of what it means to be a conductor. On the one hand, the orchestras of students have a formative purpose and programming complex works to prepare in a week, as if it were a professional orchestra, does not allow to put into action didactic strategies in which the teacher-conductor, either habitual or invited, can explain what he/she does, why, and the type of gestures used to get it. It is very important to try different ways of music expression with the students in order to exemplify different ways of approaching a passage and sound results. It is absolutely necessary that the teacher-conductor can explain to their students in the orchestra, all musical decisions he/she has made and the criteria on which they are based, among many other things. This formative attitude on the podium would help young instrumentalists to better understand the conductor's role and to be able to recognize and base their opinions on the "maestro".

Unfortunately, the subject of orchestra and band, as they are currently carried out, with few exceptions, in programs at all levels (undergraduate, graduate and postgraduate) is far from being a real orchestral training and an experience close to the reality. Rather, they are social gatherings in which they share experiences that have in the background music pieces in which they do not deepen, because in many occasions they cannot perform them in a solvent way due to excess of difficulty. This kind of orchestral practice does not prepare students to be better orchestra musicians or to learn something from the conductors / teachers that could be useful for their professional future.

In line with Johnston (1993), we must emphasize the educational aspect of the conductor of a vocal or instrumental ensemble of a music training institution. Its function is twofold: it is a conductor and an educator. The conductor-teacher must possess gestural skills in conducting that are technically correct and can express the qualities of music through a symbolic transformation. Students of Music Education or Musical Pedagogy need to have competencies in conducting, need to be aware of the importance of conducting in music education and must know methods to be able to evaluate and improve their conducting techniques.

Seven ways to address this pending subject

1. Inclusion of the subject "Fundamentals of conducting" as compulsory in the curriculum of the last two courses of the higher degree of all music specialties.
2. Offer of elective courses in higher music education programs.
3. Offer of postgraduate courses in Conducting for instrument players
4. Master's Degree in Conducting for Graduates in Music
5. Training courses in Conducting for Teachers of Music Schools and Professional Conservatories in charge of all types of musical groups.
6. Training courses for conductors of amateur groups.
7. Offer of elective courses in the Professional Degree (third cycle of undergraduate diploma in Spain) to train professionals who lead amateur groups and groups of popular and folk music.

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Quantitative analysis of kindergarten children's characteristics of body movement in musical expression through 3D motion capture method

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Abstract

This study aims to extract the characteristics of change of body movement in musical expression of kindergarten children through a quantitative analysis, utilizing 3D motion capture method. Previous studies have focused on experimental results for adults (Sato et al., 2010；Burger et al., 2013). In this study, the evolution of body movement in musical expression was quantitatively analyzed with data captured by the MVN system during the practice of the musical expression focusing on rhythmic activities in the MEB (Musical Expression Bringing up) program. MEB program consists of the four phases' activities to integrate music with dramatization (Rubin & Merrion, 1996). Children (n=194) in two kindergartens participated in the practice of the MEB program for one year in 2017. Those children were measured by MVN system in ordinary environment (n=73). MVN motion capture data included 17 points of body parts such as the pelvis, head, shoulder, right hand, and right foot. The measurement results of the first and second phase of the MEB program reflecting variety of rhythm experience were mainly analyzed. A three-way ANOVA (non-repeated two standards as kindergartens, non-repeated three standards as ages and repeated two standards as MEB phase) was applied to find statistically significant difference between relevant measures.

As a result, a statistically significant difference was mainly observed in phase factor regarding the movement of right hand (main effects and interaction of repeated MEB phase regarding the moving distance $F(1, 67)=20.137$, $p<.005$; the moving average acceleration $F(1, 67)=12.928$, $p<.005$). The second phase's data was statistically larger than the first phase's data. Furthermore, the author analyzed a relationship between the result of the music test before the practice of MEB program and the MVN motion capture data during the first phase of MEB program. The music test devised by the author consists of 6 domains including 60 items to quantify the recognition of musical elements. A strong correlation was observed between "Pitch of sound" as the music test score andthe moving average acceleration of right hand as the MVN measurement data (0.540)". Active movement of the right hand had a strong correlation with "Pitch of sound" including sound awareness with rhythmic experience in every-day life.

The above results showed that the sensitivity of musical elements was mainly expressed by the children's hands. By extracting the characteristics of these musical expressions, we can consider a method of evaluating the development process of musical expression in early childhood.

Key Words

Kindergarten children, 3D motion capture, change of the body movement in musical expression, rhythmic activity, quantitative analysis, ANOVA

Purpose of this study

This study aims to extract the characteristics of change of body movement observed in musical expression of kindergarten children through 3D motion capture method. MVN system as new model of 3D motion capture was applied for movement analysis during the musical expression focusing on

rhythmic activities in the MEB (Musical Expression Bringing up) program devised by the author. Some of the previous studies focused on the movement analysis as a reaction to music in adulthood in their experimental environment (Burger et al., 2013; Burger, 2013). Previous studies in Japan mainly analyzed the specific movement in adulthood regarding a Japanese traditional dance and sawing (Ando & Sumikawa, 2012; Sato et al., 2010).
The author tried to quantitatively investigate the change of body movement in musical expression by MVN system during the practice of the musical expression focusing on rhythmic activities in the MEB program.

Method

In this study, firstly, children (n=194) in two kindergartens participated in the practice of MEB program for one year in 2017. Kindergarten includes 3-year-old, 4-year-old and 5-year-old children in Japan. In Japan, kindergarten children spend less time in institutions than daycare children. MEB program consists of the four phases' activities to integrate music with dramatization (Rubin & Merrion, 1996). The activities of four phases to encourage the children's recognition of musical elements are constituted of (1) beginning activity, (2) pantomime and improvisation, (3) story creation, and (4) dramatization of the story.
The program begins to establish the image of a phenomenon of everyday life as the activity, such as a name game, song play, or sound awareness and advance to the formation of a rhythmic pattern and reply song with body movement such as dramatization. The author extracted activity contents from MEB program focusing on rhythmic activities included in the first and the second activities for MVN measurement.

Secondly, the author carried out measurement of body movement in musical expression of the participant children (n=73) during practice of the first phase and second phase of MEB program by MVN system. MVN system is a light weight and compact device which provides less constrained environment for even small sized children. The MVN system utilizes 17 wireless motion trackers to monitor full human body activity such as head, arm, hands and feet. The participant children performed musical play of self-introduction with song during the first phase and song play with role acting during the second phase for MVN measurement. The children were measured one by one. Each child needed 5-10 minutes including the measurement time of 30 seconds.

Thirdly, a three-way ANOVA (non-repeated two standards as kindergartens, non-repeated three standards as ages and repeated two standards as MEB phase) was applied in order to find statistically significant difference between relevant measures. The author also analyzed change of the interval between the both hands and smoothness of the movement based on ratio of velocity to acceleration.

Fourthly, the author tried to inspect a relationship between the recognition of musical elements and the movement in musical expression focusing on rhythmic activity. The music test devised by the author consists of 6 domains; including 60 items (10 items per domain) to evaluate the recognition of musical elements of participant children. 4-year-old children (n=57) participated in the music test because 3-year-old children were too immature to take the music test. The music test evaluates 6 domains; "Ⅰ. Strength of the sound (to distinguish between a weak sound and a loud sound)", "Ⅱ. Number, duration of the sound (to compare the duration of two sounds)", "Ⅲ. Rhythm (to distinguish between a certain melody and different melody and rhythm pattern)", "Ⅳ. Pitch of the sound (to distinguish between high-and low-pitched tones)", "Ⅴ. Harmony of the sound (to spot a dissonance in the chord of beautiful sound)", and "Ⅵ. Expression and appreciation

(to choose music in accordance with a scene)". A correlation between the music test score and the MVN measurement data during first phase of "MEB" program was calculated.

Results

1. A quantitative analysis of the body movement in musical expression focusing on rhythmic activity

In this study, the author tried to analyze how 3-year-old, 4-year-old, and 5-year-old children changed in two activity phases for each kindergarten. From motion capture output, 21 values regarding such as the moving distance, the moving average of velocity, the moving average of acceleration, smoothness of movement, (pelvis, head, right shoulder, right hand, right foot) and moving distance between right and left hands interval were calculated. Regarding the body part on the right and the left, because it was similar, symmetrical data, the data on the right side was used for analysis. The smoothness of movement was calculated by the ratio of moving average velocity / moving average acceleration (Burger, 2013). A three-way ANOVA (non-repeated two standards as kindergartens, non-repeated three standards as ages and repeated two standards as MEB phase) was applied.

As a result, statistically significant main effects regarding within-subjects were observed in seven points such as right hand moving distance, right hand velocity, head acceleration, right shoulder acceleration, right hand acceleration, right foot acceleration, pelvic smoothness.

(1) An analysis of the moving distance of right hand

Table 1 shows the average data of moving distance of right hand calculated from MVN system output.

The main effect / interaction in the test of the within-subject effect was as shown in table 2.

Table 1 The average data of moving distance of right hand

phase	kindergartenF1Y2	age	mean	SD	N
The moving distance of right hand 1	F1	3	1.8718	0.79727	10
		4	1.5334	1.45135	10
		5	1.8045	1.84681	11
	Y2	3	2.2757	1.76293	15
		4	1.7516	1.1782	13
		5	3.3182	2.49154	14
The moving distance of right hand 2	F1	3	3.1757	1.30217	10
		4	2.3241	1.10012	10
		5	3.3153	0.85945	11
	Y2	3	3.0983	1.62776	15
		4	2.5839	1.15979	13
		5	3.8093	0.92798	14

Table 2 The main effect / interaction in the test of the within-subject effect

factor	*df*	*F*	Significant probability
phase	1	20.137	$p < .005$
Phase x kindergarten	1	1.297	*n. s.*
Phase x age	1	0.122	*n. s.*
Phase x kindergarten x age	1	0.512	*n. s.*

As shown in table 2, the simple main effect was statistically significant for the phase factor, but it was not statistically significant for the phase factor * kindergarten factor, phase factor * age factor and phase factor * kindergarten factor * age factor (p<.005). Simple main effect and multiple comparisons were tested by Bonferroni's method. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data during the first phase of the 5-year old children in Y kindergarten was larger than the data of F kindergarten as shown in table 3.

Table3 Multiple comparison about non- repeated factor age/ phase/ kindergarten

age	phase	(I)kindergarten F1Y2	(J) kindergarten F1Y2	Difference of mean (I-J)	Standard error	Significant probability	Difference of 95%	
							The lower limit	The upper limit
3	1	F1	Y2	-0.404	0.705	0.568	-1.811	1.003
		Y2	F1	0.404	0.705	0.568	-1.003	1.811
	2	F1	Y2	0.077	0.494	0.876	-0.908	1.063
		Y2	F1	-0.077	0.494	0.876	-1.063	0.908
4	1	F1	Y2	-0.218	0.726	0.765	-1.668	1.231
		Y2	F1	0.218	0.726	0.765	-1.231	1.668
	2	F1	Y2	-0.26	0.509	0.611	-1.275	0.755
		Y2	F1	0.26	0.509	0.611	-0.755	1.275
5	1	F1	Y2	-1.514*	0.696	0.033	-2.902	-.126*
		Y2	F1	1.514*	0.696	0.033	0.126	2.902*
	2	F1	Y2	-0.494	0.487	0.314	-1.466	0.479
		Y2	F1	0.494	0.487	0.314	-0.479	1.466

A significant difference was observed in age factor (p<.05), regarding Y kindergarten, the average data of 5-year-old children during the 2-nd phase of MEB program was significantly larger than the average data of 4-year-old children. Phase factor showed a significant difference (p<.05), with the 3-year-old and 5-year-old children in F kindergarten, the average data during the second phase was significantly larger than the average data during the first phase.

(2) An analysis of the moving velocity of right hand

An analysis of the measurement result presented a significant difference in the phase factor (F (1, 67) = 14.079, p <.005). The simple main effect was statistically significant for the phase factor.

Simple main effect and multiple comparisons were tested by Bonferroni's method. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data during the first phase of the 5-year old children in Y kindergarten was larger than the data of F kindergarten. A significant difference was observed in the kindergarten factor (p<.05), and the average data during the second phase was significantly larger than the average data during the first phase regarding 5-year-old children in Y kindergarten.

(3) An analysis of the moving average acceleration of head

An analysis of the measurement result presented a significant difference in the phase factor (F (1, 67) = 14.079, p <.005). The simple main effect was statistically significant for the phase factor. Simple main effect and multiple comparisons were tested by Bonferroni's method. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data during the second phase of the 4-year old children in Y kindergarten was larger than the data of F kindergarten. A significant difference was observed in the kindergarten factor (p<.05), and the average data during the second phase was significantly larger than the average data during the first phase regarding 5-year-old children in Y kindergarten and 3-year-old children with 5-year-old children in F kindergarten.

(4) An analysis of the moving average acceleration of right shoulder

An analysis of the measurement result presented a significant difference in the phase factor (main effects and interactions of phase F (1, 67) = 9.732, p <.005). The simple main effect was statistically significant for the phase factor. Simple main effect and multiple comparisons were tested by Bonferroni's method. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data during the first phase of the 5-year old children in Y kindergarten was larger than the data of F kindergarten. A significant difference was observed in the kindergarten factor (p<.05), and the average data regarding 3-year-old and 5-year-old children during the second phase was significantly larger than the average data during the first phase in F kindergarten.

(5) An analysis of the moving average acceleration of right hand

An analysis of the measurement result presented a significant difference in the phase factor (main effects and interactions of phase F (1, 67) = 12.928, p <.005). The simple main effect was statistically significant for the phase factor. Simple main effect and multiple comparisons were tested by Bonferroni's method. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data of 5-year-old children during the first phase in Y kindergarten was significantly larger than the average data of F kindergarten. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data during the second phase was larger than the average data during the first phase regarding 5-year-old children in F kindergarten and 4-year-old with 5-year-old children in Y kindergarten.

(6) An analysis of the moving average acceleration of right foot

An analysis of the measurement result presented a significant difference in the phase factor (main effects and interactions of phase F (1, 67) = 17.071, p <.005). The simple main effect was statistically significant for the phase factor. Simple main effect and multiple comparisons were tested by Bonferroni's method. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data of during the first

with second phase of 5-year-old children was significantly larger than the average data of 3-year-old children in Y kindergarten. A significant difference was observed in the kindergarten factor (p<.05), and the average data of 3-year-old, 4-year-old, and 5-year-old children during the second phase was significantly larger than the average data during the first phase in both F and Y kindergarten.

(7) An analysis of the movement smoothness

An analysis of the measurement result presented a significant difference in the phase factor (main effects and interactions of phase F (1, 67) = 9.732, p <.005). The simple main effect was statistically significant for the phase factor. Simple main effect and multiple comparisons were tested by Bonferroni's method. Concerning the result of multiple comparison, a significant difference was observed in the kindergarten factor (p<.05), and the average data during the first phase with the second phase of 5-year-old children in F kindergarten was significantly larger than the average data of Y kindergarten. The average data of 5-year-old children during the first phase was significantly larger than the average data of the second phase in both F and Y kindergarten.

2. An analysis of a relationship between the MVN data and the music test score

The author examined a relationship between the MVN data and the music test score of 4-year-old children (n=57). Table 4 shows the result of the music test every domain in F kindergarten and Y kindergarten.

Table4 the music test score of 4-year-old in F kindergarten (n=38) and Y kindergarten (n=19)

	Ⅰ Strength of sound	Ⅱ Number Duration	Ⅲ Rhythm	Ⅳ Pitch of sound	Ⅴ Harmony	Ⅵ Expression & Appreciation	Total score
F kindergarten							
$\overline{X}$	5.4211	4.1053	3.1316	4.3421	3.9737	4.5658	25.5395
SD	1.6379	1.6731	0.9910	1.3411	1.5331	2.3152	6.2123
Y kindergarten							
$\overline{X}$	6.2105	3.8421	4.2105	4.7368	4.7895	5.8158	29.3421
SD	2.0704	1.1672	2.2749	1.7588	1.5121	2.1292	6.0783

A correlation between the music test score and the MVN data during the first phase of "MEB" program was calculated. Concerning a relationship between the result of the music test and the MVN data during the first phase of "MEB" program for 4-year-old children (F & Y kindergartens), a positive correlation was observed between" Ⅰ Strength of sound "and "the right hand distance (0.418)", "the moving average acceleration of right hand (0.540)", and "the movement smoothness of right foot (0.312)," "Ⅳ Pitch of sound" and "the moving average acceleration of right hand (0.488)." Active movement of the right hand had a strong correlation with"Strength of sound"and "Pitch of sound" including sound awareness in every-day life experience.

Conclusion

In this study, the characteristic of body movement in musical expression was extracted through a quantitative analysis utilizing 3D motion capture during the practice of the musical expression focusing on rhythmic activities. As a result, the element of movement in musical expression was characteristic of musical expression using body sounds with pretend movements. The moving distance of right hand, acceleration, and smoothness were characteristic during the second phase

including the rhythmic activities. Moreover, as a result of a three-way ANOVA by phase, age, kindergarten factor on the elements of movement, a statistically significant difference was observed in the phase factor. Furthermore, a correlative strength between MVN data and the recognition of musical elements showed that the sensitivity of musical elements was mainly expressed by the children's hands. The children spontaneously created musical expression using a characteristic movement of right hand. Based on the characteristics extracted from these musical expressions, the author will think a method of evaluating the development process of musical expression in early childhood.

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A participatory approach in music education: Searching for guidelines for a dynamic and diverse learning environment

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Abstract

The research is a case study of a music education programme based on a participatory approach and introduced in a community after school centre in the Praga–Południe district, Warsaw. The main research methods were participant observation, autoethnography and free-form interviews. The research was conducted from June to November 2017, the research team consisted of 4 people: 2 music educators and 2 music sociologists. The participants of the study were children attending music lessons (age group 7-14, with a slight predominance of 10-and-less year olds). Due to its short duration and narrow range of research activities, the study is of exploratory nature. This research paper is an attempt to depict and analyse the characteristics of informal music education based on a presented approach and to put a light on research areas, as well as to define specific research topics for further investigation. The main principles of the applied participatory approach were having an open-ended learning process and practical curriculum making (Elliott, 1995). The children were offered free access to a variety of music instruments. The study does not provide sufficient data for general conclusions about the influence of the applied music education model on social behaviours. Nonetheless, a strong correlation between the participant's overall emotional disposition and the preferred kind of musical expression was observed.

Keywords

Education, participatory, children, improvisation

> Music education in schools cannot function effectively without an implicit agreement between stakeholders (e.g., teachers, student, parents, government etc.) about what it is for. (Sloboda, 2001)

Introduction

The presented research is a case study of a music education programme based on a participatory approach and introduced in a community after school centre in the Praga–Południe district, Warsaw, Poland. Due to its short duration and narrow range of research activities, the study is of exploratory nature. This research paper is an attempt to depict and analyse the characteristics of informal music education based on a presented approach and to put a light on research areas, as well as to define specific research topics, for further investigation. The following paper is divided into five chapters: chapter 1 presents the general characteristics of the applied educational model; chapter 2 describes the methodology of the research; chapter 3 contains a detailed characteristics of the analysed activities; chapters 4 and 5 discuss the social relations built around music and the correlation between the participatory approach and the development of selected social competences among children. In the Conclusions section, we point out some of the research areas and questions requiring further investigation.

1. Characteristics of the applied educational model

The main principles of the applied participatory approach were:

- Open ended learning process and practical curriculum making (Elliott, 2015, p. 406)
- Final presentation of individual and group work results open for discussion with each participant; any public performance was voluntary. Each participant was free to choose the way he/she wants to participate as well as the level of engagement.
- Recognition of needs of the local community; the music educators were constantly in touch with other educators working in the facility and, if possible, with the children's parents; the educators had interest in other activities of the participating children and their relationships with peers, adults, their environment.
- Educative Teaching. "Educative teaching puts the care, growth, and positive transformation of students as persons at the centre of every music teaching-learning situation" (Elliott, 2015, p. 18).
- Dialog based educator–student relationship. The educators were open with the student about their own mistakes and limitations. "Embrace error" (Chambers, 2007, p. 11).
- The educators shared their opinions about the chosen repertoire in a straightforward, yet non-judgemental way (for instance: "I don't like this music" instead of "this is bad music")
- "Reversals in learning" (Chambers, 1983, p. 203). The educators also learned from the participants.
- New participants were always welcome. No auditions. No exams.
- Freedom in choosing preferred repertoire (music genre) and a wide variety of music instruments to choose from
- Recognition of the importance of musical exploration, improvisation and composition in the process of individual development. "There are no wrong notes in music" (Paton, 2011, p. 175).
- Recognition of musical activities as part of a whole of educational processes. Close, continuous cooperation with the whole educational staff of the facility.
- Combining music making with listening to live music. The children participated in a concert programme dedicated to family audiences organised by the Warsaw Philharmonic. Professional musicians (from Poland and abroad) were visiting the community centre once a month to give a performance.
- Going out "in search for music" – crossing the space context attributed to music lessons. Looking for inspirations in surrounding environmental sounds. Participating in music workshops outside of the facility. Making music a part of other activities happening in the facility
- The time of each meeting, both individual and in a group, and the proportions between individual and group lessons were fluent, so to fit the current needs of the participating children best.
- The social outcome was superior to the musical outcome. However, the educators put strong emphasis on providing optimal learning conditions for each individual. The educators put highest possible effort in each of their musical performances while with the participants.
- The participants could access instruments freely all the time, as long as it did not interfere

with other educational activities.

One of the main challenges the educators had to face while joining the programme was to accommodate the proposed music education formula so to make it fit the tight schedule of an educational facility in which music is not (neither should be) a primary activity. Other key challenges were: no permanent group of participants (many of the children failed to attend regularly), significant age differences between individuals and a very diverse social and economic background. A vast majority of the children did not own a musical instrument.

2. Methodology

The research was conducted in a community after school centre in Warsaw (Praga-Południe district) from June to November 2017. It was an ethnographic case study based on participant observation, auto-ethnography and free-form interviews. The research team consisted of 4 people: 2 music educators and 2 music sociologists. The subject of the observations were music lessons based on the above participatory approach. The participants of the study were children attending music lessons (age group 7-14, with a slight predominance of 10-and-less year olds). To place the observed activities in a broader social context, educators working in the care centre on daily basis and parents were also included in the study. Also during the study, one music workshop session for parents/adult family members took place, and one Family Concert at the Warsaw Philharmonic was organised.

3. General characteristics of the analysed activities – processes, participants, musical repertoire

The music lessons were being facilitated by 3 educators, twice a week (two of the educators usually work simultaneously on the same day). The participating children were given a free choice in terms of choosing their educator and may have also decided to work with 2 or all 3 of them. Attendance was voluntary. During the time of the study 22 children participated in the project; 12 of them were regular attendees, the remaining 10 attended occasionally.

The following instruments were all time at the participants' disposal: a keyboard, violins, classical guitars, ukuleles, djembes, a xylophone, melodicas. All of the children in the after school centre were invited to freely use the instruments, also during the educators absence. Moreover, the educators occasionally brought in additional instruments, for instance simple percussion or folk instruments. The most popular instrument among the children was the keyboard. The occasional absence of the instrument caused strong dissatisfaction among the participants. The second most popular instrument was the violin. Notably, it was especially popular among female participants. Playing the violin was accompanied by certain rituals, beloved by the children, like for instance rubbing the bow hair with rosin (colophony), named by the children "feeding" the bow. This procedure quickly spread among the children in the care centre, so that even those who had never attended music classes soon knew very well how to use colophony. During the time of the study no instruments were broken or damaged. Some of the children made their own attempts to tune string instruments. It is worth noticing that as the project continued, the instruments were less likely to be de-tuned during the absence of the educators. Some of the participants also started to show signs of strong discontent when an instrument was not well in tune during a music class.

Offering a variety of music instruments to freely choose from and a possibility to switch between them was a great opportunity for the children to discover different sounds without being pushed towards deciding for just one of them. This kind of approach was also clearly beneficial in terms of didactics: certain musical issues appeared to be much easier to explain if additional instruments where involved. Interestingly, the natural sound of acoustic instruments seemed to be one of the main criteria taken into account by the children. Another key factor for or against approaching a particular instrument was its appearance: small instruments where of much less interest for older children, than the keyboard, violins or guitars.

The course of each music class was significantly influenced by the current needs of the participants. The proportions between individual and group work varied depending factors, like for instance the participants' own expectations, and the information received from the care centre staff based on their observations of the behaviour of individual children on the particular day. The most popular forms of ensembles proposed by the children where duos and trios. Besides the above criteria, important factors the educators took into consideration while making a decision upon choosing individual or group work formula were both of musical nature

- individual lessons allow for a better practice in the field of technical skills, music interpretation and individual musical expression
  working with ensembles creates space for playful learning of some basic principles of chamber music; introducing and experiencing through practice such terms as accompaniment, instrumental or vocal solo, arrangement of social nature
- individual lessons satisfy the children's needs for individual contact and attention from an adult person
- working in groups enhances collaboration and interpersonal skills.

In ensembles, a common problem was individual participants' attempts to gain a dominant position. To the vast majority of conflicts however, music itself appeared to be the best and sufficient solution. Verbal messages given by the educators often resulted in a notable decrease of interest and involvement from the participants. Group music making seemed to be also an effective tool for overcoming communication challenges related to age difference: older children were eager to create duos with younger participants, in some cases becoming their "mentors", in other creating a more equal relationship based on partnership.

Another factor which had profound influence on the course of the music lessons was regularity. Even a single absence of any of the educators usually resulted in a notable change in the children's behaviour both in terms of their musical expectations and social attitudes: a significant shift towards activities based on musical improvisation end exploring the sound of different instruments freely was noticed; the children were less likely to continue working on previously chosen repertoire and recall pieces they had already learned. Each absence was usually also followed by a drop in enthusiasm for collaboration in groups. If the regularity of the music lessons was maintained, many of the participants expressed their need for in-depth work with certain musical and technical issues and were more willing to memorise the music.

Performing in front of an audience seemed to be a very important and desirable form of activity. During the educators' absence, the children organised "concerts" for the adult staff members, choosing and preparing the repertoire by themselves.

The repertoire used during the music classes was very diverse. The music proposed by the

participants included: Polish hip-hop, Polish and international pop, disco polo[16], film scores, music from computer games, rock music, Christmas carols. After a couple of weeks, classical music hits started gaining a strong position within the repertoire, especially those which were provided as "demo songs" with the keyboard. It is worth noticing, that being given almost complete freedom of choice, the children showed what seemed to be a natural tendency for enriching and developing the repertoire by reaching out for new compositions and genres (including classical music) rather, than being satisfied with what they had already been familiar with.

4. Social relations built around music

Besides the opportunity to develop and improve musical skills, music lessons also offered time and space for building new and maintaining already present social relations. The main factors defining the nature of relationships between the children and the educators were individual needs of the participants and (significantly) the participant's age. It was observed, that especially younger participants (7-10 years old) appreciate a close personal approach of the educator. Older children (11 years old or more) also tend to build close relationships with the educators, nevertheless they seemed to perceive the educator more as a mentor or guide through the world of music. The relationships between the children in music lessons were in many ways mirroring their relationships in a broader environment; all of the participants of the project were regular visitors to the centre, so they had known each other at least by sight. Nonetheless it is worth mentioning, that the majority of the children were positive towards new musical cooperation with others – with whom they had never been likely to engage in any other forms of social activity.

The participating children's behaviour was also influenced significantly by the overall atmosphere prevailing in the care centre on a particular day. It was observed that both negative events (for instance unfortunate incidents between some of the children which influenced also the emotional condition of others) and positive events (for instance a system of rewards used to motivate the children in a meeting – if it happened on the day of the music class) had a disruptive influence on the children's behaviour during the music classes.

When the project was launched, the parents did not show much interest for the musical activity of their children. A couple of times participants were unwillingly taken away from the classroom before the end of the music class, which was followed by the explanation from the parents' that they were in a hurry and could not wait any longer to bring their children home. A breakthrough event appeared to be the music workshop organised especially for adults (without the presence of the children). What is significant, it was the parents' own initiative to ask the headmaster of the community centre to organise the event. Only female family members (mothers and grandmothers) attended. The workshop seemed to have directly affected the attitude of parents towards their children's musical activity: never again was a child asked to quit a lesson before time, some of the parents started considering buying an instrument for their child, some started searching for musical episodes in their family's history and sharing them with the music educators.

5. The Participatory Approach in Music Education and the development of selected social competences among children

One of the basic principles of the applied model was to create a learning environment encouraging

[16] Polish dance music

and supporting a comprehensive development of the participants. A change in social attitudes and behaviours among the participants of the music classes was observed, nevertheless a clear statement on the nature of the changes and their longevity is not possible to be made without further research conducted in appropriate time intervals.

It is worth noticing, that learning in groups or during individual lessons is always a social practice. In that context, music appears to be a very special subject, as listening is always a very important part of musical activity of any kind (Elliott, 2015, p. 17). Hence, by practicing music, the children always train their social skills. On top of that, during music classes the children often made music in multi-age groups, and got thereby a chance to practice collaboration, communication, and achieving common goals with others, who presented some very different developmental, cognitive and emotional needs. An interesting example suggesting a strong mutual relation between the development of musical and social skills is Witek[17]. Witek was not very enthusiastic towards playing with other children, rather he enjoyed playing alone with the educators. However, if persuaded to cooperate with one of his peers or join a small ensemble, he was likely to show impressive amounts of patience and personal involvement. During the absence of the educators, Witek was observed teaching other children. Some of the music he was trying to teach them contained refined guitar licks or complex rhythm patterns. Witek's deep understanding of the accompanist's role in a music band was impressive. He was able to musically support other band members, showing great attention and presenting advanced practical knowledge.

A strong correlation between the participants overall emotional disposition and the preferred kind of musical expression was observed. Emotional distresses, tensions, if present at the beginning of the music class, often resulted in free improvisation becoming a preferable activity. Emotional well-being and apparent harmony increased the participants' enthusiasm for working on pre-composed music or improvising within a set structure. It was also observed, that some of the participating children seem to benefit from music classes in terms of better managing their emotions.

Conclusions

The presented research, due to a narrow range of research methods, does not provide any basis for general conclusions about the influence of the applied music education model on social behaviours. Nonetheless, we would like to point out some of the research areas and research questions requiring further investigation in future studies:

- Relationships between the participant and a musical instrument. How does having a free choice of instruments influence the development of long-standing interest and musical tastes?
- Relationships between the participating children. How likely are the observed changes in social behaviours and attitudes to persist outside of the classroom?
- Parent-child relationships. What kind of changes does participating in music education involving music making and experiencing live music performances together cause or support in this field?
- Facilitator versus instructor. How does each of the two approaches influence the learning process?

[17] Name of the participant has been changed.

- Combining music making and experiencing live music performed by professionals. How do both activities relate to and influence each other?
- The function(s) of music in formal and informal education. How to introduce music education, so to make the whole of educational processes benefit from it the most (without compromising the quality of any particular component)?
- Strategies for supporting the development of the children's musical interests and aesthetic needs besides music lessons (in their time-off).

The need for gathering comparative data on the local, national and international level is also apparent. Without comparative data, it is not possible to indicate common results of the participatory approach in music education in the field of musical and social development of the participants (for instance, its influence on the development of particular social skills). In order to investigate the permanence and sustainability of the observed changes in social behaviours and attitudes, professional evaluation of future educational programmes should also be considered an important process.

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Using music to teach ecology and conservation: a pedagogical case study from the Brazilian Pantanal

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Abstract

The Pantanal Sonora Project is an ongoing outreach project that unites music and environmental education and highlights the simultaneous promotion of musical development, empowerment, interest in science, as well as the conservation agenda of a natural heritage region. Interdisciplinary projects of this nature are soundly rooted in theory, but have not been thoroughly described in the literature, which instead focuses on infusing song lyrics with images of nature to promote conservation. Here we provide a concise review of the literature on music education to promote empowerment and conservation, and justify our method of uniting the two seemingly separate subjects. We then describe the curriculum and materials from the Pantanal Sonora Project, which is based in the Pantanal region of Brazil, a priority area for conservation. We set out empirical goals for future projects and describe limitations to the method we employed, suggesting that these limitations can be overcome in future projects. We further contend that this type of music and environmental education project has the potential to empower rural community members, increase interest in science, and may be used in introductory music teaching in addition to work with more advanced students.

Keywords

Environmental education, nature, composition, birdsong, empowerment

Introduction

Throughout history, the natural world has inspired our arts and rituals (Gray et al., 2005). Like language, music is something that distinguishes humans from other animals; however, a deeper look at the natural world reveals animal communications exhibit many of the hallmarks of music (Turner & Freedman, 2004; Gray et al., 2005). The connections between humans and nature are the subject of numerous areas of research, and, collectively, they attempt to answer the question of what truly makes us human as well as define how human society will conserve and coexist with nature in the future.

Music and nature present special challenges to educators because they must go beyond mere teaching of facts to students. Music education involves teaching fundamental skills such as reading notation and following rhythm, but must also foster creative expression. Teaching improvisation, especially, serves to promote autonomy and strengthens content connections. Environmental education, meanwhile, requires shaping values and attitudes in addition to learning the scientific method and facts. Among the principal means of observing nature is through listening to and

interpreting complex sounds. The strengths of music education and the opportunity provided by nature's complex sounds complement each other (e.g., Turner & Freedman, 2004).

This work describes a new way of uniting environmental and music education that enables each of their strengths to overcome respective challenges in teaching and learning. We address advantages to using nature for music instruction, and using music for instruction about nature. Previous work on teaching about the environment through music has focused primarily on using lyrics in song (Turner & Freedman, 2004). In addition to presenting opportunities to infuse songs with messages, music education presents a means of empowerment, and the natural world presents unparalleled inspiration and challenges for aspiring musicians. Our discussion begins with a review of the difficulties and the positive outcomes associated with musical and environmental pedagogy. We then outline a case study exemplifying the advantages to teaching music in tandem with nature. We conclude with a discussion about empirical directions and future implications.

Pedagogy: the strengths and challenges of music and environmental education

Music Education

Music education is recognized as an important means of empowerment for underprivileged or under recognized groups, providing an avenue for individuals to develop skills that are inherently rewarding while also creating opportunities for groups to produce art that communicates their shared experiences. A well-known example is the El Sistema program, which began working with youth in Venezuela, and now has spread as an educational philosophy across the world (Uy, 2012). In Bolivia, hip-hop music is a means of giving individuals a voice (Tarifa, 2012), and throughout the world it is a powerful tool of social engagement and advocacy (Terkourafi, 2010). In the United States, the Sphinx Organization provides music education to people of color to give voice through music. Collectively, these examples and others worldwide demonstrate the importance of music as a means of promoting social justice and equity in society.

Beyond empowerment, music is a creative outlet for individuals who otherwise may feel restricted by rote learning in modern schools. However, the way music is taught in many areas does not permit the development of creativity, focusing instead on technique and ability. Authors have suggested shifting music education back to creativity—or rather, focusing simultaneously on musicianship and creativity (e.g., Elliot, 1995). While some authors have critiqued this sort of shift (see Silverman et al., 2014), it is in line with educational psychology as it relates to supporting intrinsic motivation. Intrinsic motivation, or individuals' own desire to learn music, requires that students feel control over the direction of their learning, competence in playing music, and personal connection to the content (Ryan & Deci, 2000). A teaching style that encourages composition and improvisation boosts competence, control, and personal connections, but is substantially more difficult to implement on a large scale with numerous students than other music teaching methods.

Environmental Education

The empowerment of people and communities in ecologically at-risk regions is an important aspect of modern theories of conservation of nature (Berkes, 2004). Without its own voice, nature requires people who value it to advocate on its behalf, and environmental education is more difficult than

other forms of education specifically because it seeks to promote these values and attitudes (Hines et al., 1987; Bamberg & Möser, 2007). One of the keys to promoting these values is physical interaction with nature (Hungerford & Volk, 1990). Empirical tests of songs with lyrics about nature have shown potential to supplement interactions with nature to build values and knowledge (Breuer & Mavinga, 2010). However, in spite of general agreement on the idea that music can promote interest in conservation (Turner & Freedman, 2004), there is sparse literature about how nature can be directly involved in music learning. Furthermore, employing song lyrics to teach about conservation does not take full advantage of the ability of music education to empower students, nor does it take advantage of the inspirational power of nature to allow students to create their own music. Our project harnesses the potential of music to empower individuals using the inspirational qualities of nature in a conservation priority region of Brazil.

Case Study: the Brazilian Pantanal and the Pantanal Sonora Project

The Pantanal sits on the border of Brazil, Paraguay, and Bolivia, and as one of the world's largest wetlands and a home to numerous threatened species and migratory birds, it is recognized as both a conservation priority region and natural heritage site (Junk et al., 2012). The largest part of the Pantanal sits in Brazil, where people of the Pantanal, *pantaneiros*, live on low-impact silvopastoral cattle ranches, in small riverside fishing communities, and in larger cities on the periphery.

Brazil is renowned for its music and numerous musicians have used music in Brazil to further political and social revolutions (Araújo, 2010). In the Pantanal, however, access to music education has historically been reserved for those who live primarily in cities, who have little experience in the ecologically-important natural area that surrounds them (Shirley et al., 2012; Carney et al., 2012). Our case study project focuses on a group of intermediate-level music students who are primarily from a large city, Cuiabá, on the periphery of the Pantanal, most of whom had not spent significant time in nature. These students already possessed skills with musical notation and playing on their instruments.

The goal of the Pantanal Sonora Project (in English, "Pantanal Sounds") is to unify music and environmental education. It was executed in three major phases: a classroom phase, a field phase, and a performance phase. The field phase took place in early July of 2017, and lasted three days. We worked with a total of 20 students between ages 10 and 24 of varying ability levels. A biologist accompanied students to help in identifying birds, their songs, and provided instruction more generally about ecology and conservation in the region.

Table 1. Outline of phases, specific activities, and learning objectives.

Phase	Component	Objectives & Details
Classroom	Science behind sound, sounds of nature and sounds of man	Learn what timbre, pitch, and volume are in relation to sound waves
	Listening to other composers' works inspired by nature	Understand that people perceive nature differently and that there is no right answer
	Transcribing in the classroom	Practice using musical notation to express sounds heard
Field	Nature walks and recording	Better understand biodiversity and diversity of sounds in nature; obtain material recorded for transcribing later
	Jam sessions	Bounce musical ideas off other people; share what was heard
	Transcribing sessions	Write down what was heard in nature, with older students helping younger ones, based on students' choices of specific birdsongs to transcribe
	Performing in nature with nature	Perform with real instruments in nature, adding color to the world around and having the world add color to music
Performance	Composition and arrangement, preparation	Arrange students' compositions into a coherent piece; create student presentations about chosen animals
	Presentation to other students	Present to peers in classroom setting about Pantanal ecology and conservation using music
	Presentation in concert	Share ecological, conservation, and music experience in a concert setting to the general public

The project began with a classroom experience in preparation for the trip into the more natural areas of the Pantanal. There were three main focuses of this classroom experience. First, we addressed the nature of sound itself, describing the physics of what sound is and asking fundamental questions of

what music is, and how sound and music are related. Students then learned how sound has inspired musicians, focusing on composers who used nature in their compositions and exploring the differences in how those compositions were shaped by nature. For example, Beethoven has woodwinds play melodies imitating cuckoos in his "Pastoral" symphony. Villa Lobos's "Uiarapuru" sounds different, but also takes inspiration from the call of a rainforest bird. Prokofiev's "Peter and the Wolf," on the other hand, uses both the sounds animals make and the way animals act to tell his story. The bird, for example, is played by a flute that tweets a melody, whereas the cat is played by a clarinet in the low part of its range, not imitating a meow, but rather imitating cats' mischievous, playful, and stealthy nature. The classroom session ended with short exercises in transcription of basic melodies and birdsong in order to give students an idea of what they would be asked to do in the Pantanal itself.

The second phase of the Pantanal Sonora Project was the field phase, and consisted of four distinct activities. First, students went into the forest, into the savanna, and near creeks to observe different types of wildlife. While observing nature, students recorded different bird calls, and later picked one or several calls to transcribe. Second, students and locals participated in evening jam sessions singing old folk songs and showing off instruments that locals had never before seen played. These jam sessions served as an important bridge between the students, who were predominantly from the city, and local *pantaneiros*. Music served as an effective introduction, but discussions about conservation-relevant topics such as fishing and jaguar populations soon emerged. Third, students worked in a group to transcribe their recordings of bird songs into musical notation, with older students helping younger students. Finally, students performed their compositions in the midst of the Pantanal, adding their instrumental sounds to the symphony of natural sounds surrounding them. At the end of the field phase, all students identified, recorded, and transcribed at least one animal, and students expressed a strong interest in wanting to do a longer field component in the future.

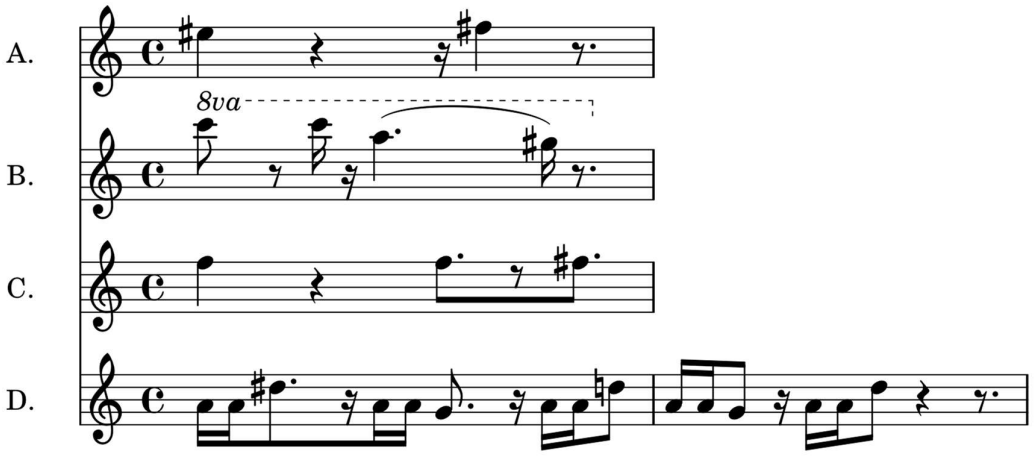

Figure 1. Interpretations of bird calls in the Pantanal as represented in the final composition and their educational potential. A. The striped cuckoo (*Tapera naevia*; locally, *saci*) is hard to see, but has simple and commonly heard ascending two-note call. The rhythm of the call is even, but the rest between notes is irregular, which makes the two-note call difficult to transcribe. B. The great

kiskadee (*Pitangus sulphuratus*; locally, *bem-te-vi*) can be heard throughout the day near bodies of water. This bird is ubiquitous across Brazil, and has a more complex rhythm, with its final note beginning slightly higher than it ends. C. The undulated tinamou (*Crypturellus undulatus*; locally, *jaó*) has a deceptively difficult song to transcribe, because its final note is not quite a half-step down from the previous note. D. The Chaco chachalaca (*Ortalis canicollis*; locally, *aracuã*) has perhaps the most common song in the early hours of dawn, loudly trumpeting even before the sun rises. It presents a complex problem to interpreters: individual birds are typically in chorus with other individuals, and while rhythmically and melodically each song is similar, there is tension created by dissonance. The song itself is not in any recognizable key, going up six half-steps (an augmented fourth) before going a full-step down.

The final phase of the project is the performance phase, in which student interpretations of natural birdsongs are used to communicate musical and conservation ideas to the wider public. First, we worked to weave students' interpretations of birdsong into a short piece that could be played in a concert. Next, students present at schools to groups of their peers about the birds that they chose to interpret, their interpretation of the song on their instruments, and the importance of conservation in the region. The last part of the project is a concert open to the public, in which students' musical work will be performed alongside multimedia presentation showcasing images and recordings from the field and ideas about the ecology and conservation challenges of the Pantanal in the students' own voices.

Discussion

Students demonstrated significant engagement with the environment and local culture of the Pantanal, and with their own music education beyond what might occur in standard classroom-based listening and transcription exercises. Many expressed enthusiasm, to repeat this experience and to spend more time in the Pantanal. Several suggested including more unstructured time at the beginning of the field phase to simply listen to the sounds of nature before trying to focus in on a specific species, demonstrating that students did view this as more than just musical notation practice. These qualitative results suggest that the project did have an impact on environmental values and attitudes as well as musical ability. The project can be looked at through the concept of "co-creation," which suggests that science and culture develop in tandem (Jasanoff, 2004). Music is an established avenue of co-creation (Pinch & Bijsterveld, 2012; Carney 2014), and the Pantanal Sonora project demonstrates this: students use their musical background and intuition to access further understanding of ecology and conservation, while simultaneously shaping their musical growth through inspiration from scientific and natural sources.

A second important question we seek to address here is one of age and ability. As designed, the themes and educational possibilities that we present here are difficult for beginning musicians and music students. Indeed, interpreting complex birdsongs in nature and transcribing them using the framework of modern musical notation is a challenge for even experienced musicians. However, listening to birdsong is accessible to all ages, and the importance of listening to musical development is well documented (Reimer, 1970). We expect that listening to nature in a musical mindset has similar effects. Loane (1984) suggests that listening should be thought of in much broader terms than just traditional music settings. Perhaps the greatest potential is using locals'

interpretations of birdsongs on local instruments to teach the next local musicians and perpetuate their own cultures.

In order to further develop and clarify these ideas and the results of our project, more empirical work is needed. Our preliminary results, including observations and reactions during and after our project was implemented, suggest that this was a productive experience for music education and for building environmental attitudes and values. Students returned with new respect for the complexities of birdsong, and with a new understanding of the culture of the Pantanal, its conservation importance and challenges. Interviews and surveys of participants during and after the project, in addition to collection of reactions and feedback from audience members at the final presentation, are essential paths of future research. We expect that students participating in this program will show improvements in listening and improvisation as well as in empowerment and interest in nature. Our program offers one way of connecting individuals to the sciences through nature, but we believe its impact may go beyond conservation biology. Music education has been correlated with success in math and science in school (Majno, 2012), and fomenting interest in these areas may be an incidental effect of such a field-science-based project. While it will be difficult to quantify the educational value of the project, students' own descriptions of what inspiration they took from nature and what the Pantanal now means to them are valuable and useful for encouraging more music and conservation collaboration.

Conclusion

We have presented the theory and implementation of a program uniting music and environmental education. Teaching about music and the environment in tandem has tremendous potential because it takes advantage of one of the strengths of teaching music, empowerment, to build environmental values. Simultaneously, nature presents inspiration and challenges to music students' creative thinking and musical possibilities that otherwise might be absent in their traditional music education. While the Pantanal Sonora project is a start, much work is needed to better understand the effects of such a program, and to expand programs to more rural communities that stand to benefit greatly from these possible effects.

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Integrating music with physical expression

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Abstract

The purpose of this research is to show how elementary school music teachers can increase the amount of time their students can be exposed to music by integrating their lessons with other subjects. In the draft of the new Course of Study for Japan's physical education classes in elementary schools, it calls for "rhythm activities" and "rhythm dancing" to be taught as required subjects. These types of activities provide music teachers with an ideal opportunity to integrate music lessons with their school's P.E. classes. Further, the author believes that her case study shows that integrated-learning activities, especially when assisted by professional artists, either through live performances or workshops or via the judicious use of related educational TV programming, provide greater stimulation for students and teachers alike.

However, the author recognizes that integrating two different subjects may prove difficult at first. In order to better integrate music into different classes, the author recommends that students fill out a questionnaire about their experiences in these classes and that teachers examine their students' opinions to find better ways to teach integrated classes in the future. The author ascertained that utilizing KH Coder, Japanese software that creates a graphical representation of word frequency, helps teachers and trainees recognize prominent terms so that their relevance can be understood when integrating the arts with other subjects. Her research further indicates that the data could then be used to make integrated classroom activities better.

The author also is convinced that teachers need to keep an open mind about how music can be taught at the elementary school level. Her results show that integrated studies can provide a deeper understanding of separate curriculums (in the author's study, music lessons were combined with physical education classes). If teachers work together and utilize the collocation of student comments, they can create integrated lessons that help students better understand how to cultivate specific skills (i.e. rhythm dancing) and that give their students a greater appreciation for the expression and understanding of the combined courses of study.

Keywords

Physical Expression, Music, Integration, Elementary School, Co-occurrence Network

Theoretical Background

In the past, education valued memorization over skill. Often, students were unable to understand how facts they needed to recall for test purposes connected to other related fields. Thus, students may have simply seen this narrow cast of information as factoids to be easily forgotten once its usefulness on a test had passed. In this way, school subjects became disconnected from students' daily lives.

Similarly, music education in schools emphasized the ability to read notes and play instruments. Often, this caused schools to sever dance and other forms of physical expression from their music programs, even though, in the past, they were integrated culturally. The "cultural context" of the arts was lost in this style of music education class. However, schools the world over,

including in Japan, are switching from “content-based” to “ability-based” education. Activities in these lessons stress experience and discussion.

The author has concluded that the most recent Course of Study created by Japan’s Education Ministry, with its emphasis on competency, will provide instructors with new opportunities to connect music classes with other subjects, such as social studies, history and physical education. Through integrated studies, rather than see music as a subject separate from other aspects of their existence, students can receive a deeper understanding of their country’s musical roots, as well as learn new ways to relate to and to enjoy music in their everyday lives (Tokie, 2017). For example, by integrating dance with physical education, this style of teaching could create new interests for students who have an aptitude for music but not sports. Conversely, for students who may not be proficient at reading notes or playing an instrument, exposing them to the physically expressive aspects of music may open doors that had previously been closed to them.

The Current Situation in Japan

In the past, the author has observed, the arts were separated from other educational subjects. However, recently, during school activities such as sports festivals or music assemblies, many schools have begun utilizing dance activities. These types of activities are specifically mentioned in the most recent Course of Study. For example, in elementary school physical education classes, the 2013 Course of Study introduced “rhythm activities” and “rhythm dancing” as required subjects.

Dance education has been compulsory in physical education classes in Japan’s elementary schools since 2011 and in its junior high schools since 2012. The 2009 “Commentary on the Course of Study for Music Classes” states, “In music classes, let children feel a sense of unity and self-creation through music in accordance with teaching goals by implementing body-movement activities when appropriate.”

Afterwards, TV programs that emphasize performance improvement have become more common. For instance, as reported in a January 22, 2014 *Oricon News* article, an educational TV program, using the new dance requirements as a guideline, began broadcasting dance lessons based on hip-hop music. According to the article, Japan Broadcasting Corporation (NHK) began *E Dance Academy*, which has been broadcast continually since 2013 and features professional dancers who perform with the popular Japanese music group, EXILE, working with beginner-level elementary-age students.

One of the Ministry of Education of Japan’s goals for making "rhythm activities" and “rhythm dancing” required activities is to improve Japanese children's coordination and strength. However, another equally important aim is to foster “corroboration and communication” among students. To this end, the phrases “listening to music carefully” and “synchronizing with music” appear in the most recent Course of Study for physical education classes. Thus, music classes and physical education classes have similar objectives and provide teachers with a perfect opportunity to integrate these two subjects.

Further, this kind of integration offers teachers of the arts, who, in recent years, have seen the number of hours for teaching their subjects shrink, a new way to expand the availability of music and other activities in school settings. However, many teachers, when faced with the task of integrating two different subjects, may be at a loss as to how they should proceed. The author’s research has explored ways both teacher-trainees as well as elementary school students can meet the challenge of connecting artistic endeavors to other educational fields.

Problems to Solve in Japanese and Overseas Music Education

Worldwide, because of an increasing emphasis on academic subjects, the time spent teaching such classes as music and visual arts is decreasing. For example, in Japanese elementary schools, music lessons have been reduced from two hours a week to approximately one hour. From the author's classroom observations, the reduced time has had a negative effect on Japanese elementary school students' musical and expressive abilities (Iimura & Tokie, 2017). In order to mitigate this situation, the author proposes integrating music and dance lessons with other subjects, including physical education, English and the visual arts.

Method

Survey of Elementary School Students

Since 1979, J. Elementary School in Japan has had an annual *All-School Music Assembly* as part of its efforts to foster relations between the different school grades. The author chose this school for her research because it has a long history of integrating music with other subjects.

On June 4, 2015, a professional dancer from America gave a performance and lecture to the students at J. Elementary School. Afterward, the author gave this school's students a survey to judge their reactions. The results showed a variety of opinions on a wide range of subjects including the kinds of effort and techniques required to hone skills, create a recital and communicate a message through performance. They also touched on personal matters such as students' relationships with friends, their current lifestyles and their future hopes and dreams.

This workshop took place in the school's gymnasium on June 4, 2015. The number of participating students included 67 pupils from two fifth-grade classes and 64 pupils from two sixth-grade classes. Afterward, the author observed a discussion activity in which the sixth graders participated.

Results

The following are a list of comments given by fifth and sixth graders after the June 4th dance workshop:

(a) Interest and attitude toward dancing:

- I could become interested in dance and I enjoyed the dance performances.
- I was impressed by the dancer's skill.

(b) Career Studies and Dance (Process for Achieving Goals; How to Overcome Setbacks)

- I understand that I have to decide about my future by myself.
- I was impressed that (the dancer) started at age 18 and could still achieve world-level dancing skills.
- I understand that one needs to spend a lot of time to become a professional.
- Never give up.
- To succeed as a dancer, mental toughness is necessary.
- Even when faced with difficulties, I learned I have to keep searching for ways to achieve my goals.
- I was impressed by how the dancer talked about overcoming bullying.
- Continuing effort is essential for reaching one's dream.

- Finding new challenges is a key to success.
- Even if one fails to achieve one goal, another path opens up.
- One must not stop, but rather, keep trying when facing difficulties.

(c) Experience of Dance Creation

- To create choreography, one must cultivate his or her creativity.
- To create original choreography requires inner-understanding of oneself.

The author also sought information that focused on the dance performance aspect of the event. Some of the students' comments, are repeated below (Tokie, 2016):

- At an Amateur Night at the Apollo Theater, the dancer talked of being booed several times by the audience. However, the dancer persevered and learned from that experience and later was able to win the competition twice. From that, I learned that I must never give up.
- From the dancer's talk, I learned that it is important to practice the basics. Before hearing this, I used to think it would be good to show off some fancy dance steps on stage in front of my friends, but now I want to dance a well-trained performance using basic dance skills. My goals have changed.
- When performing on the street, if you do not dance in a way that will grab a person's heart, passersby will soon go away. From this, I learned that it is important to devise an attractive performance.

Later that same month, the author invited the dancer to give a similar workshop to 176 undergraduate and 60 graduate students taking her "Music Methods for Elementary School" class at J. University of Education. The following week, these same students watched a video of the June 4th workshop that had taken place at J. Elementary School, including the discussion activity.

Afterward, the author's graduate and undergraduate students wrote comments about the content of the two lectures. The author then used KH Coder, Japanese software that creates a graphical representation of word frequency, to analyze the comments and determine key words. These key words were then collated into "word clouds" that allowed her to better understand her students' interest toward physical expression in music studies.

In a previous study (Iimura & Tokie, 2017), the author had teacher-trainees write about their ambitions for their future teaching careers and analyzed their words using two distinct methods, word collation and reading comprehension. The author's analysis of the collated words showed her that the top three concerns of the trainees were, in order, "dance," "self," and "teacher." Other significant words included "lecture," "education," "children" "expression," "movement," and "music."

These resulting "word clouds" indicated which words were used most frequently by size. The software recorded 177 paragraphs, 1,284 sentences and 28,432 words. Then, upon examination, she was able to recognize notable terms and understand their relevance so that they could then be utilized in future teaching plans.

Analysis from Co-occurrence network (Figure 1)

As can be seen in Figure 1 below, the most frequent phrases used in response to the June 2015 lectures were "Dance" and "Self." A typical comment read, "I felt that whether the dancing was good or bad didn't matter. Rather, getting everyone in the class to dance was the most desirable outcome."

Analysis of the network revealed that the word "dance" had a co-occurrence relationship with the words "expression" and "class." Some typical examples stated:

- "Today I have learned the diversity of *expression* by *dancing* in *class*."
- Through *dance*, one can convey meaning with feet, hands, voice, and facial *expressions*."
- "For children who are having a hard time *expressing* themselves, I want to teach them how to *dance* so they can have a fun *class*."

The word cloud also revealed that "teach" and "class" were viewed as important concepts. When the author examined the individual comments, she found that one student wrote, "I thought dance is something students do in physical education classes. However, I have begun to see that, with some modifications, it could be taught in music class."

"Physical education" was most often linked to the key phrase "practical training." The comments showed that students who had or will receive practical training in an elementary school were interested in using body expression in both music and physical education classes. Here are some examples:

- "From the *training* I had in September, I learned that 'body expression' is taught in *physical education* classes, so I would not be in charge. However, now I think that simple rhythmic games would be fun for students of all ages."
- "I'll be in charge of fifth grade students during my *training* and I'll be teaching body expression in their *physical education* classes, so I'm now thinking about using the content I've learned in this (music) class."

The co-occurrence network also showed that "children," "dance," "expression" and "important" are connected. As an example, one commenter added, "I felt that it is important to consider children's free expression not just in music, but also in other subjects." From comments like this one, the author determined that her students had developed an interest in exploring integrated studies.

Similarly, it was noteworthy what was revealed when the relationship between "subject" and "relation" was scrutinized. Comments brought to light that students were interested in expanding the idea of integrated studies beyond physical education classes. As one student put it, "Rhythm activities could be used in other subjects such as with an English teacher in a team-teaching setting. It is possible to expand the idea of integrated classes beyond the relationship with physical education classes."

Table 1. Key Words Used by Students in Evaluation Sheets

Rank	Noun	Frequency	Verb formed by adding "~ing" to a noun	Frequency	"Adjectival Verbs"	Frequency
1	Self	221	Dance	498	Important	51
2	Teacher	148	Teach(Class)	82	Preferable	32
3	Children	80	Expression	76	Weak	30
4	Movement	45	Educate	45	Possible	23
5	Music	40	Lecture	44	Necessary	18

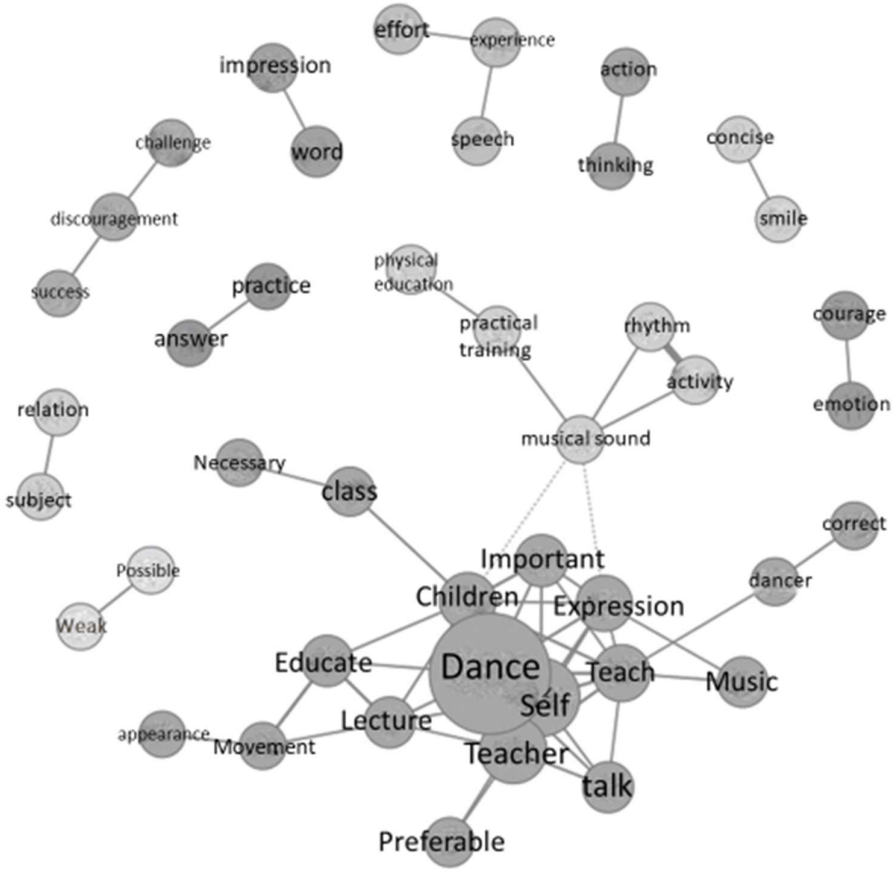

Figure 1. Co-occurrence Network Derived from the Evaluation Reports of Students

The author's research indicated that her graduate and undergraduate students determined that "music" and "dance" were central to a student's experience when incorporating these activities into integrated classes. This awareness, the author discovered, allowed the trainees to focus on these important aspects when creating teaching plans.

Further, the author's analysis of her trainees' comments indicated that both undergraduate and graduate students found value in both the experience of being taught by a professional dancer as well as the practical knowledge gained from viewing an actual elementary school lesson. Students expressed that these experiences made them better able to understand how to cultivate generic musical skills and creativity in an integrated classroom setting. As one trainee wrote, "I'm going to teach expression activities in fifth grade physical education classes. I now plan to use these types of activities even though previously I thought they were better suited for music class."

Conclusions and implications for music education

The author's evidence shows that because of an ongoing de-emphasis of art classes in Japanese elementary schools, the amount of time students devote to music is diminishing. To expand the amount of time students can spend on the arts, aside from regular classes, music and other arts courses should be integrated with other subjects.

In order to facilitate this, music educators need to keep an open mind about how music can be taught at the elementary-school level. Modern children are exposed to many different types of media from early childhood onward so they can become familiar with various types of music. In addition, whether through exposure to music videos featuring J-pop and various other styles of music from overseas or through observing Olympic-level sporting activities such as figure skating, children are exposed to various kinds of modern dance. Imaginative teachers can use this familiarity to their advantage.

However, the integration of music education and other subjects should not be used as a substitute for regular music classes. Rather, it should be seen as a way to add and attempt activities outside of music class.

For instance, a few elementary schools have integrated music and art classes into an "expression class" wherein students learn both music and art in a single class hour. The author believes such attempts have risks. There are skills, such as rhythm, melody and harmony, students can acquire only in a music class setting. Likewise, there are skills, such as originality, that students can acquire only in a visual arts class. The author believes that classes that impose integration must be avoided as they put skill-acquisitions at risk.

While class integration does offer the opportunity to increase the number of hours music can be taught in elementary school settings, it must be done carefully and only in ways that complement the subjects involved. Teachers must support each other and work together to find the best way to expand children's artistic abilities.

Acknowledgments

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Life's journey through music performance reviews in schools

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Abstract

The *Australian Professional Standards for Teachers* (2011) were mandated for use in Australian schools from January 2013. The Standards outline what teachers should know and be able to do and describe the elements of effective teaching organized around the three domains of Professional Knowledge, Professional Practice and Professional Engagement. Against each of seven standards, a varying number of focus areas and descriptors benchmark professional capacity through growth and complexity. Before graduating from a teaching qualification, each pre-service teacher in Australia must demonstrate capacity through a teaching performance assessment. Associated with the Standards is the development of a performance and development culture in schools, demonstrated by each teacher through an annual performance review. The Standards represent a life journey through music for the teacher and for all the students who they teach, as teachers prepare their performance review with student outcomes as the central focus.

As musicians move into schools and assume a teaching role, they will be expected to understand the performance and development culture of the school and to participate in a performance review using the Standards. This process may take place in every school where a musician is employed and these people may not be qualified as teachers. The aim of this paper is to present an accessible model, that a musician-teacher can use to complete their annual performance review.

The approach for this paper involves combining a document analysis of the *Australian Professional Standards for Teachers* and embedding it in a performance review template that is in use in Victorian (Australia) Government schools. Supporting questions for gathering and analysis of evidence will be included. Combining potential sources of evidence used by teachers in schools, this paper will give examples of instrumental music teaching practice that a teacher (and musician) could be expected to provide in an annual performance review. Some student outcome examples and trends will be highlighted. The implications for music education that can be drawn from this presentation are the need for musicians to understand a school performance and development culture. In the school environment, all employees, irrespective of teacher training, need to demonstrate that they are meeting professional standards as part of their annual performance review.

Keywords

Performance review, professional standards, workplace learning, teaching

Introduction

The context of this study is school workplace learning, initiated through observations of musicians as they teach their instrument, and the challenges they face in preparing material for a professional performance review in a school setting. The *Australian Professional Standards for Teachers* (2011) were mandated for use in Australian schools from January 2013. The Standards outline what teachers should know and be able to do and describe of the elements of effective teaching organized around the three domains of Professional Knowledge, Professional Practice and Professional Engagement. Associated with the seven standards is the development of a performance and

development culture in schools, demonstrated by each teacher through an annual performance review. The aim of this paper is to present an accessible model, directly using the Standards, that a musician-teacher could use to prepare their annual performance review.

Literature review

The literature associated with the concept of continuing professional development is extensive and overpopulated with jargon. A small selection of writers with an interest in this field include Avenell (2007), DeFour et al. (2006), Elmore (2002), Ingvarson et al. (2005), Stoll and Louis (2007), Verscio et al. (2008) and Zammit et al. (2007). New terms, labels, processes and procedures are created for ideas and practices that have been used for many years in professional development. Harris and Jones (2012) comment that the three basic features of effective professional learning (or professional development) are enquiry, reflection and collaboration facilitated by connecting like-minded professionals together. Professional learning communities are considered to be a successful approach to connecting groups of workplace professionals together with a goal of continually improving outcomes. Kennedy (2005) documents an analysis of literature regarding models of continuing professional development. Of the range of approaches discussed, those that she classifies as transitional, include the standards-based model, coaching/mentoring approaches, communities of practice; and those characterized as transformative, such as action research, are examples of models encouraged in schools.

In relation to professional learning for the musician, authors (who themselves are musicians and researchers) identify the absence of this topic in musicians' training. Burwell (2016), in a nested case study focuses on teaching strategies used in the one-to-one studio environment in higher education, and addresses the topics of communication, flexibility, personal friction and mismatched agendas. She highlights the need for teachers working in this type of setting, isolated by a lack of shared performance teacher education experiences, to develop a more flexible approach to teaching, involving the development of complex skills and an understanding that differentiation is necessary in teaching. She identifies that consideration around good practice should be given to discipline and class management, content and conduct of lessons, creating a balance between verbal communication and performance between teacher and student; and blending verbal instruction with a high degree of demonstration.

Carey and Grant (2015) remark that when the performer-teacher finds their specialist skills and knowledge challenged by the demands of the teaching studio, an environment that calls for a student-centred approach and a broad range of teaching strategies, problems can arise. The inbuilt tension between developing the highly specialized skills required of a performer and the diverse strategies required of a teacher is compounded by a lack of formal teacher training or ongoing professional development relating to teaching in the one-to-one context. Carey and Grant (2014) discuss the value of a one-to-one pedagogical shift from a transfer approach to a transformative approach in the higher education studio. They highlight that "teachers will need to be willing to renounce their position as *expert*, and also to accept a greater diversity of learning styles, structures, and outcomes than they may be used to through the more assessment-oriented transfer approach" (p. 48). Both the development and practice of new skills such as observing, facilitating, guiding will be necessary. "Teachers need to be constantly questioning what their students are learning - that is, whether what

they believe they are teaching is in fact what is being taught (and learnt)" (p. 48), to ensure a successful transformative approach.

Teaching is an accepted part of a musician's varied career and one activity that provides a stable income. Arcaro discussing her contribution to *The Pizzicato Effect* remarks, "If you could, you played, and if you could not, you taught, which is the same for many other disciplines". She continued, "it should be acknowledged that music teaching is an incredibly important profession and an incredibly difficult profession. I went out only having my music qualifications" (Education and Training Committee, 2013, p. 5). Lobb states, "it is certainly true that the big emphasis in music degrees is on performance. I think that ought to be changed, because not a lot of people that finish a music degree are going to be a performer. If we can shift that then we can train them to be better teachers" (Education and Training Committee 2013, p. 6).

Bennett (2008) addresses the importance of musicians' training to include preparation for the contribution these artists can make to a range of educational and community roles (p. 67). And she draws attention to the untapped potential for conservatories to provide continuing professional development for trained musicians, opening other career doors and creative opportunities (p. 141).

The *Australian Professional Standards for Teachers* (2011) are built around three domains titled Professional Knowledge, Professional Practice, Professional Engagement with seven standards that are interconnected, interdependent and overlapping, spread across these domains. Within each standard are a number of focus areas. Descriptors benchmark professional capacity through growth and complexity at each focus area over four career stages called Graduate, Proficient, Highly Accomplished and Lead. Prior to graduation from a higher degree teacher education program, each pre-service teacher (PST) must meet the Graduate Teacher Standards through a teaching performance assessment. This hurdle requirement requires the PST to demonstrate their teaching practice through planning, teaching, assessing and reflecting. If the PST has met all the requirements for graduation they then apply to the teacher registration board in their Australian State or Territory, where they are granted provisional registration as a Graduate Teacher. Full registration is demonstrated against the Proficient Standards and the time allowance in which provisionally registered teachers prepare their portfolio to be assessed and granted full registration varies between jurisdictions. Teachers then move though the Proficient, Highly Accomplished and Lead career stages. Incremental pay levels are tied to a successful performance review, and teachers move though these pay levels until they reach the top level. Once at the highest level, successful annual performance reviews are still a requirement to remain on the teachers' designated pay level.

The Standards are used in schools in all Australian jurisdictions and are a public statement of what constitutes teacher quality and define the work of teachers, making explicit the elements of effective teaching that will improve educational outcomes for students (2011, p. 3). They are used as a professional accountability model, for an annual review, to ensure that teachers can demonstrate appropriate expertise in each domain, and in the preparation and assessment of all initial teacher education programs.

Preparing and presenting for a school performance review

Musician-teachers in a school need to gain an understanding of the performance and development culture specific to that environment. Approaching performance reviews requires a two-pronged focus that is evidenced-based; supporting learning and growth as a teacher, and that of students who are taught – through a culture of critical reflection. The end product should reveal ongoing learning in a teacher and improved outcomes for the students they teach.

Preparing for a school performance review is a process that can be characterized under three headings: determining the type of evidence that needs to be gathered, potential sources of evidence, and identifying that appropriate evidence has been gathered. Although not exhaustive some examples for each category follow. In determining the type of evidence required to be gathered, a teacher will focus on their students and ask questions such as, 'what do I want them to learn and why', 'what are my students' strengths', and 'what are their needs in terms of discipline knowledge, general capabilities and attitudes, motivation and dispositions to learning'. Examples of potential sources of evidence are the impact of teaching on student outcomes, direct observation of teaching, and participation in professional learning and teacher reflection. Identifying that appropriate evidence has been gathered, a teacher will focus on their students and ask questions such as, 'what sources of evidence or forms of assessment am I using to find out their strengths and needs', 'what and who is supporting me to analyze the data collected', and 'how am I validating my analysis'.

Australian Professional Standards for Teachers

Understanding the concept of a performance and development culture in a school and completing a performance review are a testing realization for musicians working as teachers in schools. Table 1 presents the three domains of teaching and the matching seven standards -in the left and centre columns (AITSL, 2011, p. 3). When implementing performance reviews for employees in schools, the Standards are the guiding tool for the assessment process used. The detail and exactness in demonstrating understanding and growth in the Standards may well be different between a full-time teacher and a casual instrumental music teacher, however they remain important. Taking a focus on instrumental music teaching in a school, the column on the right-hand side of Table 1 provides one example of teaching activities that illustrates each standard in action.

Table 1: The Australian Professional Standards for Teachers with instrumental music exemplars

Domains of Teaching	Standards	Instrumental music exemplars
Professional Knowledge	1. Know students and how they learn	Know how to teach the instrument and communicate effectively with students
	2. Know the content and how to teach it	Know the knowledge and skills associated with teaching an instrument
Professional Practice	3. Plan for and implement effective teaching and learning	Plan step by step processes to implement practice techniques and learning repertoire
	4. Create and maintain supportive and safe learning environments	Implement legal occupational health and safety practices in the music workplace
	5. Assess, provide feedback and report back on student learning	Judge own professional performances and relate to expressing this knowledge through teaching
Professional Engagement	6. Engage in professional learning	Explore learning about playing and practice techniques, and new repertoire
	7. Engage professionally with colleagues, parent/carers and the community	Team work in ensemble groups, supporting other teachers by preparing students

School performance review process

The performance review process is a school-based decision. Government and Catholic education offices in each Australian State and Territory provide guidelines and template documentation on a relevant website. The way in which the support material is used varies between schools. In this paper, the template and guidelines produced by the Department of Education and Training, Victoria, will be used as an example. Throughout the school year, each teacher is required to meet with their school principal, or an appointee, or in a professional learning team, at designated times. Each employee develops a professional development plan (PDP) through goal-setting at the commencement of the year, a mid cycle review, a self review (identifying multiple sources of feedback) and an end of cycle review. The guidelines recommend that teachers are encouraged to formulate each goal as a SMART goal to ensure a quality product. A SMART goal is defined as having five attributes, in that it is specific, measurable, achievable, relevant and time-bound (DE&T, 2017b).

The template has spaces for written goals in five sections: Overarching school goals, Student outcomes, Professional Knowledge, Professional Practice and Professional Engagement. Overarching school goals are determined from the content of the annual implementation plan or strategic plan. Student outcomes are related to improvements in student achievement, engagement

or wellbeing, either for individuals or for groups of students. Professional Knowledge, Professional Practice and Professional Engagement match with the *Australian Professional Standards for Teachers*. All or some of the goals may require strategies intended to be used to achieve the goal, a description of the evidence to demonstrate achievement of the goal (from multiple sources) and a description of the school support, resources and/or development required to achieve the goal (DE&T, 2017b).

As the performance process is school-based, the school principal may decide on the number of goals required, set the focus of goals in each section or may require that one goal has a set focus, or the goals for the PDP may be open. These requirements are applicable to all teachers, and they may seem remote from the discipline of music. One example of set goals for each section is Student outcomes (instructional practices, which may be a specified practice or an open choice), Professional Knowledge (literacy strategies), Professional Practice (information communication technology practices) and Professional Engagement (observing a colleague's practice). Another approach is to require all teachers to incorporate the same instructional practice in the setting of one goal, for example, a focus on differentiation.

Discussion

Differentiation is an instructional approach to teaching, which teachers can pursue in four ways: through content, process, product, and learning environment (Tomlinson, 1999). A worked example of differentiation may be, for selected students, to play nominated scales using two different articulation patterns at a minimum metronome marking. This is an example of differentiated instruction through process and product, where the expectation to perform the nominated scales will be assessed at an end point. This example uses the SMART goal approach.

Through using a continuum of practice involving four steps: emerging, evolving, embedding and excelling, the teacher can aim to achieve each set goal. At the emerging step, teachers use assessment strategies to identify what students know, and to monitor learning. At the evolving step, teachers diagnose individual student learning needs and diversify their approaches to delivering the curriculum to meet the needs of students. A characteristic of differentiation is to 'teach-up', and this occurs at the embedding step, where the focus is to teach rich curriculum and scaffold learning so all students are expected to achieve high level goals. In the final step of excelling, teachers use tailored and appropriately challenging strategies, explicitly selected to improve student learning (DE&T, 2017a, p. 29).

Conclusion

The aim of this paper was to present an accessible model that a musician-teacher can use to complete their annual performance review, set in a school workplace. The annual review process is school-based and the procedures used by every school will be slightly different. As an example, the process published by the Department of Education and Training, for use by teachers in Victorian Government schools, has been presented. Teachers use a combination of factors to develop their performance plan and participate in their performance review. And the musician-teacher can be accommodated into this structure. The final outcome is a demonstrated life journey through music for the teacher and for all the students who they teach, with student outcomes as the central focus.

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Musical Futures and Indicators of Student Engagement in the Classroom

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Abstract

Musical Futures is an approach thought to make classroom music more engaging for students by drawing their outside musical lives into their school experiences. This approach was established in response to ongoing interest in adopting more engaging teacher practices to address persistent concerns about student dissatisfaction with school music classes. Musical Futures consists of complementary approaches arising from out-of-school contexts, including those of popular musicians and community musicians. It is characterised by learning that is student-driven with an emphasis on learning through immersion in music making. Despite student engagement being regularly mentioned in the literature as a key outcome of the Musical Futures research, there is little detail about the specific teacher practices and how the students respond from a classroom perspective. The larger study from which this paper is drawn is an ethnographic investigation of teacher practice and student engagement. This paper presents selected findings related to indicators of student engagement: confidence, enjoyment, concentration, participation and autonomy. The indicators of engagement presented draw on data collected through participant-observation of music lessons, interviews and focus groups. Research participants were two music teachers and four classes of children aged ten to sixteen years from two schools in the outer-south eastern suburbs of Melbourne, Australia. The discussion of engagement indicators highlights some of the complexities of researching and interpreting the engagement construct in a classroom drawing on Musical Futures.

Keywords

Student engagement, engaging practice, Musical Futures

Introduction

Musical Futures is an approach that claims to make classroom music more engaging for students (Hallam, Creech & McQueen, 2011; Ofsted, 2006; Jeanneret, 2010; Wright et al., 2012). This approach was established in response to ongoing interest in adopting engaging teacher practices to address persistent concerns with school music. Musical Futures is characterised by learning that is student-driven, by encouraging students to play music that reflects their interests, with an emphasis on learning through immersion in music making. Musical Futures consists of complementary approaches arising from out-of-school music contexts, including those of popular musicians and community musicians. Lucy Green's (2002, 2008) research is seminal in bringing the learning processes of popular musicians into classroom music to encourage greater participation in active music making both within and outside school. She suggests teachers use the student-directed principles of how popular musicians learn alongside their established teacher-directed approach. Green (2002, 2008) identifies five characteristic student-directed principles:

- learners choose the music to play and set the direction of learning,
- there is an emphasis on aural learning,
- learning is undertaken in friendship groups,

- performing, composing and listening are integrated,
- learning is haphazard and non-linear based on immediate identified needs rather than planned and sequential.

Classroom Workshopping (D'Amore, 2008), is another Musical Futures approach that draws on the community music leadership practices of the CONNECT ensembles (Renshaw, 2005). CONNECT is a large-scale community music outreach program run by the Guildhall School in London. Principles of community music leadership practices which are incorporated into Classroom Workshopping are:

- The role of the teacher is a facilitator playing alongside the students, where the music is co-constructed with musical material reflecting the interests of students and teachers
- Whole-class, large-group music making that is inclusive of varying musical experience and backgrounds
- Creative music making across the areas of performing, composing and listening
- Music learning is tacit, acquired through immersion in music making rather than talking and explaining
- Aural/oral learning is the starting point

Classroom Workshopping's focus on aural learning and improvisation is claimed to increase student motivation and enjoyment (Renshaw, 2005). Furthermore, Classroom Workshopping connects with participatory music making (Turino, 2008), where distinctions between the audience and the artist are non-existent. In this musical environment, there are only participants and possible participants, and the main objective is to involve as many people as possible in a performance role. Participatory music making is considered successful when there is a balance between the skill level required and the inherent challenges for all involved. In Turino's (2008) experience, participants tend to return again and again to musical activities that produce intense concentration and enjoyment and as they do so, their skill levels increase.

Musical Futures is an innovative program that warrants further investigation. Whilst its positive impact on student engagement is often mentioned as an outcome (Hallam, Creech & McQueen, 2011; Ofsted, 2006; Jeanneret, 2010; Wright et al., 2012), there is little detail about the actual teacher practices involved and how the students respond from a classroom perspective, as the data is largely self-reported questionnaire and interview data. An exception is Green's (2008) research, which provides detail of the positive student response, however, her focus was on the impact of the student-directed principles rather than Classroom Workshopping and Musical Futures broadly.

The Study

I examined classroom music teacher practice and student engagement through an ethnographic (Bogdan & Biklen, 2007) investigation in a primary and a secondary school in the outer south-eastern suburbs of Melbourne, Australia. The schools are situated in a multicultural community with a majority of students from culturally and linguistically diverse backgrounds and circumstances of low socio-educational advantage. The research focused on the classroom practice of Eddie and Chris (pseudonyms), and four classes of students from aged 10 to 16 years.

These two teachers had been identified as embedding a Musical Futures approach into their classrooms with positive engagement outcomes for the students, many of whom are from disadvantaged backgrounds. Indicators of this positive engagement included a Victorian Certificate of Education (VCE) music class for the first time in the secondary school, and increased numbers of students participating in co-curricular instrumental lessons (from 20 to 120). The VCE is the high stakes exit exam students take at age 18 in Victoria.

I collected data during 2016 and undertook participant-observation of 48 music classes (Table 1). The participant-observation data included written researcher notes, photographs, audio- and video-recordings of music lessons, and researcher conversations with students and teachers. Semi-structured interviews were conducted with the music teachers and four focus groups were undertaken with small groups of students. An inductive and thematic analysis was undertaken to make sense of the large amount of data and to identify essential features or themes (Creswell, 2007).

Table 1: Participant-observation overview

Students	Teacher	Term 1	Term 2	Term 3	Term 4
Year 10 music	Eddie	17 x 70minute lessons			
Year 5/6 music	Chris	4 x 45minute lessons	17 x 45minute lessons		
Year 7 music	Eddie			4 x 70minute lessons	6 x 70 minute lessons

This paper reports selected findings from the research related to engagement. The engagement indicators mentioned above (a VCE music class and increased enrolments in co-curricular music) suggest that the teachers' practice was engaging for these students. To verify the students were engaged, it is useful to articulate some indicators of engagement (Reschly & Christenson, 2012).

Identifying engagement

From general education literature, I adopted Fredericks and colleagues' (2004) psychological and multi-faceted definition of engagement to guide the data collection and analysis. Behavioural engagement is associated with participation and involvement, emotional engagement involves positive and negative reactions, and cognitive engagement refers to the investment and effort expended by students to master difficult skills (Fredericks et al., 2004). Added to this definition was O'Neill's (2012, 2014) theory of transformative music engagement which refers to involvement in music making which leads to perspective change (Mezirow, 1991), which in turn empowers learners to make choices based on these new understandings. O'Neill (2014) argues Green's (2008) principles are transformative as they empower student to be self-directed, autonomous learners. There are debates in some literature about whether it is important to distinguish between indicators and facilitators of engagement, or whether engagement is understood as a process or outcome (Reschly & Christenson, 2012). I was interested in the connection between teacher practice and student engagement, viewing engagement as a response from the young people or an outcome, influenced by the teacher's practice, a facilitator of student engagement.

A classroom snap-shot

Now, I am going to present a classroom snapshot, with selected indicators of engagement woven through. These are: confidence, concentration, enjoyment, participation, and autonomy. The snapshot is constructed from a video recording, observation notes, interviews and a focus group. The students and teachers have been given pseudonyms. It is the final lesson of a 12-bar blues unit. The Year 7 students have chosen which instrument they would like to play, and as a class they have chosen to play "Love Runs Out" by One Republic, a recent popular song that uses a 12-bar blues chord progression (autonomy, making choices). Eddie explains:

> This is now your final performance, I want you to show me the best of your work over the next two goes. I will support Sanjay, who is singing alone (confidence) a little bit in the background. Are we ready with our intro? Annabel can you count us in?

Without a pause, Annabel who is playing ukulele, counts in and the Year 7 class begins to play Love Runs Out for their assessment (concentration, participation). The six drummers begin playing continuous crotchets on the beat on chairs, bongos, congas and cajons. Gradually, other instruments join in. Everyone is concentrating, staring intently at Eddie for the next signal (concentration). There are smiles from the boys playing chair drums as the texture becomes denser and the volume increases (enjoyment). In the student focus group, three of these drummers commented how much they enjoy playing drums (enjoyment): "I just love drums, when I listen to music, one day I'm going to be that good," and "I have a passion for drums."

From my position at the side of the room, I sit operating the video camera and writing observation notes. I notice playing in time and playing together as an ensemble is rough at this point. However, everyone keeps playing and follows the form of the song (participation). Eddie cues Sanjay to begin singing and points to the board, signalling for the students to play again from the beginning of the 12-bar blues progression. It is the most polished rendition of the hour (concentration, participation). Intense concentration has been maintained, during this lesson the Year 7 students played through their version of Love Runs Out close to twenty times (concentration, participation). The lesson sequence consisted of playing the song, Eddie giving general verbal feedback either to the whole group, small groups of students or individuals. Then, Eddie or a nominated student would count in and they would play through the song again.

On this final playing of Love Runs Out, Sanjay sings confidently with less support (confidence), he is more secure with rhythm and following the form of the song. Eddie is singing unobtrusively in the background. The class is playing more in time and as an ensemble is more together. Eddie says, "That's awesome, thankyou ladies and gentleman. Put your instruments in the cupboard". The students pack up the musical equipment, stack the chairs, the bell goes and they leave the classroom in a calm and relaxed manner. I say, "That was great, especially considering where they were at the beginning of the term" (concentration, participation resulting in musical progress). Eddie replies:

> That's right, it did turn out really well. I was a bit disappointed that Tyler went back to his old self (non-participation). And Ben was not as switched on as he has been.

The snapshot is representative of how Eddie made use of classroom workshopping and community music leadership principles (D'Amore, 2008). In relation to these principles, firstly, students chose

any instrument. Secondly, it was large-group whole-class music making inclusive of a range of musical experience, which students accessed at a level comfortable for them. For example, Sanjay sang solo whilst others played chords on the ukulele. Thirdly, the learning was aural, oral and visual through immersion in music making.

Engagement indicators

I will now unpack indicators of engagement woven through the snapshot with reference to both music teachers and the student focus groups.

Confidence

Confidence to contribute verbally and musically was a feature of engagement in music lessons. Confidence, or self-efficacy, refers to belief in the ability to succeed and is inferred from behaviour (Bandura, 1977). In the snapshot, an example is Sanjay singing alone for the class performance. For some students, confidence developed over time. At the beginning of the term, I was struck by how quiet some of the students were both musically and verbally. For example, Pagel, a Year 10 student was both one of the quietest and most musically inexperienced in the class. At the end of the term, he played a short, improvised solo on the drums as part of a whole class performance. Whereas, at the beginning of the term he was only comfortable playing djembe unobtrusively as part of the whole group. The upper primary students were confident musical contributors, however their verbal contributions were sometimes restricted by their developing spoken language skills.
Engagement changing over time has implications for the research approach, such as the time spent collecting data and the need to construct the findings tentatively. The variation in confidence to contribute across age groups was likely linked to developmental stages and developing spoken language skills. This suggests, a single set of engagement indicators for all groups and contexts is problematic and accompanying qualitative description of the context and student engagement is crucial.

Enjoyment

Enjoyment refers to a positive affective state (Reschly & Christenson, 2012). An example of enjoyment in the snapshot were the positive comments from the boys in the focus group about playing drums. Enjoyment was a feature of music lessons, evidenced by observation of facial expressions and behavioural indicators. Enjoyment was the most straightforward aspect of engagement to interpret in practice. There were observable indicators and the students were able to articulate the aspects of music lessons they enjoyed. Typical focus group responses to a question, how much did you enjoy music this term, included:

> I enjoyed it a lot because we got to play drums and learn guitar and piano (Year 7 student)
> Loved it a lot, five stars (primary student)
> It was so fun this term, because I got to play with this group (primary student)

Concentration and participation

Concentration, and focus were other features of the music lessons I observed. Concentration refers to an outwards expression of purpose or direction. This occurred during individual, small group and large group music making activities. Frequently, students maintained concentration for extended periods of time. In the snapshot, the students played the same song repeatedly and maintained concentration for the seventy-minute lesson. As they did so, there was progress in music learning outcomes such as playing in time and playing as an ensemble.

Associated with concentration, participation and involvement emerged as indicators of engagement connected to immersion in music making. In addition, this reflects characteristics of Turino's (2008) participatory music making discussed earlier. For instance, there was no performer/audience distinction, students remained focussed on activities that produce intense concentration and enjoyment and as they did so, their skill levels increased. In the snapshot, this occurred within a single lesson. Comments in the student focus groups verified my observations about the link between engagement and immersion in music making. The students were passionate about playing instruments, a Year 10 student summarised this view:

> It's music and we came to play instruments.

This is congruent with Green's (2008) research who found playing instruments to be the aspect of the project most commented on by students.

Autonomy

In Green's (2008) research, autonomy refers to students directing their own learning process and choosing instruments, musical content and who to work with. In addition, students being self-directed, autonomous learners is an indicator of transformative music engagement (O'Neill, 2014). In the snapshot, students chose which instrument to play and chose as a class which song to play from a selection of recent pop songs that used the 12-bar blues progression. The activity consisted of whole-class music making, with the teacher as a conductor and largely controlling the learning process. Typically, across all the music lessons, students were autonomous and making choices in relation to the instrument they would play for the lesson, and if they were working in small groups, with whom they would work. On occasion, students had autonomy over setting the direction of learning. The extent to which this was possible was influenced by teacher choices in relation to student grouping as well as being a response of the young people. For instance, student autonomy over the direction of learning was greater when students were working individually or in small groups.

Autonomy over the direction of learning is an example of an interdependent indicator and facilitator of engagement, associated with teacher choices about student grouping in addition to being an observable student response. In addition, I found that indicators and facilitators of engagement were sometimes interconnected. An example of interconnected indicators and facilitators in the previous discussion is the sustained participation in music making as both a response of the young people, and a process that promoted musical progress.

Conclusion

The discussion presented highlights some of the complexities of researching and interpreting engagement in classroom music. The indicators presented verify the students were engaged. I mentioned elements of teacher practice such as instruments and student grouping. During the research process, I found it difficult to discuss engagement without also mentioning teacher practice. This reflects Reschly and Christenson's (2012) contention that indicators and facilitators are both interconnected and interdependent. The indictors presented suggest that student engagement is supported by the broad principles of Musical Futures such as immersion, aural learning, musical content that reflects student interests. Although the findings suggest multiple Musical Futures approaches support engagement broadly, indicators of engagement were linked to specific teacher practices and these differed. For instance, a balance was evident between maximising participation through immersion and student autonomy over the direction of learning, influenced by teacher choices about student grouping. This balance was tricky and required teacher judgement and skill. The participation and autonomy response of students differed at different times of the year and is therefore likely to fluctuate for different groups of children, at various times of the year. This has implications for less experienced teachers adopting a Musical Futures approach. Student engagement and teacher practice are complex and not straightforward to interpret. The discussion of engagement indicators in this paper highlights some of the complexities of researching and interpreting the engagement construct in a classroom music situation incorporating Musical Futures, although the young people in the research clearly articulated their perspective, "it's music and we came to play instruments."

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Music Teacher Motivation and Satisfaction: Cross-cultural Comparison of Australia and the United States

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Abstract

The purpose of this research is to compare perspectives on motivation and satisfaction in teaching music between in-service music teachers from Australia and the United States. Music teachers currently teaching in preschool through 12th grade (P-12) public and private schools in Australia (n= 88) and the United States (n=476) completed a web-based survey following an emailed invitation. Results indicate that music teachers from both countries described similar motivation, satisfaction, and commitment to the profession. Few differences were noted between the two groups of teachers despite distinctions in their culture and music education systems. Most respondents expressed satisfaction in their decision to become a music teacher, and most plan to continue teaching until retirement. Most respondents chose "enjoyment of music and teaching" as the primary reason for their decision to teach music, and "student growth and success" as the primary reason they continue to teach music. Most respondents decided to become a music teacher during high school and their career choice was most influenced by their school music teachers. Challenges in teaching music were prioritized similarly by respondents from both countries. Most respondents indicated positive perceptions of their teaching abilities as rated by students, administration, and self. Differences between Australian and USArespondents were revealed in their perception of student ratings and the characteristics perceived to be most important to student success in future music experiences. Findings revealed that music teachers in this study were more comparable than different, and showed that music education was a meaningful, rewarding, and enjoyable career for most Australian and USA respondents.

Keywords

Music education, music teachers, motivation, satisfaction, cultural differences, career choice

Introduction

Music teachers are motivated to enter the profession for many reasons: out of love for music and music-making, enthusiasm for teaching and working with youth, emulation of an inspirational role model, or the desire to make a tangible difference in other people's lives (e.g., Ballantyne, Kerchner, & Aróstegui, 2012; Hellman, 2008; Madsen & Kelly, 2002; Parkes & Jones, 2012; Rickels, Councill, Fredrickson, Hairston, Porter & Schmidt, 2013; Thornton & Bergee, 2008). This decision is generally made during high school, primarily influenced by ensemble experiences, and high school music teachers (e.g., Jones & Parkes, 2010; Madsen & Kelly, 2002; Rickels et al., 2013; Thornton & Bergee, 2008).

Motivation to become a teacher propels pre-service teachers through intense preparation (e.g., Madsen & Hancock, 2002), and sustains in-service teachers in remaining committed to the

profession by continuously outweighing many challenges encountered throughout their career (e.g., Fresko, Kir, & Nasser, 1997; Gardner, 2010).

On the other hand, motivation abates and dissatisfaction manifests with increased tension between music teacher expectation and reality (e.g., Gardner, 2010; Russell, 2012; Scheib, 2003; 2006). Researchers have identified factors that contribute to music teacher dissatisfaction: some of the most prominent are unsupportive administration (Madson & Hancock, 2002; Scheib, 2003, 2006), non-instructional responsibilities (e.g., Gordon, 2000; Johnson & Birkeland, 2003; Krueger, 2000; McLain, 2005; Scheib, 2003; Sindberg & Lipscomb, 2005), and salary concerns (Gardner, 2010; Hancock, 2008; Madson & Hancock, 2002). Conversely, music teacher satisfaction correlates with perception of administrative support (Baker, 2007; Gardner, 2010), and capacity to find purpose and experience success (Heston, *Dedrick, Raschke, & Whitehead,* 1996; Johnson & Birkeland, 2003). Perceptions of student abilities and motivations influence teaching efforts and success (Gottfredson, Birdseye, & Gottfredson, 1995; Legette, 2012). Music teachers tend to prioritize teaching skills, personal characteristics, and teaching approach over music skills when characterizing successful music teaching (Fredrickson & Hackworth, 2005; Mills & Smith, 2003; Miksza, Roeder, & Biggs, 2010; Rohwer & Henry, 2004; Teachout, 1997).

Are the sources of music teacher motivation and satisfaction different in various countries? The present study addressed this question by asking teachers in 45 countries to complete an on-line survey. The present manuscript focuses on the comparison of the responses of music teachers from Australia and the United States.

Australia and the United Sates are alike in that educational policies are implemented by each state, resulting in diverse music education programs nation-wide, although both countries have recently sanctioned national curricular standards. In 2015, the Australian Curriculum Assessment and Reporting Authority endorsed the Australian Curriculum, setting expectations for music education that students should be taught in schools across the nation. A year earlier in the United States, the National Coalition for Core Arts Standards released revised national voluntary arts education standards that define expected student knowledge and behaviors in quality arts education programs, and serve as a framework for music curricular development in all fifty states.

Despite these similarities, music education differs greatly between these countries. Music education in Australia is characterized by an integrated-arts or a concept-specific approach in primary school (Cosaitis, 2011; Petrova, 2012; Stevens, 2004), and mostly conceptually-based classroom instruction in secondary school, with opportunity for participation in private instruction and ensemble experiences (Cosaitis, 2011; Lowe, 2010; Pascoe et al., 2005; Petrova, 2012; Stevens, 2004). Music education in the United Sates is generally characterized by exposure to general music concepts and skills in elementary classroom settings (e.g., Gardner, 2010; Royse, Addo, Klinger, Dunbar-Hall, & Campbell, 1999), and primarily performance-based ensemble experiences in rehearsal settings with opportunity for classroom instruction in secondary school (Gardner, 2010).

With perspectives from different cultures and music education programs, will music teachers from Australia and the United States differ in their motivation to teach or in their satisfaction with their careers? The purpose of this research was to compare perspectives on motivation and satisfaction in teaching music between music teachers from these countries.

Method

Data were collected via a web-based survey of music teachers currently teaching in public and private schools in Australia and United States as part of a larger study examining characteristics of successful music teaching. Questions were derived from related studies on motivation and successful teaching practices (Miksza et al., 2010; Teachout, 1997), and job satisfaction (Gardner, 2010; Russell, 2012), and required various types of responses: rating scale, multiple choice, forced-choice, and open-ended (the last omitted here in deference to space).

Two pilot studies were completed. The revised survey was emailed to leading figures from local and national music associations (e.g., Australian Society for Music Education; National Association for Music Education), who were asked to invite colleagues to participate in the survey through a link powered by Google Forms (https://docs.google.com/forms). Instructions were included in the invitation and the survey's opening paragraph.

Results

Participants completing the survey (N=564) identified themselves as currently employed P-12 school music teachers. Australian responses (n=88) represented all six states and both territories, and USA responses, hereafter referred in the vernacular as Americans, (n= 476) represented 47 of the 50 states.

Demographic characteristics of the respondents are reported in Table 1.

Table1. Demographics of respondents from Australia and United States

Attribute		AU	USA
Gender			
	Female	57%	46%
	Male	14%	20%
	Declined to answer	29%	34%
Level of education			
	Bachelor's	64%	35%
	Master's	34%	59%
	Doctorate	2%	5%
	No traditional degree	2%	0.4%
Years of teaching experience			
	<4	42%	30%
	4-9	32%	28%
	10-19	19%	26%
	20-29	6%	12%
	30+	0%	3%
Type of School			
	Public/government	55%	83%
	Private/independent/religious	45%	17%
Work hours per week			
	<30	39%	9%
	30+	61%	91%
Grade level assignments			
	Preschool	19%	13%

	Elementary	61%	66%
	Middle School	40%	34%
	High School	45%	20%
Course assignments			
	General Music	91%	70%
	Choral ensembles	58%	52%
	Band/wind ensembles	52%	32%
	Orchestral ensembles	14%	14%
	Theory	40%	16%
	History/appreciation	28%	14%
	Technology	18%	4%
	Composition	11%	7%
	Piano/keyboard	28%	20%
	Guitar/ukulele	13%	12%
	Instrumental lessons	44%	32%
	Musicals/drama/theatre	44%	22%
	Jazz band	15%	13%
	Special education music classes	9%	14%
	Chamber music	11%	8%
	World drumming	11%	7%
	Marching band	1%	14%
	Alternative ensembles	3%	7%
	Dance	9%	4%
	Non-music courses	8%	6%

Motivation

Respondents answered questions about their motivation to become and remain working as a school music teacher by selecting from a list of reasons. Most respondents chose *enjoyment of music and teaching* when prompted to select the primary reason for their decision to teach music (AU=43%; USA=40%); followed by *desire to help others* (AU=33%; USA=35%), *inspired by others* (AU=18%; USA=23%), and *financial reasons* (AU=6%; USA=1%). Chi-square test results revealed that Australians and Americans did not differ significantly in their selection of a primary reason for becoming a music teacher ($X^2(3) = 7.4, p = 0.061$).

Respondents from both countries selected *student growth and success* most frequently when asked to select three primary reasons why they continue to teach music (AU=61%; USA=57%), followed by *relationships with students* (AU=41%; USA=54%), *enjoyment* (AU=40%; USA=40%), *personal development, success, and accomplishment* (AU=30%; USA=29%), *financial security* (AU=24%; USA=25%), *creative and artistic opportunities* (AU=20%; USA=21%), *working conditions and environment* (AU=9%; USA=10%), *convenient schedule* (AU=2%; USA=11%), and *colleagues* (AU=6%; USA=6%). Overall, the responses of Australians and Americans were very similar.

More respondents (AU=33%; USA=49%) decided to become music teachers during high school than during any other time. Post-college/university was a close second for Australians (31%), although not for Americans (9%), followed by college/university years (AU=16%; USA=21%), and years prior to high school (AU=20%; USA=20%). Chi-square test results revealed that Australians and Americans differ significantly in when they made their career decision

($X^2(3) = 32.8,\ p < 0.001$). Australians were more likely to decide during high school and post-college/university; Americans were more likely to decide during high school and college/university.

Most respondents identified school music teachers as most influential in their career choice (AU=30%; USA=53%) more frequently than family/friends (AU=24%; USA=17%), college/university professors (AU=13%; USA=7%), private music teachers (AU=10%; USA=10%), non-music teachers and administrators (AU=13%; USA=7%). Chi-square test results revealed that Australian and American music teachers differ significantly when selecting the most influential person in their career decision ($X^2(5) = 17.255, p = 0.004$). Australians were more likely to be influenced by various individuals; Americans were more likely to be influenced by school music teachers.

Satisfaction

The vast majority (AU=90%; USA=93%) of respondents indicated satisfaction with their career choice. Respondents rated satisfaction using a 5-point scale: very satisfied (AU=60%; USA=63%); satisfied (AU=30%; USA=30%); not sure (AU=6%; USA=6%); dissatisfied (AU=5%; USA=2%); very dissatisfied (AU=0%; USA=0%). Asked to select how long they were likely to remain teaching school music, most respondents selected until retirement (AU=52%; USA=60%), followed by 10-20 years (AU=19%; USA=14%), 5-10 years (AU=16%; USA=13%), less than 5 years (AU=8%; USA=7%), and 20-30 years (AU=5%; USA=6%). Chi-square test results revealed that Australians and Americans reported similar levels of satisfaction with their career choice ($X^2(3) = 3.71,\ p = 0.294$), and years likely to remain teaching music ($X^2(5) = 3.233,\ p = 0.664$). Asked about their greatest challenges in teaching, respondents selected *lack of time* most frequently (AU=58%; USA=50%). Except for *inadequate salary* (AU=10%; USA=27%), Australians and Americans prioritized challenges similarly; all options differed within 8 percent (Table 2).

Greatest challenges	AU	USA
Lack of time	58%	50%
Distraction of non-musical tasks	40%	48%
School schedule conflicts	40%	45%
Transcending mediocrity	36%	29%
School administration	34%	29%
Developing music literacy in all students	27%	26%
Making material meaningful	28%	24%
Lack of resources and materials	22%	30%
Poor facilities	23%	25%
Classroom management	19%	20%
Inadequate salary	10%	27%
Student retention	16%	20%
Building relationships with every student	11%	18%
Teaching unfamiliar topics and genres	10%	8%
Lack of organizational skills	2%	6%
Colleagues	3%	2%
Other	5%	5%

Table 2. Greatest challenges in teaching selected by respondents from Australia and the United States

Respondents described their perceptions of student and administration ratings of their teaching by using a 5-point scale: student ratings were perceived to be excellent (AU=17%; USA=32%); very good (AU=68%; USA=53%); good (AU=15%; USA=13%); fair/poor (AU=0%; USA=1%); administration ratings were perceived to be excellent (AU=47%; USA=42%); very good (AU=41%; USA=44%); good (AU=8%; USA=13%); fair/poor (AU=3%; USA=2%). Likewise, respondents rated their own teaching: excellent (AU=18%; USA=22%); very good (AU=56%; USA=47%); good (AU=24%; USA=26%); fair/poor (AU=2%; USA=6%). Chi-square test results revealed significant differences in perceptions of student ratings ($X^2(3) = 10.071, p = 0.018$): Australians were more likely to indicate that their students would rate them as very good teachers while Americans were more likely to indicate that their students would rate them as excellent. Chi-square test results revealed no differences between Australians and Americans in their perceptions of administration ratings ($X^2(3) = 4.156, p = 0.245$) or self-ratings ($X^2(3) = 3.349, p = 0.341$).

Respondents selected the most important characteristic of successful music teaching from among the following options: *teaching skills and knowledge* (AU=34%; USA=40%); *personal skills and qualities* (AU=28%; USA=27%), *music skills and knowledge* (AU=24%; USA=17%), and *teaching perspective and philosophy* (AU=15%; USA=15%). Chi-square test results revealed that Australians and Americans did not differ significantly in their selection of the most important characteristic of successful music teaching ($X^2(3) = 2.524, p = 0.471$).

Respondents selected among four options as most important for student success in school music: *quality of instruction and training student receives* (AU=47%; USA=49*%); student's persistence* (AU=35%; USA=39%); *student's passion (*AU=18%; USA=12%); *student's natural talent* (AU=0%; USA=0.6%). Chi-square test results revealed that Australians and Americans did not differ significantly in their selection of the most important characteristic for student success in school music ($X^2(3) = 2.725, p = 0.436$).

Respondents selected among the same options as most important for student success in future music experiences: *quality of instruction and training the student receives* (AU=41%; USA=26*%); student's persistence* (AU=40%; USA=45%); *student's passion (*AU=19%; USA=29%); *student's natural talent* (AU=0%; USA=0%). Chi-square test results revealed significant differences: Australians were more likely to select *quality of instruction*; Americans were more likely to select *student's passion* ($X^2(2) = 7.949,\ p = 0.019$).

Discussion

Results indicate Australians and Americans report similar motivations for choosing to teach music. The selection *love of music and teaching* by respondents from both countries as the primary reason for deciding to teach music is in agreement with previous research (e.g., Ballantyne et al., 2012; Hellman, 2008; Henry, 2015; Jones & Parkes, 2010; Parkes & Jones, 2012; Rickles et al., 2013; Thornton & Bergee, 2008). Motivation for teaching music seems to transcend cultural differences.

Also in agreement with previous research, respondents selected high school as the most common time and school music teachers as most influential in their career choice (e.g., Jones & Parkes, 2010; Madsen & Kelly, 2002; Thornton & Bergee, 2008). More Australians decided to become music teachers after graduating college/university than while they were college/university students, contrasting with the Americans who decided as college/university students more than as

college/university graduates. Varied teacher training options and certification requirements in Australia may account for this (Petrova, 2012; Royse et al., 1999; Stevens, 2004). Additionally, Australians may not necessarily or consistently experience the powerful ensemble experiences in high school typical for Americans, and consequently, have more diverse experiences affecting when they decide and who influenced them in their decision (Royse et al., 1999; Stevens, 2004).

Music teachers from both countries responded positively in describing satisfaction in their decision to become music teachers and in their commitment to remain in the profession, supporting previous studies (Fresko et al., 1997; Gardner, 2010; Madsen & Hancock, 2002). Music teachers are satisfied with their decision to teach music and most plan to remain in the profession until retirement. Even though the decision to teach music is made at relatively young ages, satisfaction with career choice and commitment to the profession continues for many years regardless of cultural background and experience (Madsen & Hancock, 2002).

Australians and Americans shared similar challenges in their teaching careers. Lack of time, school schedule conflicts, and distraction of non-musical tasks were selected most frequently by all respondents, as found in previous research (Johnson & Birkeland, 2003; Krueger, 2000; McLain, 2005; Sindberg & Lipscomb, 2005). Regardless of educational systems and culture, music teachers face equivalent challenges and prioritize these similarly. Salary concerns of American respondents echo previous studies (Hancock, 2008; Gardner, 2010). More Americans selected this challenge than Australians: additional research is needed to explain this disproportion, although group demographic differences in education level, experience, and work hours may be responsible.

The majority of respondents reported perceptions of positive ratings from their administrators, students, and self. This is expected with the high percentage of reported satisfaction and commitment to the profession, and supports previous research (Baker, 2007; Gardner, 2010). Americans were more likely to indicate that students would rate them as excellent while Australians were more likely to indicate that students would rate them as very good. Both perceptions are positive, and the discrepancy may be considered inconsequential. Differences between cultural values, and available music experiences could explain this, but results also align with the powerful influence of American school music experiences and music teacher relationships reported in other research (e.g., Madsen & Kelly, 2002; Rickels et al., 2013).

Australians and Americans prioritized characteristics of successful music teaching similarly, identifying both teaching skills and personal skills as more important than music skills; these findings are also in agreement with previous studies (Fredrickson & Hackworth, 2005; Mills & Smith, 2003; Miksza et al., 2010; Rohwer & Henry, 2004; Teachout, 1997).

Australians and Americans agree that quality of instruction and training is most important to student success in school music classes. By attributing responsibility for student success to the quality of instruction, respondents assert that the teacher has more effect on student success than student persistence, passion, and natural talent. This aligns with another aspect of job satisfaction: finding purpose and experiencing success (Heston et al., 1996; Johnson & Birkeland, 2003).

When considering student success in future music experiences, Australians maintained the importance of the *quality of instruction,* but Americans selected *student's passion.* The American perspective is not surprising because previous research has indicated that while music teachers tend to attribute ability and effort as leading causes for musical success (Legette, 2012), student motivation is critical in the learning process (Hardre, Davis, & Sullivan, 2008; Legette, 2012). The contrast between the Australian and American perspectives may be understood in light of cultural

values, in addition to dissimilar music experiences in their education systems: Australian music teachers may experience more opportunity to promote individual development through classroom and private instruction (Petrova, 2012; Royse et al., 1999; Stevens, 2004), while Americans may experience more opportunity to promote student passion resulting from ensemble performance experiences (e.g., Madsen & Kelly, 2002; Rickels et al., 2013).

Australians and Americans perceive most aspects of motivation and satisfaction of teaching music comparably and positively. From the vantage point of this study, music education is a meaningful, rewarding, and enjoyable career in Australia and the United States. Most respondents are satisfied with their career choice and plan to remain in the profession until retirement.

Results of this study can serve to promote music education advocacy, recruit music education majors, and inspire pre-service and in-service teachers. Motivating factors and suggestions for meeting common challenges could be important topics in teacher training programs and professional development workshops to help sustain passion for music teaching throughout a lifetime of service.

Further research should expand comparisons to other cultures to provide understanding of global perspectives of music teachers. Comparing perspectives of music teachers from various countries advances insight into aspects of music teaching that reflect or transcend cultural boundaries and encourages greater awareness of the universal experiences of music teachers.

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